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THE

SĀHITYADARPAṆA

OF

VIS'VANĀTHA

(Parichchhedas I—X)

WITH NOTES

ON

Parichchhedas I, II, X

8527

AND

HISTORY OF ALAṄKĀRA LITERATURE

BY [redacted]

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Preface to the Second Edition.

In this edition two important additions have been made. The History of Alaṅkāra Literature has been treated of in the Introduction at considerable length. I have been interested in this subject for over twenty years and contributed to the Indian Antiquary some articles on it several years ago. So far as I know there is no work in English dealing with the History of Alaṅkāra Literature in a comprehensive manner. In the present essay I received material help from the writings of Buhler, Peterson, Aufrecht, Col. Jacob, Dr. Jacobi, Prof. Pathak, Mr. Trivedi and a host of other scholars. It has been my endeavour to arrive at my own conclusions after considering the views of my distinguished predecessors. I hope that I have been able to make my own humble contributions to this field of research.

At the repeated requests of many friends I have included in this edition the whole of the text of the Sāhityadarpana (as appendix E, which contains Parichchhedas III-IX). I have collated three mss. in settling the text of the Sāhityadarpana.* I have been able to trace a few more quotations than the editors of the Kāvyamālā were able to do. I hope that these additions will render the book more acceptable to University students and to the general public and that they will extend to it a cordial welcome.

P. V. KANE.

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* The three mss. are respectively designated क, ख, ग. They are No. 598 of 1887–91, No. 712 of 1891–95 and No. 380 of 1895–1898 of the Deccan college collection. The ms. क is incomplete and breaks off in the 3rd परि० after *kārikā* 39. ख contains several gaps, viz. a portion of the 2nd and 3rd परि० and almost the whole of the 6th परिच्छेद are wanting. It has numerous marginal notes and gives the *chhāyā* of Prakrit verses occurring in the text. ग is complete and looks rather old. All the mss. are at least 200 years old.

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To
the memory of
my younger brother
BALKRISHNA VAMAN KANE, B. A.
whose affection and keen interest encouraged me in my first labours
on the history of Alaṅkāra
Literature.

Introduction.

The History of Alaṅkâra Literature.

The History of Alaṅkāra Literature can naturally be divided into two parts. The first part should give an account of the important works on the Alaṅkāras'āstra, a brief analysis of the contents and the chronology of writers on the Alaṅkāras'āstra and other kindred matters. More space will be devoted to early writers. The second part would comprise a review of the subjects that fall to be treated under the Alaṅkāras'āstra, attempt to show how from very small beginnings various theories about Poetics and literary criticism were evolved, dilate upon the different aspects of an elaborate theory of Poetics and trace the history of literary theories in India.

Part I.

1 As in many other branches of Sanskrit Literature, so in the Alaṅkāras'āstra also, we come across many writers whose works have not come down to us and who are no more than mere names to us. राजशेखर, for example, in his काव्यमीमांसा (p. 1) tells us how the science of Poetics could claim to have been proclaimed by S'iva to Brahmā, from whom it was handed down to others and how it came to be divided into eighteen sections (अधिकरण), each of which taught in this world by a particular teacher 'तत्र कविरहस्यं सहस्राक्षः समाम्नासीत्, औक्तिकमुक्तिगर्भः, रीतिनिर्णयं सुवर्णनाभः, आनुप्रासिकं प्रचेतायनः, यमकानि चित्रं चित्राङ्गदः, शब्दश्लेषं शेषः, वास्तवं पुलस्त्यः, औपम्यमौपकायनः, अतिशयं पाराशरः, अर्थश्लेषमुतथ्यः, उभयालङ्कारिकं कुबेरः, वैनोदिकं कामदेवः, रूपकनिरूपणीयं भरतः, रसाधिकारिकं नन्दिकेश्वरः, दोषाधिकारिकं धिषणः, गुणौपादानिकमुपमन्युः, औपनिषदिकं कुचुमारः, इति.' It is doubtful how far this list is authentic or whether most of the writers named are mythical. It is however to be noted that सुवर्णनाभ and कुचुमार appear as teachers of the सांप्रयोगिक and औपनिषदिक sections of Erotics in the कामसूत्र (I. 1. 13 and 17), while Bharata's work dealing with Rūpakas (plays) has come down to modern times. The हृदयङ्गमा a commentary on the काव्यादर्श informs us that काश्यप and वररुचि had composed works on Poetics before the काव्यादर्श 'पूर्वेषां काश्यपवररुचिप्रभृतीनामाचार्याणां लक्षणशास्त्राणि संहृत्य पर्यालोच्य' (on I. 2) and 'पूर्वसूरिभिः काश्यपवररुचिप्रभृतिभिः' (on II. 7.). The com. श्रुतानुपालिनी on the काव्या. mentions काश्यप, ब्रह्मदत्त and नन्दिस्वामी as the predecessors of Daṇḍin. The

Simhalese *siya-bas-lakara*, a work on rhetoric, after paying homage to ब्रह्मा, शक्र and बृहस्पति, refers to a sage काश्यप (J. R. A. S. 1905 p. 841). All these works are no longer available.

The question naturally arises :-what is the most ancient extant work on the Alankâras'âstra? Some comparatively modern writers on Alankāra have put forward the Agnipurâṇa as the original source of all later teachings on this *s'âstra*. Therefore the claims of the अग्निपुराण must be examined.[1]

2 The Agnipurâṇa. महेश्वर in his काव्यप्रकाशादर्श says 'सुकुमारान्राजकुमारान् स्वादुकाव्यप्रवृत्तिद्वारा गहने शास्त्रान्तरे प्रवर्तयितुमग्निपुराणादुद्धृत्य काव्यरसास्वादकारणमलङ्कारशास्त्रं कारिकाभिः संक्षिप्य भरतमुनिः प्रणीतवान्'. Similarly the कृष्णानन्दिनी, a commentary on the साहित्यकौमुदी of विद्याभूषण, says 'काव्यरसास्वादनाय वह्निपुराणादिदृष्टां साहित्यप्रक्रियां भरतः संक्षिप्ताभिः कारिकाभिर्निबबन्ध.'

The अग्निपुराण has been frequently printed in India (in the B. I. series, Ânandâs'rama series and at the Venkates'vara Press in Bombay). Chapters 336–346 (of the B. I. edition) deal with subjects falling within the province of Poetics. Chapter 336 defines a *kâvya*, classifies *kâvyas* into संस्कृत and प्राकृत (of three sorts), into गद्य, पद्य and मिश्र; subdivides these and defines in particular कथा, आख्यायिका, महाकाव्य. Chapter 337 deals with topics of dramaturgy (such as the kinds of dramas, प्रस्तावना, the five अर्थप्रकृतिs, the five सन्धिs). Chapter 338 speaks of the *rasas* togther with the स्थायिभावs, अनुभावs, व्यभिचारिभावs, the आलम्बनविभाव and उद्दीपनविभावs, the various kinds of heroes and their companions and the heroines (नायिका). Chapter 339 speaks of the four *rītis*, पाञ्चाली, गौडी, वैदर्भी and लाटी and the four वृत्तिs, भारती, सात्त्वती, कौशिकी (कैशिकी?) and आरभटी. Chapter 340 contains a description of the various natural movements of the principal limbs (head, hands, feet &c.) and other parts of the body (eyebrows &c.) in dancing. Chapter 341 dilates upon the four kinds of अभिनय (acting), सात्त्विक, वाचिक, आङ्गिक and आहार्य. Chapter 342 defines and divides शब्दालङ्कारs, viz. अनुप्रास, यमक (of ten kinds), चित्र (seven varieties) &c. Chap. 343 deals with अर्थालङ्कारs (such as उपमा, रूपक, सहोक्ति. &c,). Chap. 344 is spoken of as dealing with शब्दार्थालङ्कारs, but therein are included such figures as आक्षेप, समासोक्ति, पर्यायोक्त. Chapters 345 and 346 dwell respectively upon the गुणs and दोषs of काव्य. There are in all 362 verses in these chapters.

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[1] For detailed discussion of this question *vide* my paper (in I. A. vol 46 1917) pp. 173 ff.

It is not possible to give even a brief analysis of the contents of the 11000 verses of the Agnipurāṇa. It is an encyclopaedia dealing with all sorts of subjects in which mediaeval India was interested. Chapter 382 (the last one) contains (verses 52–63) a brief enumeration of the topics treated of in it. It contains summaries of various branches of Sanskrit Literature.

The evidence for determining the date of the Agnipurāṇa (and particularly of the *sāhitya* portion) and examining whether it can be regarded as the oldest extant work on Poetics is as follows :—

(a) The अग्निपुराण refers to the seven kāṇḍas of the रामायण, to the हरिवंश, to पिङ्गल (327. 1.), पालकाप्य, शालिहोत्र, धन्वन्तरि and सुश्रुत. It contains (chap. 380) a short summary of the भगवद्गीता by combining half verses of the latter. Chapters 359–366 contain lexical matter almost the whole of which is identical with the verses and portions of verses of the अमरकोश. It cannot be supposed that all these works (the गीता, अमरकोश &c.) borrowed from the अग्निपुराण. It must be supposed that the अग्निपुराण in its desire to give summaries of every branch of literature drew upon the lexicon that was most popular when the *purāṇa* was compiled. Various dates have been assigned to अमरसिंह. Prof. Macdonell (H S L p. 433) thinks it not improbable that he flourished about 500 A. C. Max Muller says that the अमरकोश was translated into Chinese in the 6th century (India ; what can it teach us? 1st. ed. p. 232). Dr. Hoernle (JRAS 1906 p. 940) places the अमरकोश between 625 and 940 A. C. rather on shadowy grounds. Mr. Oak places it in the 4th century A. C. Taking even this early date, the अग्निपुराण, if it borrowed from the अमरकोश, cannot be earlier than the 6th or 7th century A. C, as a good deal of time must have elapsed before the अमरकोश could attain a pre-eminent position as a lexicon.

(b) The अग्निपुराण says that the *rīti* Bhāratī was so called because it was promulgated by भरत (भरतेन प्रणीतत्वाद्भारती रीतिरुच्यते। chap. 339. 6). भरत says that he promulgated the four Vṛittis by order of Brahmā and that the भारतीवृत्ति was so called after the *Bharatas* (यथा काव्यक्रियाहेतोः प्रक्षिप्ता द्रुहिणाज्ञया ॥...स्वनामधेयैः भरतैः प्रयुक्ता सा भारती नाम भवेत्तु वृत्तिः ॥ नाट्य. 20. 23 and 25). This shows that the अग्निपुराण had before it the नाट्यशास्त्र of भरत (or at least the portion dealing with वृत्तिs). Though the नाट्यशास्त्र knows works of the *purāṇa* class (अन्येपि देशा एभ्यो ये पुराणे संप्रकीर्तिताः । नाट्य. 13. 35), yet it nowhere alludes to the अग्निपुराण.

(c) There are numerous verses in the अग्निपुराण that are identical with verses of the नाट्यशास्त्र. Compare नाट्य. 6. 36 and अग्नि. 338. 12 ; नाट्य. 6. 39 and अग्नि. 338. 7–8 ; नाट्य. 20. 28–29 and अग्नि. 337. 11–12 ; नाट्य. 16. 60–62 and अग्नि. 342. 15–16. Taking the character of the two works into consideration it will have to be conceded that it is the अग्निपुराण that borrows.

(d) The definitions of रूपक, उत्प्रेक्षा, विशेषोक्ति, विभावना, अपह्नुति and समाधि given by the अग्निपुराण (348, 23, 24–25, 26–27, 27–28 ; 344. 18, 13 respectively) are almost the same as those of the काव्यादर्श (II. 66, 221, 323, 199, 304, I. 93 respectively). Besides these there are many phrases and half verses that occur in both works e. g. पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा (अग्नि. 336. 21 and काव्या. I. 11); सा विद्या नौस्तितीर्षूणां गम्भीरं काव्यसागरम् (अग्नि. 336. 23 and काव्या. I. 12); अग्नि. 336. 29 and काव्या. I. 16 ; अग्नि. 336. 25 and काव्या. I. 15. It has not been possible to point out (except in two instances, viz काव्या. II. 226 the well known लिम्पतीव &c. and II. 276 अद्य या मम &c.) that Daṇḍin borrows his definitions or examples from others. Daṇḍin belongs, as will be shown later on, to the 6th or 7th century. So the अग्निपुराण, if it borrows from the काव्यादर्श, must be later than this date.

(e) The definitions of रूपक, आक्षेप, अप्रस्तुतप्रशंसा, पर्यायोक्त and समासोक्ति are almost identical in भामह (II. 21, 68, III. 28, 8, II. 79) and the अग्निपुराण (343. 22 ; 344. 15; 344. 16; 344. 18 ; 344. 17). भामह distinctly states that he composed his own examples and also himself settled the definitions of figures (स्वयंकृतैरेव निदर्शनैरियं मया प्रक्लृप्ता खलु वागलङ्कृतिः । भामह II. 96 ; गिरामलङ्कारविधिः सविस्तरः स्वयं विनिश्चित्य धिया मयोदितः । III. 57). भामह, as shown below, belongs to the 6th or 7th century A. C.

(f) It appears that the अग्निपुराण was aware of the theory of *dhvani* promulgated in the Dhvanikārikās and elaborately set forth in the Dhvanyāloka. It says that ध्वनि will be included in some one out of पर्यायोक्त, अपह्नुति, समासोक्ति, अप्रस्तुतप्रशंसा, आक्षेप (स आक्षेपो ध्वनिः स्याच्च ध्वनिना व्यज्यते यतः and एषामेकतमस्येव (स्यैव ?) समाख्या ध्वनिरित्यतः । अग्नि. 344. 14 and 18). This shows that though the

अग्निपुराण knew the theory of ध्वनि it was not willing to subscribe to it. This view of the अग्निपुराण is similar to the view of भामह and उद्भट as said by the अलङ्कारसर्वस्व 'इदं हि तावद्भामहोद्भटप्रभृतयश्चिरन्तनालङ्कारकाराः प्रतीयमानमर्थं वाच्योपस्कारकतयालङ्कारपक्षनिक्षिप्तं मन्यन्ते। तथाहि—पर्यायोक्ताप्रस्तुतप्रशंसासमासोक्त्याक्षेपव्याजस्तुत्युपमेयोपमानन्वयादौ वस्तुमात्रं गम्यमानं वाच्योपस्कारकत्वेन स्वसिद्धये पराक्षेपः परार्थं स्वसमर्पणमिति यथायोगं द्विविधया भङ्ग्या प्रतिपादितं तैः' (p. 3). *Vide* also ध्व० 'पर्यायोक्तेऽपि यदि प्राधान्येन व्यंग्यत्वं तद्भवतु नाम तस्य ध्वनावन्तर्भावः। न तु ध्वनेस्तत्रान्तर्भावः।' (p. 39 ff). It therefore may be argued that the portion on Poetics in the अग्निपुराण is not much later than the ध्वन्यालोक. The latter work, it will be seen, was composed in the latter half of the 9th century. It is further to be noted that two verses (अपारे काव्यसंसारे &c. and श्रृङ्गारी चेत्कविः occur in the अग्निपुराण (338. 10–11) and in the ध्वन्यालोक (p. 222). In the latter these verses are introduced with the words तथा चेदमुच्यते and so it is possible to argue that the ध्वन्यालोक is merely quoting from another work. But these verses are followed by a brief discussion which winds up with the werds ध्वनिरेव प्राधान्येन काव्यमिति स्थितमेतद् (p. 223). So it is not unlikely that the अग्निपुराण knowing as it does the theory of ध्वनि borrows the verses from the ध्वन्यालोक.

The foregoing discussion goes to establish that the अग्निपुराण is later than the 7th century at least and that the section on Poetics was probably complied about or a little afrer 900 A. C.

It is significant that no early writer on Poetics quotes from or refers to the Agnipurāṇa. मम्मट quotes from the विष्णुपुराण but nowhere refers to the अग्निपुराण. The first Alaṅkāra writer of note who distinctly mentions the अग्निपुराण as an authority on Poetics is विश्वनाथ (14th century), who quotes अग्नि. 336. 3–4 and 337. 7 (त्रिवर्गसाधनं नाट्यं), although works on धर्मशास्त्र such as अपरार्कटीका and the अद्भुतसागर of बल्लालसेन (begun in 1168 A. C.) refers to the Agnipurāṇa as an authority. But भरत's नाट्यशास्त्र is quoted with reverence by the ध्वन्यालोक, the लोचन and other early writers. Even भामह and दण्डी appears to refer to him as an authority as well be shown later on. Therefore the अग्निपुराण is later than भरत, भामह, दण्डी and probably the ध्वन्यालोक and has no claim to be regarded as the original work on the अलङ्कारशास्त्र. Modern writers, guided by their reverence for Purāṇas in general because they were ascribed to the mythical Vyāsa, naturally looked upon the अग्निपुराण as the most ancient work on the अलङ्कारशास्त्र.

3 The Nâṭyas'âstra of Bharata. For several reasons the Nāṭyas'āstra must be regarded as the oldest extant work on the theory of Poetics. That work contains the first exposition of the *rasa* theory (for which see part II) and also contains considerable information upon many topics pertaining to the Alaṅkāras'āstra.

The Nāṭyas'āstra has been published in the Kāvyamālā series. The work as published is full of corrupt passages and lacunæ; a scholarly edition of the text is a great *desideratum*. The work contains 37 chapters and about 5000 verses, mostly in the अनुष्टुभ् metre. Here and there, particularly in chap. 6, 7, 27 there are prose passages. There are a few verses in the Āryā and other metres; sometimes the Āryā verses are preceded by the words अत्र सूत्रानुबद्धे आर्ये भवतः (chap. VI p. 64) or अत्रानुवंश्ये आर्ये भवतः (chap. VI. p. 65 and p. 68, chap VII. p. 73). The first expression seems to mean that Āryā verses closely following some sūtras had been composed and were cited. Whether the sūtras are those of Bharata himself or another is doubtful. It appears probable that the word सूत्र refers to the words of the author of the Nāṭyas'āstra himself and that the Āryās also were his own composition. The words may also mean 'composed in a laconic style like sūtras'. Sometimes we have the words अत्रानुवंश्यौ श्लोकौ (chap. VI. p. 62) or simply अत्र श्लोकः or अत्र आर्या. What the word आनुवंश्य means it is difficult to say. Literally taken the word means 'handed down in the वंश' (*i. e.* handed down from teacher to pupil). So the words mean that the verses in question were traditionally handed down by spiritual descent to the author of the Nāṭyas'āstra or they were the heir-looms of his family. The words may possibly mean 'connected with the same topic or springing from the same topic and adding to it'. It is not possible to give even a brief analysis of the contents of the नाट्यशास्त्र. The following is a mere outline: chap. 1 instruction in नाट्यशास्त्र here called the fifth Veda was imparted to भरत by Brahmā; 2 construction of the theatre (नाट्यमण्डप); 3 worship of the deities presiding over the theatre; 4 Tāṇḍava dance and its technique; 5 Pūrvaraṅga, Nāndī (benediction), prologue; 6 Rasas, their Vibhāvas (generating and accessory moods), Sthāyibhāvas (permanent moods); 7 the Bhāvas, Sthāyi, Sāttvika and Vyabhichāri; 8 Abhinaya of four kinds (आङ्गिक, वाचिक, आहार्य,

सात्विक); 9 the various movements and positions of the hands, chest, waist &c ; 10–11 instructions about exercises in various gaits and postures (चारी) and rapid movements on the stage; 12 various manners of carrying the body in the case of divine characters, kings, lower characters and the seats appropriate to them; 13 the four *pravrittis* (combinations or modes of dramatic representation, dress, dialect, usages) viz. आवन्ती, दाक्षिणात्या, पाञ्चाली and ओढ्रमागधी; 14–15 metres with examples; 16 the *lakshaṇas* of *kāvya*, their definitions, the alaṅkāras, उपमा, रूपक, दीपक and यमक, ten blemishes of kāvya and ten guṇas; 17 Prakrit dialects, modes of address and the appropriate accent and pitch of the dialogues in a drama; 18 the ten kinds of *rūpakas* (plays); 19 the plot, the five *sandhis* and their constituents; 20 the four *vrittis*, भारती, सात्वती, कैशिकी and आरभटी; 21 the dress and ornaments of actors; 22 the representation of *Bhāvas*, *Hāvas* appropriate to males and females, the ten stages of love, the eight kinds of Nāyikās; 23 the various ways and means for succeeding in one's pursuit of love, go-between; 24 various kinds of Nāyaka and Nāyikā, attendants of the king and his harem, the accomplishments of tha सूत्रधार, विदूषक and other characters; 25 special directions about acting; 26 assignment of parts to the members of a dramatic company according to their sex, age, ability &c; 27 What makes for success in a dramatic representation, qualifications of dramatic critics and spectators; 28 musical instruments, the seven स्वरs, the ग्रामs, मूर्च्छनाs &c; 29–34 various aspects of vocal and instrumental music; 35 qualifications of the various members on the staff of a dramatic company and the artisans required by it; 36–37 how dramaturgy descended to the earth.

It will be seen from the foregoing statement of the topics of the Nātys'āstra that the most important chapters of it for the purposes of Poetics are the 6th, 7th, 16th, 18th, 20th, and 22nd. The reputed author of the Nātyas'āstra, Bharata, is a mythical character, supposed to have access to the world of gods as well as to the mundane world. Whether actors were called *bharatas* because they studied the work of Bharata on dramaturgy or whether the *Bharatas* were originally a clan of people proficient in the mimetic art and Bharata is only an imaginary person, a sort of legendary eponymous hero of the dramatic art, is a disputable point. Whatever may be the true theory, it is clear that the extant Nātyas'āstra is not the work of Bharata, but of some one else who had traditionally learnt the doctrines and practice of the art and made a compilation. The words आनुवंश्यौ श्लोकौ (or आर्ये) point in the same direction. The Nāṭyas'āstra says in a prophetic strain that कोलाहल (or कोहल?) will spread Nāṭy doctrines in the world (37. 18) and that कोहल (कोहल?), वत्स, शाण्डिल्य and धूर्तिल (ल?) wrote on the Nāṭyas'āstra (37. 24). The name of कोहल as a writer on नृत्तशास्त्र occurs in the कुट्टनीमत (verse 81) of दामोदरगुप्त (latter half of 8th A. C.) along with भरत. A work on Tāla attributed to कोहलाचार्य exists in the India Office Library. हेमचन्द्र (in the काव्यानुशासन p. 325) speaks of कोलाहल as writer on dramaturgy. In the बालरामायण of राजशेखर there is a नाट्याचार्य कोहल addressing रावण 'परमेष्ठिनो मानसभुवः प्रथमपुत्रस्य नाट्ययोनेर्भरताचार्यस्य कृतिरभिनवं सीतास्वयंवर इति नाटकं प्रयोक्तव्यम्' (before Act III. 12). The रसार्णवसुधाकर of शिङ्गभूपाल mentions भरत, शाण्डिल्य, कोहल दत्तिल and मतङ्ग as authors of works on Nāṭya (1st विलास verses 50–52). The कुट्टनीमत in two consecutive verses 122–123) mentions दत्तक (along with कामशास्त्र writers like वात्स्यायन) and दन्तिल (along with भरत and विशाखिल). Therefore it is doubtful whether they are identical. It is also a question whether दन्तिल and धूर्तिल are identical. Besides कोहल, शाण्डिल्य, वत्स and धूर्तिल, the नाट्यशास्त्र often refers to the views of others in the words अन्ये, अन्यैस्तु etc. (e. g. p. 48, p. 109).

The date of the Nâṭyas'âstra.

Various estimates of the age of the Nāṭyas'āstra have been offered by scholars. Prof. Macdonell assins him to the 6th century A. C. M. M. Haraprasāda S'āstri assigns it to 2nd century before Christ (J. A. S. B. 1913 p. 307). Prof. Levi in a brilliant artical (translated I. A. vol. 33 p. 163) relying upon the use of such words as स्वामी in the नाट्यशास्त्र (17. 75) as terms of address tried to prove that the नाट्यशास्त्र was composed about the time of the Indo-Scythian *Kshatrapas* some of whom like Chashṭana are styled *svāmi* in the inscriptions. In spite of the brilliant manner in which the argumetns are advanced, and the vigour and confidence with which they are set forth, the theory that the Sanskrit theatre came into existence at the court of the *Kshatrapas* and that the supplanting of the Prakrits by classical Sanskrit was led by the foreign *Ksatrapas* appears, to say the least, to be an imposing structure built upon very slender foundations. An obvious reply is that the inscription was composed by one who was thoroughly imbued with the dramatic terminology contained in the Nātys'āstra. The upper limit of the Nātyas'āstra cannot be fixed with certainty. The नाट्य॰ mentions the Pās'upatas (12. 76), the S'ākyas and Nigranthas (12. 78), the S'abaras and Ābhīras (17. 49), the S'akas (17. 53), numerous Prakrit dialects such as शौरसेनी, मागधी, अर्धमागधी, आवन्ती, दाक्षिणात्या and their peculiarities, the names of numerous countries (in the 13th chapter). But all these details cannot lead to any certain result as to the age of tpe Nātyas'āstra. They, however, make it highly probable that the नाट्यशास्त्र is not much older than the beginning of the Christian era. The lower limit can be settled with more certainty and to some extent depends upon the date of Kālidāsa. The question of the date of the नाट्यशास्त्र has been discussed by me in I. A. Vol. 46 (1917) PP. 171–183. A brief *resume* with some additions is given below.

(b) दामोदरगुप्त in his कुट्टनीमत (v. 75) says that the नाट्यशास्त्र was promulgated by Brahmā (ब्रह्मोक्तनाट्यशास्त्रे). So also the दशरूपक (composed about 1000 A. C.) says 'उद्धृत्योद्धृत्य सारं यमखिलनिगमान्नाट्यवेदं विरिञ्चिश्चक्रे यस्य प्रयोगं मुनिरपि भरतस्ताण्डवं नीलकण्ठः ।' (I. 4). This shows that even in the 8th century the नाट्यशास्त्र contained statements as in the extant work (I. 1–4 and 11–16) that it was received by भरत from Brahma.

(b) आनन्दवर्धन in the ध्वन्यालोक says 'यदि वा वृत्तीनां भरतप्रसिद्धानां कैशिक्यादीनां' (KM. ed. p. 163) and 'यथा वेणीसंहारे विलासाख्यस्य प्रतिमुखसन्ध्यङ्गस्य प्रकृतरसनिबन्धनाननुगुणमपि भरतमतानुसरणमात्रेच्छया घटनं' (P 150); so also 'अत एव च भरते प्रख्यातवस्तुविषयत्वं प्रख्यातोदात्तनायकत्वं च नाटकस्यावश्यकर्तव्यतयोपन्यस्तम्' (p. 146) and 'एतच्च रसादितात्पर्येण काव्यनिबन्धनं भरतादावपि सुप्रसिद्धमेव' (p. 181). The vṛittis called Kais'ikī and others are described in the नाट्यशास्त्र (chap. 20) and the *aṅga* named विलास is defined in chap. 19 (p. 71). आनन्दवर्धन flourished in the latter half of the 9th century. The वेणीसंहार had been composed before him and the author of that drama regarded Bharata as a paramount authority. Therefore centuries before आनन्दवर्धन the नाट्यशास्त्र contained a treatment of *rasas*, heroes, वृत्ति॰ and such minute particulars as the *aṅga* called विलास.

(c) The काव्यप्रकाश quotes from Bharata that sūtra 'विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः' (which occurs in the 6th chap. p. 62) and gives the interpretation of that sūtra by four scholars, भट्टलोल्लट, शङ्कुक, भट्टनायक and अभिनवगुप्त. It will be seen that अभिनवगुप्त's literary activity lay between 990-1020 A. C. and that भट्टनायक flourished between 900 and 925 A. C. शङ्कुक has probably to be identified with the poet शङ्कुक, author of भुवनाभ्युदय, mentioned in the राजतरङ्गिणी (IV. 705) 'कविर्बुधमनःसिन्धुशशाङ्कः शङ्कुकाभिधः । यमुद्दिश्याकरोत्काव्यं भुवनाभ्युदयाभिधम् ॥'. This would assign him to about 840 A. D. सोमेश्वर in his commentary on the काव्यप्रकाश quotes a few verses of शङ्कुक on the above *sūtra* of Bharata and the criticism of Bhaṭṭa Tauta thereon. The exact date of Lollaṭa cannot be determined. But as शङ्कुक, नायक and अभिनवगुप्त are mentioned in chronological order, it is not unlikely that लोल्लट preceded all the three. He was a मीमांसक and his name is associated by Alaṅkāra writers with the view that words have a single pervasive power called अभिधा (and not three) like an arrow (सोयमिषोरिव दीर्घदीर्घतरो व्यापारः). This view is ascribed to the प्राभाकर school in the लोचन (p. 188) and the व्यक्तिविवेक (p. 27) also criticizes it. The काव्यप्रकाशसङ्केत (1159 A. C.) of माणिक्यचन्द्र (Mysore ed. 82) says that लोल्लट wrote रसविवरण and सोमेश्वर quotes from लोल्लट (folio 105 b) 'यमकानुलोमतदितरचक्रादिभिदा हि रसविरोधिन्यः अभिधानमात्रमेतद्द(डु?)रिकादिप्रवाहो वा ॥'. This verse is quoted by नमिसाधु also (on रुद्रट III. 59) without the author's name. Therefore लोल्लट flourished after प्रभाकर and before शङ्कुक i. e. between 700-800. The conclusion is that the 6th chapter of the नाट्यशास्त्र dealing with *rasas* had been the subject of interpretation before the 8th century A. C.

(d) अभिनवगुप्त says that ancient sages like भरत regard Yamaka and Upamā as *alaṅkāras* of word and sense respectively (लोचन p. 5). These are two of the four figures treated of in the 16th chapter of the नाट्यशास्त्र. The लोचन does not quote भामह, उद्भट or दण्डी with the epithet चिरन्तन. Therefore according to it the नाट्यशास्त्र long preceded these writers.

(e) भवभूति (about 700-740 A. D) looks upon Bharata as the author of तौर्यत्रिकसूत्र (i. e. नाट्यसूत्र) and as a contemporary of Valmiki, the author of the रामायण (*vide* उत्तररामचरित IV).

(f) Bāṇa in his कादम्बरी (para 71 of my edition) mentions the नृत्यशास्त्र composed by भरत as one of the branches of knowledge in which चन्द्रापीड became proficient. In the हर्षचरित also (III. para 5) he speaks of music which followed the path laid down by Bharata (भरतमार्गभजनगुरु गीतं). In another place (हर्ष० II 4) he speaks of actors in the आरभटीवृत्ति (रेचकावर्तमण्डलीरेचकरासरसरभसारब्धनर्तनारम्भारभटीनटाः). रेचक is defined in नाट्यशास्त्र (22. 10) and आरभटी (in chap. 20. 54 ff).

(g) कालिदास in the विक्रमोर्वशीय (1st Act) tells us that the sage Bharata was the नाट्याचार्य of the gods, that the business of a drama is to evolve eight *rasas* and that Apsarases helped him to bring his play on the stage (मुनिना भरतेन यः प्रयोगो भवतीष्वष्टरसाश्रयः प्रयुक्तः । ललिताभिनयं तमद्य भर्ता मरुतां द्रष्टुमनाः सलोकपालः॥). All the three characteristics are found in the extant नाट्यशास्त्र. Vide नाट्य chap. 6. 15 for the eight *rasas* and 37. 19 for the Apsarases. No scholar of note will now place कालिदास later than about 450 A. C., whatever the earlier limit may be. He knew भरत and looked upon him as a semi-divine person. Therefore the work of भरत must have preceded him by some centuries.

(h) All ancient writers on *alankāra*, Bhaṭṭi (between 500–650, A. C.), Bhāmaha, दण्डी, उद्भट, define more than thirty figures of speech. भरत defines only four, which are the simplest viz. उपमा, दीपक, रूपक and यमक. भरत gives a long disquisition on metres and on the Prakrits and would not have scrupled to define more figures of speech if he had known them. Therefore he preceded these writers by some centuries at least. The foregoing discussion has made it clear that the नाट्यशास्त्र cannot be assigned to a later date than about 300 A. C. This does not mean that the extant नाट्यशास्त्र has come down to us intact from that date. It may be admitted that there may be a few interpolations here and there. But that before 300 A. C. there existed a work going under the name of Bharata containing the *rasa* theory and dealing with dramaturgy cannot be disputed. As there is no other extant work on the theory of Poetics and allied topics as old as 300 A. C. the नाट्यशास्त्र must be regarded in the present state of our knowledge as the oldest work on the अलङ्कारशास्त्र.

धनिक in his commentary on the Das'arūpa (III. 57–60) quotes a verse from भरत "यथा 'इदं त्रिपुरदाहे तु लक्षणं ब्रह्मणोदितम् । ततस्त्रिपुरदाहश्च डिमसंज्ञः प्रयोजितः ॥' इति भरतमुनिना स्वयमेव त्रिपुरदाहेतिवृत्तस्य डिमत्वं दर्शितम्". In the नाट्यशास्त्र only the latter half is found (IV. 9). The commentator on the सरस्वतीकण्ठाभरण (II. p. 254 Benares ed.) says that, as regards मुरजबन्ध, भरत mentions the letters to be employed 'पाठाक्षराणि मुरजे लकारो तवर्गाच्चमी रेफः । नगकखगघशक्षेत्थं षोडश भरतादिकथितानि ॥'. There is nothing in the नाट्यशास्त्र on this point. अभिनवगुप्त wrote a commentary upon the नाट्यशास्त्र. राघवभट्ट in his commentary called अर्थद्योतनिका on the S'âkuntala quotes very frequently the chapters and verses of Bharata's Nâṭyas'âstra and Abhinavagupta's comment thereon. He gives अभिनवभारती as the name of Abhinavagupta's commentary. For example (on p. 6 of the Nirnaya. ed. of 1922). 'इदं पद्यं ('सूत्रधारः पठेन्नान्दीं' नाट्य. V. 98) अभिनवगुप्ताचार्यैर्भरतटीकायामभिनवभारत्यां व्याख्यातम्'; on p. 20 राघवभट्ट quotes a long passage from the 16th chap. of the नाट्यशास्त्र and remarks 'अभिनवभारत्यां भरतटीकायामभिनवगुप्ताचार्यैर्महता प्रबन्धेन विस्तरया स्थापितानि.' Portions of अभिनवगुप्त's commentary have been recovered in the Madras Presidency, the commentary being therein called नाट्यवेदविवृति (Vide Bhandarkar commemoration vol. p. 368). सोमेश्वर in his commentary on the काव्यप्रकाश quotes from भरत a passage about *ojas* (which is not found in the नाट्यशास्त्र) and the explanation of मङ्गल thereon 'तत्रावर्गितस्य हीनस्य वा वस्तुनः शब्दार्थसम्पदा यदुदात्तत्वं निबध्नन्ति कवयस्तदोज इति भरतः । अवर्गितस्य हीनस्य वा वस्तुनः शब्दार्थयोरर्थसम्पदा यदुदात्तत्वं (?) निबध्नन्ति कवयः तर्हि तदनोजः स्यादिति मङ्गलः'. The काव्यप्रकाशसङ्केत of माणिक्यचन्द्र also quotes the views of मङ्गल 'दण्डयुक्तं समासदैर्घ्यमोज इत्यपि न रीतित्रयेष्वोजसः साधारण्यात्प्रौढीयानिर्देशो न युक्तिमानिति वामनमङ्गलौ' (p. 292 Mysore ed.). हेमचन्द्र (विवेक p. 195) quotes the same two passages from मङ्गल. The काव्यमी. of राजशेखर quotes मङ्गल as a writer on Poetics (pp. 11, 14, 16, 20). Therefore it is not unlikely that Maṅgala wrote a comment on the Nâṭyas'âstra. The लोचन tells us that a verse in the Nâṭyas'âstra (VIII. 112 बहूनां समवेतानां रूपं यस्य भवेद्बहु । स मन्तव्यो रसः स्थायी शेषाः सञ्चारिणो मताः ॥) was variously interpreted and refers to the opinion of भागुरि on the point (p. 178) 'तथा च भागुरिरपि किं रसानामपि स्थायिसञ्चारिताऽस्तीत्याक्षिप्याभ्युपगमेनैवोत्तरमवोचद्बाढमस्तीति'. This shows (unless the passage is corrupt) that भागुरि explained the rules of भरत. Whether he wrote a commentary on the नाट्यशास्त्र is doubtful. Many authors, when explaining the theory of Poetics, quote Bharata's rules and discuss them, but do not write regular commentaries on the Nâṭyas'âstra. लोल्लट, शङ्कुक and भट्टनायक were probably not commentators of the नाट्यशास्त्र, but in discussing the theory of *rasa* in their works on Poetics they explained the *sûtra* quoted above. The नाट्यप्रदीप composed in 1613 A. C. by सुन्दरमिश्र quotes the definition of नान्दी from भरत (नाट्य. V. 25 and 28) and then remarks 'अस्य व्याख्याने

मातृगुप्ताचार्यैः षोडशाक्षरविपदार्षीयमुदाहृता' (I. O. Cat. p. 348 No. 1190). This leads one to surmise that मातृगुप्ताचार्य had something to do with the नाट्यशास्त्र. राघवभट्ट in his अर्थद्योतनिका (p. 15) quotes a passage on आरम्भ and बीज from भरत and then says "अत्र विशेषो मातृगुप्ताचार्यैरुक्तः 'कवित्वारम्भमात्रं तु कविना फलदर्शनम् । etc.' He quotes numerous passages in verse from मातृगुप्ताचार्य on सूत्रधार (p. 5), on नान्दी (p. 4), on नाटकलक्षण (p. 9), on भूषण the first of the 36 ornaments of *kāvyas* (16th chap.), on प्रकरी (p. 27). Some of these quotations are cited by other commentators also. It may be therefore conjectured that मातृगुप्ताचार्य was somewhat of a वार्तिककार (उक्तानुक्तदुरुक्तचिन्ताकरं वार्तिकं) to the Nāṭyas'āstra. Whether this मातृगुप्ताचार्य is to be identified with the poet मातृगुप्त, who was made king of Kashmir by हर्ष विक्रमादित्य of उज्जयिनी according to the राजतरङ्गिणी (III. 129–189), is very doubtful.

4 Medhâvin. भामह twice mentions a writer on Alaṅkāra named Medhāvin who enumerated seven faults in Upamā (त एत उपमादोषाः सप्त मेधाविनोदिताः । II. 40). In another place he says 'यथासंख्यमथोत्प्रेक्षामलङ्कारद्वयं विदुः । संख्यानमिति मेधाविनोत्प्रेक्षाभिहिता क्वचित् ॥'. The latter half as printed means 'Utprekshā has been in some places designated संख्यान by Medhāvin'. But this meaning seems to be doubtful. संख्यान, we are told by Daṇḍin, is the name given to यथासंख्य by other writers ('यथासंख्यमिति प्रोक्तं संख्यानं क्रम इत्यपि' काव्यादर्श II. 273). Therefore the passage in Bhāmaha's work seems to be corrupt. If we read 'मेधावी नोत्प्रेक्षा etc'. then there is correspondence with Daṇḍin's words the meaning being 'Medhāvin (calls यथासंख्य) by the name संख्यान and in some places (in works on *alaṅkāra*) उत्प्रेक्षा has not been spoken of as an Alaṅkāra.' नमिसाधु in commenting upon Rudraṭa's काव्यालङ्कार (I. 2) says 'ननु दण्डिमेधाविरुद्रभामहादिकृतानि सन्त्येवालङ्कारशास्त्राणि'. The question is whether मेधाविरुद्र is one name or whether there were two writers on Alaṅkāras'āstra named Medhāvin and Rûdra. No work on Alaṅkāra composed by Rudra has been referred to by another writer. The शृङ्गारतिलक of रुद्रभट्ट as its contents show cannot be called a work on the अलङ्कारशास्त्र. Therefore it is probable that the full name is मेधाविरुद्र. धर्मकीर्ति and भर्तृहरि are often cited as कीर्ति and हरि; so there is no wonder if मेधाविरुद्र be cited as मेधाविन् (*vide* my article in J. R. A. S. 1908 at p. 545). शार्ङ्ग° quotes a verse of मालवरुद्र (1091) and of कपिलरुद्र (No 3787) and सुभा° of a कपिलरुद्रक (1666). This shows that there were many Rudras. On रुद्रट (XI. 24) नमिसाधु again quotes मेधाविन् about the seven दोषs of simile and the manner in which he deals with this topic suggests that the examples he gives are taken from Medhâvin's work 'अत्र च स्वरूपोपादाने सत्यपि चत्वार इति ग्रहणाद्यन्मेधाविप्रभृतिभिरुक्तं यथा लिङ्गवचनभेदौ हीनताधिक्यमसम्भवो विपर्ययोऽसादृश्यमिति सप्तोपमादोषाः...तदेतन्निरस्तम्.' On p. 9 (on रुद्रट II. 2) नमिसाधु tells us that मेधाविरुद्र and others gave only four divisions of शब्द 'एत एव चत्वारः शब्दविधा इति येषां सम्यक् मतं तत्र तेषु नामादिषु मध्ये मेधाविरुद्रप्रभृतिभिः कर्मप्रवचनीया नोक्ता भवेयुः'. The त्रिकाण्डशेष gives मेधारुद्र and कालिदास as synonyms. The काव्यमी° tells us that मेधाविरुद्र was a poet blind from birth (p. 12) and quotes कालिदास as a writer on Poetics (p. 14). The work of मेधाविन् has not come down to modern times.

5 Dharmakîrti. A passage in the वासवदत्ता of Subandhu (Hall's ed. p. 235) 'बौद्धसङ्गतिमिवालङ्कारभूषिताम्' led many scholars like Aufrecht, Hall and Peterson (Preface to सुभा° p. 47 and JBBRAS vol. 16 p. 173) to regard धर्मकीर्ति as one of the oldest writers on Alaṅkâra, following the explanation of शिवराम that अलङ्कार was a work of धर्मकीर्ति. But the S'rîrangam edition reads (p. 303) 'सत्कविकाव्यरचनामिवालङ्कारप्रसाधिताम्.' Moreover there is nothing besides this passage to show that धर्मकीर्ति wrote a work on Poetics. Alaṅkâra is a very common word occurring in the names of works and a Sûtrâlaṅkâra written by As'vaghosha is known from a Chinese translation. That the Buddhist Dharmakîrti was a poet appears to follow from quotations contained in the anthologies where he is often cited as भदन्तधर्मकीर्ति (शार्ङ्ग° No 947=सुभा° 657; सुभा° 737, 1587, 1617, 2246, 3232). The ध्वन्यालोक (p. 216) quotes the verse 'लावण्यद्रविणव्ययो न गणितः क्लेशो महानर्जितः स्वच्छन्दं चरतो जनस्य हृदये चिन्ताज्वरो निर्मितः। एषापि स्वयमेव तुल्यरमणाभावाद्वराकी हता कोऽर्थश्चेतसि वेधसा विनिहितस्तन्व्यास्तनुं तन्वता ॥' and says that some explained this verse as an example of व्याजस्तुति while it is really an example of अप्रस्तुतप्रशंसा. Then it remarks 'इत्थं चायं धर्मकीर्तेः श्लोक इति प्रसिद्धिः सम्भाव्यते च तस्यैव'. The reason assigned is that the verse quoted has underlying it a current of ideas similar to another verse which certainly was composed by धर्मकीर्ति. The verse is then quoted (ध्व. p. 217). क्षेमेन्द्र (in औचित्यवि°), सुभाषितावलि and other anthologies follow the ध्वन्या° in ascribing the verse लावण्यद्रविण° to धर्मकीर्ति. So the Buddhist philosopher धर्मकीर्ति who commented upon दिङ्नाग's प्रमाणसमुच्चय may have been a poet, but there is nothing to substantiate the claim to regard him as a writer on Alaṅkâra.

6 Bhaṭṭi. The Bhaṭṭikâvya in 22 cantos was composed mainly for illustrating the rules of Sanskrit grammar. It is divided into four sections, called प्रकीर्णकाण्ड (*sargas* I–V.), अधिकारकाण्ड (VI–IX), प्रसन्नकाण्ड (X–XIII) and तिङन्तकाण्ड (XIV–XXII). In the प्रसन्नकाण्ड, Bhaṭṭi illustrates matters that fall to be treated in works on Poetics. In the tenth *sarga* he gives illustrations of 38 Alaṅkāras (including the two शब्दालङ्कारs अनुप्रास and यमक). The 11th illustrates माधुर्यगुण (in 47 verses); the 12th illustrates the figure भाविक (which is said to be प्रबन्धविषय by भामह III. 52 and दण्डी II. 364) in 87 verses and the 13th elucidates भाषासम in 50 verses (where the same verse may be regarded as composed in Sanskrit as well as in Prakrit). On account of these four *sargas* Bhaṭṭi deserves a passing notice in the History of Alaṅkāra Literature. It will be seen from the comparative table in section 12 that Bhaṭṭi illustrates almost the same figures that are defined by भामह and दण्डी. He generally follows the order in which भामह defines the figures, though he in a few cases deviates from भामह. For example, भामह defines रूपक first and then दीपक, and आक्षेप before अर्थान्तरन्यास; while भट्टि illustrates दीपक and अर्थान्तरन्यास before रूपक and आक्षेप respectively; भामह defines तुल्ययोगिता immediately after विरोध, while भट्टि illustrates तुल्ययोगिता after उपमारूपक and before विरोध. भट्टि does not define अप्रस्तुतप्रशंसा, which is defined by भामह: while भट्टि illustrates the figures हेतु and वार्ता to which भामह denies the status of *alaṅkāras*. भट्टि illustrates the figure निपुण which is found in neither भामह nor Daṇḍin. भट्टि does not illustrate लेश and सूक्ष्म which are said to be excellent ornaments of speech by Daṇḍin (along with हेतु); while भामह denies to all three the position of Alaṅkāras. भट्टि devotes about 20 verses to the illustration of यमक and herein is similar to the treatment of यमक in the काव्यादर्श, while भामह is very brief on this point. From this it is clear that Bhaṭṭi does not follow either Bhāmaha or Daṇḍin, but bases his examples on some other work or works that were prior to both of them.

As to the age of Bhaṭṭi, Mr. Trivedi's Introduction to the भट्टिकाव्य (p. XVIII ff, B. S. series) may be consulted. भट्टि says that he wrote in Valabhi under king Dharasena (काव्यमिदं विहितं मया वलभ्यां श्रीधरसेननरेन्द्रपालितायाम् । last verse). There were four kings named धरसेन that ruled at Valabhī (modern Vala in Kathiawar). When the first धरसेन begin to rule is not clear. The earliest grant of धरसेन II. is dated संवत् 252 (of the

Valabhi era i. e. about 571 A. C. and the latest grant of धरसेन IV is संवत् 332 (of the Valabhi era i. e. about 651 A. C.). The first धरसेन must have come to the throne some years before संवत् 183 (i. e. 502 A. C.) which is the date mentioned under द्रोणसिंह the successor of धरसेन I. Therefore भट्टि must have flourished sometime between about 500 and 650 A. C.

Bhaṭṭi's name is often given in the mss. as भट्टस्वामी and भर्तृस्वामी and his father's name is given as श्रीस्वामी (by जयमङ्गला) or श्रीधरस्वामी (by the commentator विद्याविनोद). Some scholars identify the author of the भट्टिकाव्य with the donee भट्टिभट्ट, son of बप्प, in a grant of ध्रुवसेन III (who was son of धरसेन IV) dated (वलभी) संवत् 344 (653 A. C.). Dr. Hultzsch objects to this identification (E. I. vol. 1 p. 92). Mr. B. C. Mazumdar (J. R. A. S. 1904 pp. 395–397) identifies the author of the Bhaṭṭikāvya with the वत्सभट्टि of the Mandasor Sun Temple Inscription (Fleet's Gupta Inscriptions No. 18) dated 473 A. C. on the ground of similarity between the verses of the inscription and the description of autumn in the भट्टिकाव्य (*sarga* II). This would lead to the result that भट्टि flourished under धरसेन I. Prof. A. B. Keith (J. R. A. S. 1909 p. 435) calls this identification a 'most unfortunate suggestion' and Mr. Mazumdar (J. R. A. S. 1909 p. 759) replies that it is not so. Both Prof. Keith and Mr. Mazumdar agree that Bhaṭṭi flourished before Bhāravi and Daṇḍin and that the Bhaṭṭikāvya is not the work of भर्तृहरि, author of the वाक्यपदीय.

There are numerous commentaries on the भट्टिकाव्य for which Aufrecht's catalogue may be consulted.

7 Bhâmaha's Kâvyâlankâra. For a long time the Kāvyālankāra of Bhāmaha was known only from quotations (*vide* Col. Jacob in J. R. A. S. 1897 p. 285). But recently mss. of the work have been found and Mr. Trivedi has published the work as an appendix to his edition of the प्रतापरुद्रयशोभूषण (B. S. series).

The work is divided into six परिच्छेद्s and contains about 400 verses (exactly 396 excluding the two verses at the end which roughly give the number of verses on each of five topics षष्ठ्या शरीरं निर्णीतं शतषष्ठ्या त्वलङ्कृतिः । पञ्चाशता दोषदृष्टिः सप्तत्या न्यायनिर्णयः ॥ षष्ठ्या शब्दस्य शुद्धिः स्यादित्येवं वस्तुपञ्चकम् । उक्तं षड्भिः परिच्छेदैर्भामहेन क्रमेण वः ॥). The verses are in the S'loka metre, except a few at the end of each परिच्छेद and a few in the body of the work. In the first परिच्छेद after saluting Sārva, he states the purposes of poetry, the qualifications of a poet, the definition of काव्य and divisions of काव्य from different points of view into गद्य and पद्य, संस्कृत, प्राकृत and अपभ्रंश; he divides काव्य into वृत्तदेवादिचरितशंसि, उत्पाद्यवस्तु, कलाश्रय and शास्त्राश्रय and again into five सर्गबन्ध, अभिनेयार्थ, आख्यायिका, कथा, अनिबद्ध. He then defines सर्गबन्ध, omits the treatment of अभिनेयार्थ (dramas) because it has been treated of by others, distinguishes between कथा and आख्यायिका, refers to the वैदर्भ and गौड styles and remarks that the distinctions drawn between the two styles by some are meaningless; and then speaks of some faults such as नेयार्थ, क्लिष्ट etc. In the 2nd परिच्छेद he speaks of three *guṇas*, माधुर्य, प्रसाद and ओजः and begins the treatment of Alaṅkāras which ends with the third परि°. The अलंकार° defined by him are (in order) अनुप्रास (refers to ग्राम्यानुप्रास and लाटीयानुप्रास of others), यमक (five varieties), रूपक, दीपक, उपमा (with its seven दोष), प्रतिवस्तूपमा (as a variety of उपमा), आक्षेप, अर्थान्तरन्यास, व्यतिरेक, विभावना, समासोक्ति, अतिशयोक्ति, यथासंख्य, उत्प्रेक्षा, स्वभावोक्ति (according to some), प्रेयस्, रसवत्, ऊर्जस्वि, पर्यायोक्त, समाहित, उदात्त (of two sorts), श्लिष्ट, अपह्नुति, विशेषोक्ति, विरोध, तुल्ययोगिता, अप्रस्तुतप्रशंसा, व्याजस्तुति, निदर्शना, उपमारूपक, उपमेयोपमा, सहोक्ति, परिवृत्ति, ससन्देह, अनन्वय, उत्प्रेक्षावयव, संसृष्टि, भाविक, आशीः (according to *some*). He denies the status of अलंकार° to हेतु, सूक्ष्म, लेश and वार्ता (which must have been defined before him as figures by some writer on Poetics), as there is no वक्रोक्ति in them. In the 4th परिच्छेद he dilates upon eleven kinds of *doshas* in *kāvya*, defines and illustrates the first ten of them. In the fifth परि° he defines and illustrates the eleventh *dosha* which arises from a faulty प्रतिज्ञा, हेतु or दृष्टान्त, the treatment being based upon a discussion of such Nyāya-Vais'eshika topics as the number and definitions of *pramāṇas*, definitions of प्रतिज्ञा and its varieties, of हेतु and its varieties, of दृष्टान्त etc. In the 6th परि° he gives some practical hints to poets for securing सौशब्द्य (grammatical purity) in poetry and in this respect resembles Vāmana who in the fifth अधिकरण of his काव्यालङ्कारसूत्र treats the same subject more elaborately.

Bhāmaha is the oldest extant exponent of the Alaṅkāra school of *Poetics*. Of his personal history we know next to nothing. In the last verse he tells us that he was the son of Rakrilagomin 'अवलोक्य मतानि सत्कवीनामवगम्य स्वधिया च काव्यलक्ष्म । सुजनावगमाय भामहेन ग्रथितं रक्रिलगोमिसूनुनेदम् ॥'. This name रक्रिलगोमिन्

has given rise to a heated discussion whether Bhāmaha was a a Bauddha. Prof. M. T. Narasimhiengar (J. R. A. S. 1905 pp. 535–545) thinks that भामह was a Bauddha, as रक्रिल (his father's name) resembles some distinctly Buddhistic names such as Rāhula, Potala and Gomin is a name of one of Buddha's disciples. Vide J. R. A. S. for 1908 p. 543 against this view. Prof. Pathak (I. A. 1912 p. 235) says that गोमिन् is not a contraction of गोस्वामिन्, but means 'venerable' (पूज्य) and that Rakrila was a Buddhist. He relies on a *sūtra* in the चान्द्रव्याकरण 'गोमिन् पूज्ये' (IV. 2. 144 गोमान् अन्यः ।). After all there is not much in a name. When Buddhists and followers of Brahmanism had lived together for a thousand years, there is no wonder even if distinctively Buddhist names were appropriated by Brahmanic people, since Buddha himself came to be recognised as an *avatāra* of Vishnu certainly before the 11th century. The same phenomenon is seen in modern India when Hindus adopt distinctively Mahomedan names and titles and *vice versa*. An author's religion must be judged from the contents of his books and not from his name. In the whole of the Kāvyālankāra there is nothing that is peculiarly Buddhistic, nor is there any reference to the incidents of Buddha's life and purely Buddhistic legends. The first verse salutes सार्वं सर्वज्ञं. सर्वज्ञ is an appellation of शिव as well as of बुद्ध, while सार्व simply means 'सर्वस्मै हित' and is not given by अमर as an appellation of Buddha. भामह teaches the forms सार्व and सार्वीय in VI. 53 'हितप्रकरणे ण न सर्वशब्दात् प्रयुज्यते । ततश्शमिता च यथा सार्वः सर्वीय इत्यपि ॥' (Compare 'सर्वपुरुषाभ्यां णढञौ' पाणिनि V. 1. 10). भामह negatives the अपोहवाद of the Bauddhas as regards the expressive power of words (VI. 16–17 'अन्यापोहेन शब्दोऽर्थमाहेत्यन्ये प्रचक्षते ।...यदि गौरित्ययं शब्दः कृतार्थोऽन्यनिराकृतौ । जनको गवि गोबुद्धेर्मृग्यतामपरो ध्वनिः ॥'). Kings that drank *soma* are highly spoken of at IV. 49. Most of his examples refer to Brahmanical gods and heroes. He frequently alludes to the characters and incidents of the रामायण and महाभारत. For example, III. 7 (कर्ण, पार्थ, शल्य), III. 11 (उदात्तं शक्तिमान् रामो गुरुवाक्यानुरोधकः । विहायोपनतं राज्यं यथा वनमुपागमत्' ॥), III. 5 ('अद्य या मम गोविन्द' &c. to be quoted below), II. 41 (यदुप्रवीर and शार्ङ्ग), II. 55 (युगादौ भगवान् ब्रह्मा विनिर्मित्सुरिव प्रजाः), III. 23 (इन्दु and कुसुमायुध), III. 31 (रामः सप्ताभिनत् सालान् गिरिं क्रौञ्चं भृगूत्तमः), IV. 21 (रथाङ्गह्वे बिभ्राणौ पातां वः शम्भुशार्ङ्गिणौ), V. 30 (भीम and शिशुपाल), V. 41–43 (प्रतिज्ञा of दुर्योधन, युधिष्ठिर and भीष्म), V. 44 (meeting of परशुराम and राम), V. 37 (हनूमान् and सीता).

Bhāmaha was a modest man. At the end of the 4th परि० after pointing out the faults to be avoided in poetry he says 'न दूषणायायमुदाहृतो विधिर्न चाभिमानेन किमु प्रतीयते । कृतात्मनां तत्त्वदृशां च मादृशो जनोऽभिसन्धिं क इवावभोत्स्यते ॥' (IV. 57). He derived help from his predecessors, one of whom, Medhāvin, he names. He briefly summarises the sum of literary criticism that existed before him and says that in enumerating the figures of speech he saw various works of others and thought over the matter himself. 'समासेनोदितमिदं धीखेदायैव विस्तरः । असङ्गृहीतमप्यन्यदभ्यूह्यमनया दिशा ॥' (II. 95) and 'इति निगदितास्तास्ता वाचामलङ्कृतयो मया बहुविधकृतीर्दृष्ट्वान्येषां स्वयं परितर्क्य च' । (V. 69). At the end of the 2nd परि० occurs a verse which has been made much of by some scholars 'स्वयंकृतैरेव निदर्शनैरियं मया प्रक्लृप्ता खलु वागलङ्कृतिः ॥' (96). What is the meaning of इयं वागलङ्कृतिः ? If these words refer to the whole of the work called काव्यालङ्कार, then the statement (said to be very emphatic on account of the occurrence of the word एव) must be qualified. There are several examples in the work that are obviously borrowed e. g. IV. 8 'दाडिमानि दशापूपाः षडित्यादि यथोदितम्' (for which see below); I. 41 हिमापहामित्रधरैर्व्याप्तं व्योमेत्यवाचकम्. Therefore it cannot be asserted that every example in the book is Bhāmaha's own. If the words refer only to the examples of figures of speech, the verse should have occurred at the end of the third परिच्छेद. Besides even in the second परिच्छेद he quotes many verses from other writers. It is true that he gives the sources from which those quotations are taken. But there is no qualifying clause in the verse (स्वयंकृतैरेव etc.) making an exception in favour of such borrowed verses. It is not unlikely that the names of the authors have been lost (if they occurred in the original) in the lapse of centuries. The number of the mss. of Bhāmaha's work is not so large as to make one feel confident about the accuracy of the text of Bhāmaha. For example the लोचन (p. 71) says भामहेन हि गुरुदेवनृपतिपुत्रविषयप्रीतिवर्णनं प्रेयोलङ्कार इत्युक्तम्, but भामह nowhere defines प्रेयः and only cites an example which refers to देव (III. 4-5). No commentary on the work has been found. The only one that is known to have been composed, the भामहविवरण of उद्भट, has not been yet recovered. Therefore too much emphasis cannot be laid on the words 'स्वयंकृतैरेव etc.'

Among the authors and works mentioned by name are the following:—अच्युतोत्तर of रामशर्मा (II. 19 and 58), अश्मकवंश

(I. 33), कणाद (V. 17), न्यास (VI. 36), पाणिनि (called also शालातुरीय, VI. 62–63), मेधावि, रत्नाहरण (III. 8), राजमित्र (a work, II. 45, III. 10), शाखवर्धन (II. 47). Of these only five viz. अच्युतोत्तर, अश्मकवंश, रत्नाहरण, राजमित्र and शाखवर्धन are names that are not known from other sources. From the अश्मकवंश no quotation is taken by भामह. It is doubtful whether रत्नाहरण is really the title of a work (तथाच रत्नाहरणे चैव शार्ङ्गधनुर्यथा । गृहेष्वध्वसु वा नान्नं भुञ्ज्महे यदधीतिनः । न भुञ्जते द्विजास्तच्च रसदाननिवृत्तये ॥). The examples cited from शाखवर्धन and रामशर्मा are cited for only illustrating faults and they are quoted by नमिसाधु (on रुद्रट XI. 24) and in the काव्यप्रकाश (without name). Because these are authors and works not referred to elsewhere, therefore it has been urged by some that भामह is very ancient. There is nothing of the sort. A few years ago even भामह's work was not found. We do not know what the future may discover to us and should be loth to dogmatise on the scanty data at present available. Among the authors and works referred to but not named are भरत (I. 24 'उक्तं तदभिनेयार्थमुक्तोऽन्यैस्तस्य विस्तरः' and II. 4), महाभाष्य of पतञ्जलि (VI. 21). As regards other writers and works supposed to be quoted or referred to, vide below on the age of Bhāmaha. भामह refers to the story of वत्सेश (IV. 40) and of नरवाहनदत्त (IV. 50) both of whom are the principal characters in the बृहत्कथा. He very often cites the views of other rhetoricians under the words अपरे, अन्ये, केचित्, (II. 6, 8, 87; III. 12, 54) and refers to other writers (on grammar and other S'āstras) also (IV. 6; V. 6, 11, 60). He thought very highly of Pāṇini's system 'अद्वन्द्वं जगति मतं हि पाणिनीयं' (IV. 63); at the beginning of the 6th परि० there is a fine रूपक on grammar 'सूत्राम्भसं पदावर्तं पारायणरसातलम् । धातूणादिगणग्राहं ध्यानग्रहबृहत्प्लवम् ॥ नापारयित्वा दुर्गाधममुं व्याकरणार्णवम् । शब्दरत्नं स्वयंगम्यमलङ्कर्तुमयं जनः ॥'. He refers to दण्डनीति (IV. 39) and to स्फोटवाद (VI. 12 'शपथैरपि चादेयं वचो न स्फोटवादिनाम् । नभःकुसुममस्तीति श्रद्दध्यात्कः सचेतनः'). His verses are generally smooth and polished and have been largely quoted by the लोचन and other later writers.

The कामधेनु (वाणीविलास ed.) quotes many verses from भामह about definitions of वृत्त, वृत्ति and topics of Poetics which are not found in the काव्यालङ्कार. नारायण in his com. on the वृत्तरत्नाकर quotes long passages from भामह (pp. 5–6) which indicate that भामह wrote on metrics also. Whether the भामह who wrote the टीका on वररुचि's grammar is identical with our author is doubtful.

Before discussing the question of the age of Bhāmaha, it would be better, in order to clear the ground, to say a few words about the काव्यादर्श.

8 The Kāvyādars'a of Daṇḍin. The Kāvyādars'a has been often printed in India (at Calcutta in 1863 with the com. of प्रेमचन्द्रतर्कवागीश, in 1910 at Madras by Prof. Rangacharya with two commentaries, in Poona by Dr. Belvalkar and Shastri Rangacharya Raddi). The work is divided into three परिच्छेद's; in Prof. Rangacharya's edition there are four परिच्छेदs, the third परि० of the other editions being split up into two. The fourth परिच्छेद in the Madras edition begins with the treatment of दोषs. There are in all 660 verses (in the Calcutta edition), while in the Madras edition there are 663 verses (the famous verse लिम्पतीव...नभः being omitted in the 2nd परि०, 2 added at the end of its 3rd परि०, one added at the beginning of its 4th परि० and one more in the middle, viz the verse 'आधिव्याधिपरीताय अद्य श्वो वा विनाशिने । को हि नाम शरीराय धर्मापेतं समाचरेत् ॥' after III. 160 of the Calcutta edition). It is the Calcutta edition from which citations are made here.

The first परिच्छेद defines *kāvya*, divides the latter into गद्य, पद्य and मिश्र; defines सर्गबन्ध; refers to two varieties of गद्य viz. आख्यायिका and कथा and remarks that there is really no distinction between the two; divides literature into संस्कृत, प्राकृत, अपभ्रंश and मिश्र; speaks of the two styles वैदर्भ and गौड and of the ten *guṇas*; defines and illustrates अनुप्रास; mentions the three essentials that contribute to the making of a poet, viz. प्रतिभा (imagination), श्रुत (culture) and अभियोग (constant practice). The second परिच्छेद defines the word अलङ्कार, enumerates 35 *alaṅkāras* and illustrates them. The अलङ्कारs treated of are (in order) स्वभावोक्ति, उपमा, रूपक, दीपक, आवृत्ति, आक्षेप, अर्थान्तरन्यास, व्यतिरेक, विभावना, समासोक्ति, अतिशयोक्ति, उत्प्रेक्षा, हेतु, सूक्ष्म, लेश (or लव), यथासंख्य (or क्रम), प्रेयः, रसवत्, ऊर्जस्वि, पर्यायोक्त, समाहित, उदात्त, अपह्नुति, श्लेष, विशेषोक्ति, तुल्ययोगिता, विरोध, अप्रस्तुतप्रशंसा, व्याजोक्ति, निदर्शना, सहोक्ति, परिवृत्ति, आशीः, सङ्कीर्ण and भाविक. The third परिच्छेद gives an elaborate treatment of यमक, defines and illustrates such चित्रबन्धs as गोमूत्रिका, अर्धभ्रम, सर्वतोभद्र, स्वरस्थानवर्णनियम; gives 16 varieties of प्रहेलिकाs; ten kinds of दोषs.

Daṇḍin's Kāvyādars'a is to some extent an exponent of the Riti school of Poetics and partly of the Alaṅkāra school. Of his personal history we know next to nothing.

He appears to have belonged to the Deccan or to some part south of the Narmadā. In the illustrations the following figure most prominently; मलयानिल (II. 174; III. 165), कावेरी (III. 166), काञ्ची (III. 114 not actually named but suggested), चोल (III. 166), कलिङ्ग (165), अवन्ती (II. 280 in Prof. Rangacharya's edition, the name of वासवदत्ता). The occurrence of the word पश्य in I. 5. (आदिराजयशोबिम्बमादर्शं प्राप्य वाङ्मयम् । तेषामसन्निधानेऽपि न स्वयं पश्य नश्यति ॥) and in II. 172 (भगवन्तौ जगन्नेत्रे सूर्याचन्द्रमसावपि । पश्य गच्छत एवास्तं नियतिः केन लङ्घ्यते ॥) has led to the tradition that Daṇḍin wrote the work for some easy-going prince. But the word is probably a rhetorical device and used for the sake of the अनुप्रास in (पश्य नश्यति). The list of अलङ्कार (II. 4-7) is suspected to be an interpolation by scholars like Dr. Belvalkar on the grounds of the use of the wrong from दीपकावृत्ती (for ०वृत्ती, which would mar the metre), the word लव for लेश and the somewhat strange अप्रस्तुतस्तोत्र and विशेष for अप्रस्तुतप्रशंसा and विशेषोक्ति. Though these blemishes are somewhat suspicious, still to regard the verses as interpolations on these grounds is going too far. Such lists of *alaṅkāras* always precede the treatment of them in ancient works. Bhāmaha, Udbhaṭa, and Rudraṭa have them (though not of all figures in *one* place). To use synonyms for the names of figures of speech is not an unknown proceeding. रुद्रट (VI. 1) says 'काव्यदृष्टान्तहेतू नेत्यलङ्कारान्परे विदुः'. This shows that the figures are to be called काव्यहेतु and काव्यदृष्टान्त but when he comes to the definitions of these he uses the well-known terms काव्यलिङ्ग and not काव्यहेतु and दृष्टान्त (and not काव्यदृष्टान्त). This would explain the use of लव for लेश and ०स्तोत्र for प्रशंसा and also of विशेष for विशेषोक्ति.

The Kāvyādars'a is throughout written in a flowing, mellifluous style. As compared with Bhāmaha, the palm of superiority in the sphere of poetic excellence must be given to Daṇḍin, though as regards precision, logical acumen and clearness of perception Bhāmaha stands higher than Daṇḍin. Daṇḍin's examples bear the stamp of originality and, except in two or three cases which will be discussed below, it has not been possible to point out that he borrows his examples from others.

The काव्यादर्श mentions the following works by name छन्दोविचिति (I. 12), बृहत्कथा (I. 38 भूतभाषामयीं प्राहुरद्भुतार्थां बृहत्कथाम्), सेतुबन्ध (I. 34) 'महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः । सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥). He refers to a कलापरिच्छेद, which he contemplated writing, probably as a part of his काव्यादर्श or as an independent work 'इत्थं कलाचतुःषष्टिविरोधः साधु नीयताम् । तस्याः कलापरिच्छेदे रूपमाविर्भविष्यति ॥' (III. 171). At one time eminent scholars thought that छन्दोविचिति was Daṇḍin's own work. छन्दोविचिति is, however, as shown by me in I. A. for 1911 p. 177, a name for the science of metrics and particularly for the Vedānga on metrics attributed to पिङ्गलनाग who is quoted even in the S'ābarabhashya (vol. I. p. 16). The word छन्दोविचिति occurs even in कौटिल्य's अर्थशास्त्र (I. 3. 1). The following are among the authors and works not quoted by name. पतञ्जलि's महाभाष्य is quoted as आप्तभाषित 'नोपमानं तिङन्तेनेत्यतिक्रम्याप्तभाषितम्' (काव्या. II. 227); भरत's नाट्यशास्त्र seems to be referred to as another school (आगमान्तर) 'यच्च सन्ध्यङ्गवृत्त्यङ्गलक्षणाद्यागमान्तरे । व्यावर्णितमिदं चेष्टमलङ्कारतयैव नः ॥' (II. 367). For सन्ध्यङ्ग, वृत्त्यङ्ग and लक्षण see chapters 19, 20, 16 of the नाट्यशास्त्र. In another place दण्डी says almost in the same way as भामह (I. 24 quoted above) 'मिश्राणि नाटकादीनि तेषामन्यत्र विस्तरः' (I. 31). He refers in general terms to former *Āchāryas* or learned men; 'पूर्वशास्त्राणि संहृत्य' (I. 2.; this is a common statement with writers, compare 'समाहृत्यान्यतन्त्राणि' अमर०); सूरयः occurs at I. 9-10 (former sages explained the body of poetry and its ornaments); II. 7 (इति वाचामलङ्कारा दर्शिताः पूर्वसूरिभिः); 'किं तु बीजं विकल्पानां पूर्वाचार्यैः प्रदर्शितम्' II. 2; 'एताः षोडश निर्दिष्टाः पूर्वाचार्यैः प्रहेलिकाः' III. 106. He refers to the opinions of other writers on Poetics as केषांचित् or कैश्चित् (II. 227; I. 79) and एके (II. 268 about the definition of लेश). He quotes a half verse लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ((II. 226) and holds an elaborate discussion on it, pointing out that some writers were misled into regarding that verse (wall known even in Daṇḍin's day) as an example of उपमा (as the word इव occurs in it thrice), but that the verse is an example of उत्प्रेक्षा (in the first half where two इवs occur). This discussion is pointedly referred to by प्रतीहारेन्दुराज on उद्भट (p. 26). The verse occurs in the मृच्छकटिक and also, in two of the dramas discovered and ascribed to Bhāsa by Mr. Ganapatis'astri, viz. चारुदत्त I. 19 and बालचरित I. 15. दण्डी refers to कापिल° (III. 175) and सुगत° (III. 174) and to न्याय which is called हेतुविद्या by him (III. 173).

In the शार्ङ्गधरपद्धति (No 174) a verse of राजशेखर is quoted which makes दण्डी the author of three works 'त्रयोऽग्नयस्त्रयो वेदास्त्रयो देवास्त्रयो गुणाः । त्रयो दण्डिप्रबन्धाश्च त्रिषु लोकेषु विश्रुताः ॥'. Various scholars have taxed their ingenuity to find out these three works. Pischel made the desperate conjecture on account of not correctly understanding the discussion about the लिम्पतीव verse that the मृच्छकटिक was a work of दण्डी and along with the काव्यादर्श and the दशकुमारचरित made up the required number. But now we have two more works in which that verse occurs and they too will have Daṇḍin fathered on them if Pischel's reasoning is to be followed. Others like Peterson (Intro. दशकु० p. 5) and Dr. Jacobi hit upon the छन्दोविचिति as the third work. But this also has been shown to be wrong. Some took the कलापरिच्छेद as the third work. Whether दण्डी ever wrote a कलापरिच्छेद (which was only contemplated when he wrote the काव्यादर्श), whether it was an independent work and whether राजशेखर knew of any such work as a कलापरिच्छेद by Daṇḍin are points that require to be established before the कलापरिच्छेद can be fastened upon as Daṇḍin's third work.

To add to the confusion there are scholars who seriously question the view that the दशकुमारचरित is a work by the same author that wrote the काव्यादर्श. Mr. Trivedi (Intro. to प्रतापरुद्र० XXXI), Mr. Agashe (in I. A. for 1915 p. 67 and more recently in his introduction to the दशकुमार० pp. XXV ff) argue that the author of the काव्यादर्श cannot be the author of the दशकुमार० also. This is not the place to examine their arguments in detail. But a brief reference must be made to some of them. Mr. Agashe's first argument is that the author of the काव्यादर्श was a fastidious critic, who warned all poets to eschew even the slightest blemishes (तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथंचन । स्याद्वपुः सुन्दरमपि श्वित्रेणैकेन दुर्भगम् ॥ I. 7.) and condemned as ग्राम्य even such apparently harmless words as 'कन्ये कामयमानं मां न त्वं कामयसे कथम् । इति ग्राम्योऽयमर्थात्मा वैरस्याय प्रकल्पते ॥' I. 63, while in the दशकु० there are numerous faults in the matter of good taste and grammar and direct references to sexual intercourse. Here two things have to be noted. There is always a great gulf between precept and practice, which has been admitted by all literary critics e. g. the व्यक्तिविवेक says about his method of finding fault with the greatest poets 'स्खलितिष्वपि चेतः कथमनुशिष्यादन्यमयमिति न वाच्यम् । वारयति भिषगपथ्यादितरान् स्वयमाचरन्नपि तत् ॥' (p. 37); similarly क्षेमेन्द्र in his औचित्य० finds fault with his own compositions (under *kārikās* 20 and 21). Besides the दशकु० may have been composed while दण्डी was comparatively young and inexperienced; while the काव्यादर्श is a product of mature years. Moreover what दण्डी means when he styles the verse कन्ये &c. as ग्राम्य has not been clearly grasped. He condemns the downright, rough and outspoken mode of conveying one's meaning and prefers the suggestive method. This is illustrated by दण्डी himself in the next verse which conveys the same sense but in a different manner 'कामं कन्दर्पचाण्डालो मयि वामाक्षि निर्दयः । त्वयि निर्मत्सरो दिष्ट्येत्यग्राम्योऽर्थो रसावहः ॥' (I. 64). The second point emphasized by Mr. Agashe is that there is great difference between the chaste and smooth diction of the काव्यादर्श and the somewhat slipshod style and the long-drawn compounds of the दश०. Here again there is a misapprehension. The काव्यादर्श being in verse did not allow much scope for long compounds; yet it approves of a compound extending over a half verse (I. 84 पयोधरतटोत्सङ्गलग्नसन्ध्यातपांशुका । कस्य कामातुरं चेतो वारुणी न करिष्यति ॥) while the दश० being in prose exhibits long compounds and therein accords with the teaching of the काव्यादर्श which condemns long compounds only in पद्य (ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् । पद्येऽप्यदाक्षिणात्यानामिदमेकं परायणम् ॥ I 80.). Subandhu's introductory verses to वासवदत्ता offer a great contrast to his prose. And so do the few verses in the दश०. Sufficient reasons have not yet been advanced for rejecting Daṇḍin's authorship of the दश०. The first verse of the दश० (ब्रह्माण्डच्छत्रदण्डः etc.) is quoted by the सरस्वती० (p. 248), which profusely quotes from the काव्यादर्श also. What the three works of Daṇḍin are is still as unsettled as before.

The following are the passages that are common to both दण्डी and भामह word for word. (a) सर्गबन्धो महाकाव्यम्' काव्या. I 14, भा. I. 19; (b) मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि' काव्या. I. 17, भा. I. 20 (मन्त्रदूत ... दयैश्च यत्); (c) कन्याहरणसंग्रामविप्रलम्भोदयादयः' काव्या. I. 29, भा. I. 27 (°दयान्विता); (d) 'अद्य या मम गोविन्द जाता त्वयि गृहागते । कालेनैषा भवेत्प्रीतिस्तवैवागमनात्पुनः ॥' काव्या. II. 276, भा. III. 5 (both give it as an example of प्रेयः); (e) तद्भाविकमिति प्राहुः प्रबन्धविषयं गुणम्' काव्या. II.364, भा. III. 52 (भाविकत्वमिति etc.); (6) अपार्थं व्यर्थमेकार्थं...विरोधि च ।' काव्या. III. 125 ff, भा. IV. 1-2; (g) समुदायार्थशून्यं यत्तदपार्थकमिष्यते' काव्या. III. 128, भा. IV. 8; (h) 'गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः ।' काव्या. II. 244, भा. II. 87; (i) 'आक्षेपोऽर्थान्तरन्यासो व्यतिरेको विभावना' काव्या. II. 4, भा. II. 66; (j) प्रेयो रसवदूर्जस्वि पर्यायोक्तं समाहितम्' काव्या. II. 5, भा. III. 1,

9 The relative position of Bhâmaha and Daṇḍin. There prevails a sharp conflict of views on this point and on the allied question of भामह and the न्यास and keen controversies have been going on for several years and it cannot be said that the question is definitively settled now one way or the other. Mr. Trivedi (Intro. to प्रतापरुद्र XXIII ff and I. A. vol. 42, 1913 pp. 258–274 and Bhandarkar Com. vol. p. 40), Dr. Jacobi (Z D M G 64 p. 134 and 139), Prof. Rangacharya (Intro. to edition of काव्यादर्श), Mr. Ganapati S'âstri (Intro. to स्वप्न° XXV), Prof. Pathak (Intro. to कविराजमार्ग p. 16) place भामह before दण्डी. Prof. M. T. Narasimhiengar (JRAS 1905 pp. 535 ff) places दण्डी before भामह and Prof. Pathak also seems to have changed his earlier view (JBBRAS vol. 23 p. 19 and I. A. for 1912 p. 236 ff). I shall try to summarise the views of both sides and make remarks thereon as I proceed and make my own humble contribution to this subject.

Before proceeding further two points must be made clear and emphasized. One is that both भामह and दण्डी expressly say that they had before them the works of older teachers on Poetics and भामह actually names one of them viz. मेधाविन्. This should warn us against jumping to the conclusion that one necessarily borrows from the other when they have identical verses or one criticises the other when their views conflict. This fact and our ignorance of what went before भामह and दण्डी should make us reluctant to dogmatise and should dispose us to regard the hypothesis that both are quoting from or criticizing older works now lost as very probable. The second point is that both are comparatively very early writers. As उद्भट who flourished about 800 A. C. wrote a commentary on भामह's work, the latter cannot be placed later than about 750 A. C. दण्डी also cannot certainly be placed later than that date for the following reasons. The लोचन (composed about 1000 A. C.) names दण्डी and his definition of चम्पू (at p. 141) as it quotes भामह and उद्भट. So does प्रतीहारेन्दुराज (about 950 A. C.) quote him (p. 26). The Canarese work कविराजमार्ग (ed. by Prof. Pathak in 1898) composed by नृपतुङ्ग, the राष्ट्रकूट king अमोघवर्ष, looked upon Daṇḍin as an authority (as clearly proved by Prof. Pathak) and most of the verses in that work (in the 3rd परि°) are either translations or adaptations of Daṇḍin's verses. The कविराजमार्ग must have been composed between S'ake 737–787 (815–865 A. C.). Dr. Barnett shows (JRAS 1905 p. 841) that a Simhalese work *siya-bas-lakara* (स्वभाषालङ्कार) on Rhetoric is based upon the काव्यादर्श of Daṇḍin whom it mentions by name. Its author king Sena I reigned according to the Mahāvaṁs'a A. C. 846–866. If one compares रुद्रट's scientific treatment of Alaṅkāras (particularly of उपमा and रूपक) with that of Daṇḍin and bears in mind the new Alaṅkāras that he defines (such as काव्यलिङ्ग, दृष्टान्त, पुनरुक्तवदाभास, छेकानुप्रास), the distinction he makes between संसृष्टि and सङ्कर and if one compares Vāmana's treatment of the ten *guṇas* with Daṇḍin's and the former's disquisition on *doshas* with the latter's, it will appear that Daṇḍin must have preceded both Udbhaṭa and Vāmana by a considerable period. So Daṇḍin also cannot be placed later than 750 A. C.

I shall now set out the grounds some or all of which are relied upon by those who place भामह prior to Daṇḍin.

(a) Mr. Trivedi and Prof. Rangacharya say that भामह is referred to as चिरन्तन by the अलङ्कारसर्वस्व (p. 3), his work is styled आकर by राघवभट्ट (शाकुन्तल p. 14) and that he is styled 'ancient' in the प्रतापरुद्र० ('पूर्वेभ्यो भामहादिभ्यः,' 'प्राचा भामहेन' p. 11). The only place where according to Mr. Trivedi दण्डी is mentioned before भामह is नमिसाधु on रुद्रट (I. 2) quoted above. I fail to see how this *proves* or even suggests the *priority* of भामह to दण्डी. भामह *is* an ancient writer and so there is nothing special in calling him पूर्व. Do these scholars mean that whenever reference is to be made to older writers all ancient names must be trotted forth ! Further नमिसाधु is older than all the authors mentioned by Mr. Trivedi and therefore even a single positive reference where दण्डी is placed by a writer before मेधावी who preceded भामह is sufficient to knock out all argument based upon mere silence. Besides too much cannot be made of the views of authors belonging to the 14th century about the relative chronology of authors that flourished seven or eight hundred years earlier. If we followed such later writers in chronological details, there would be a hopeless mess. The अलङ्कारसर्वस्व speaks of रुद्रट also as चिरन्तन. Does Mr. Trivedi think that दण्डी is therefore later then रुद्रट ! Mr. Trivedi forgets that जयरथ commenting upon the passage of the सर्वस्व specially includes दण्डी among the ancients. Therefore this point is worth very little.

(b) Daṇḍin's elaborate treatment of Yamaka and S'abdālaṅkāras in a separate chapter and his numerous subdivisions of Upamā stamp him as a later writer; while भामह's divisions are not minute. I am of opinion that this puts the matter exactly the opposite way. भरत gives ten varieties of यमक (16. 59–63), while भामह gives only five (II. 9). No one has made bold to place भामह before the नाट्यशास्त्र. यमक was highly thought of even by कालिदास (vide रघु. 9th *sarga*). It occurs even so early as in रुद्रदामन्'s inscription of A. D. 150. It is precisely later writers that look down upon यमक. उद्भट ignores it altogether though he defines अनुप्रास at some length, and मम्मट is very brief. The same remarks apply to शब्दालङ्काराः. Even Subandhu and Bāṇa knew शृङ्खलाबन्ध, various puzzles like अक्षरच्युतक, प्रहेलिका etc. Daṇḍin's treatment of उपमा is unscientific but follows that of भरत; while भामह is the first of those who place the divisions of उपमा on a grammatical basis, as done later by उद्भट and मम्मट. From these very facts I would argue that Daṇḍin is earlier than भामह. Both arguments are at least equally plausible. It is possible that दण्डी and भामह follow different traditions, the former having more affinity to भरत's school, while भामह follows a school that relies more upon mere *Alaṅkāras.*

(c) The commentator तरुणवाचस्पति distinctly says that in some places Daṇḍin criticizes Bhāmaha (e. g. on दण्डी I. 23, 29; II 235, 358 and III. 127). तरुणवाचस्पति is comparatively a late writer. He quotes from the दशरूपक (on दण्डी II. 281) and probably refers to the सरस्वती° in the sixfold division of *rītis.* Therefore he is at least later than the 11th century. He found two conflicting views and thinks that दण्डी criticizes भामह. A similar example will illustrate how unsafe it is to rely upon later commentators in the matter of chronology. चक्रवर्तिभट्टाचार्य in his commentary on the काव्यप्रकाश thinks that मम्मट criticizes the view of the अलङ्कारसर्वस्व on the verse राजनि तटीव etc. (10th उ.) and so says Nāgoji also; while जयरथ (who wrote about 1200 and was near to both मम्मट and the सर्वस्व) thinks that the सर्वस्व criticizes the काव्यप्रकाश (p. 199 of सर्वस्व). Therefore तरुणवाचस्पति's remarks should carry hardly any weight with us in the absence of other cogent evidence.

(d) भामह distinguishes between कथा and आख्यायिका, while दण्डी says that the two are but different names for the same class of composition ('तत्कथाख्यायिकेत्येका जातिः संज्ञाद्वयाङ्किता' I. 28). It is supposed that दण्डी criticizes भामह. भामह makes the following points of distinction between the two; (1) सोच्छ्वासाख्यायिका मता ॥ (2) वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् । (3) वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ (4) कवेरभिप्रायकृतैः कथा (क?) नैः कैश्चिदङ्किता ।', (5) कन्याहरणसंग्रामविप्रलम्भोदयान्विता (I take these two lines as part of the description of आख्यायिका); but a कथा is न वक्त्रापरवक्त्राभ्यां युक्ता (this is against No 3 above), नोच्छ्वासवत्यपि (No. 1) । अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते (No 2 above). As भामह is silent about the points 4 and 5 in describing कथा, he means that they are to be absent in a कथा. दण्डी attacks all these points except one. According to दण्डी, some say that in an आख्यायिका the narrator is the hero himself while in a कथा the narrator may be the hero or someone else. This is not the distinction that भामह draws between कथा and आख्यायिका. 'तयोराख्यायिका किल ॥ नायकेनैव वाच्यान्या नायकेनेतरेण वा । ... अपि त्वनियमो दृष्टस्तत्राप्यन्यैरुदीरणात् । अन्यो वक्ता स्वयं वेति कीदृग्वा भेदलक्षणम् ॥' काव्या. I. 23-25. दण्डी remarks that even in आख्यायिकाs, the narrators in some cases are others than the hero. On points 1 and 3 above he remarks 'वक्त्रं चापरवक्त्रं च सोच्छ्वासत्वं च भेदकम् ॥ चिह्नमाख्यायिकायाश्चेत्प्रसङ्गेन कथास्वपि ॥ आर्यादिवत्प्रवेशः किं न वक्त्रापरवक्त्रयोः । भेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ॥' I. 26—27. He says as आर्याs are used in कथाs, so there is no reason why वक्त्र and अपरवक्त्र verses cannot be employed in them. Similarly the sections of कथाs are called *lambhas* (lambakas in the बृहत्कथा); what difference does it make if they are called उच्छ्वासs as in the case of आख्यायिकाs ! On points 4 and 5 दण्डी says that the topics कन्याहरण etc. occur in सर्गबन्ध also and are not peculiar to आख्यायिकाs and that the use of some catchword (as the word श्री in the verses at the end of each *sarga* by माघ and अनुराग in the सेतुबन्ध) would not be a blemish in a कथा. 'कन्याहरणसंग्रामविप्रलम्भोदयादयः । सर्गबन्धसमा एव नैते वैशेषिका गुणाः ॥ कविभावकृतं चिह्नमन्यत्रापि न दुष्यति' काव्या. I. 29—30. It will be shown later on (Part II) that the two classes of works, कथा and आख्यायिका, were known to पतञ्जलि who named several of them, that long before the 6th century A. C. (as attested by सुबन्धु and बाण) आख्यायिकाs exhibited the special features on which भामह dwells. Therefore it is not necessary to suppose that दण्डी criticizes the dicta of भामह, particulary because one point of attack (about the narrator) in the काव्यादर्श is not the opinion held by भामह.

(e) दण्डी (in II. 51 न लिङ्गवचने भिन्ने न हीनाधिकतापि वा । उपमादूषणायालं यत्रोद्वेगो न धीमताम् ॥) refers to लिङ्गभेद, वचनभेद, हीनता and अधिकता between उपमान and उपमेय as blemishes in some cases but not in all; while भामह speaks of seven blemishes in उपमा. But this cannot be made an argument for the priority of भामह. भामह himself says that मेधाविन् enumerated seven उपमादोषs (vide above p. XIII). So this was an ancient topic. One may rather use this as an argument for Daṇḍin's priority. Daṇḍin refers to only four उपमादोषs; while मेधावी knows seven and भामह follows the latter. So दण्डी was the pioneer. वामन speaks of six उपमादोषs (का. सू. IV. 2. 8.)

(f) दण्डी says that even the words 'गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः' are certainly good (poetry) in certain circumstances ('गतो...पक्षिणः । इतीदमपि साध्वेव कालावस्थानिवेदने' II. 244); while भामह says about those words 'are such words poetry! (Some) designate them वार्ता.' His words may also mean 'such words are bad samples of poetry' (गतोऽ...पक्षिणः । इत्येवमादि किं काव्यं वार्तामेनां प्रचक्षते ॥ II. 87). Prof. Rangacharya and Mr. Trivedi rely on this as proving Bhāmaha's priority. But the words इत्ये....चक्षते show that भामह is quoting these words as an example of वार्ता given by others and these words are not his own composition (compare the use of the words इतीदमपि of दण्डी in connection with लिम्पतीव). Now वार्ता is a figure of speech illustrated by भट्टि (X. 45). Daṇḍin seems to allude to it in the words 'तच्च वार्ताभिधानेषु वर्णनास्वपि दृश्यते' (I. 85). But Daṇḍin does not define the figure वार्ता. He probably disapproved of it and included some examples of it under समासोक्ति. He takes the example गतोऽस्तमर्कः cited by some old writer and says that even that example may be good poetry if the suggested sense be taken (but if the plain meaning is the only one intended it is not काव्य). Vide काव्यप्रकाश (5th उल्लास p. 240 Va.) for the various meanings that these words may suggest. These words गतोऽस्तमर्कः are well-known examples (मूर्धाभिषिक्त) like the famous दशदाडिमादिवाक्य (which occurs in भामह at IV. 8) that is cited in the शाबरभाष्य (vol. I p. 13 and 497).

(g) The verse अद्य या मम गोविन्द is given by both as an example of प्रेयः. The argument of Mr. Trivedi is that Bhāmaha cites his authority if he is quoting from another while दण्डी does not do so as in the case of the verse लिम्पतीव. This argument does injustice to दण्डी. दण्डी does clearly indicate that he is citing another's verse as a well-known example by using the words इतीदमपि. As remarked above भामह's text is not so immaculate as to inspire complete confidence. So the first part of the argument really begs the whole question. There are other considerations also. भामह does not even define प्रेयः and ऊर्जस्वि and cites one example of each; while दण्डी defines both and gives two examples of प्रेयः. The obvious conclusion is that भामह found both figures defined by some predecessor and was content simply to cite an example or probably he disapproved of these as figures of speech and following older authorities simply cited examples. Therefore it is going too far to say that दण्डी takes the example from भामह. One may as plausibly argue that भामह borrows from दण्डी one of the latter's two examples. The verse अद्य या मम is similar in purport to the महाभारत 'या प्रीतिः पुण्डरीकाक्ष तवागमनकारणात् । सा किमाख्यायते तुभ्यमन्तरात्मासि देहिनाम् ॥' (उद्योग. 89. 24).

(h) भामह defines उपमारूपक (III. 34), ससन्देह (III. 42), अनन्वय (III. 44) and उत्प्रेक्षावयव (III. 46) as separate figures of speech; while दण्डी does not regard them as separate figures, but includes उपमारूपक under रूपक, ससन्देह and अनन्वय under उपमा and उत्प्रेक्षावयव under उत्प्रेक्षा (अनन्वयससन्देहावुपमास्वेव दर्शितौ । उपमारूपकं चापि रूपकेष्वेव दर्शितम् ॥ उत्प्रेक्षाभेद एवासावुत्प्रेक्षावयवोऽपि च । II. 358–359). This has been used as an argument for भामह's priority. All these figures are separately illustrated by भट्टि. There is no compelling reason why दण्डी must be regarded as referring to भामह and not to those Ālaṅkārikas who preceded भट्टि. There is one more reason which throws doubt on the theory advanced. उपमेयोपमा is separately defined by भामह (III. 36), while दण्डी does not define it but his अन्योन्योपमा (II. 18) is उपमेयोपमा. If दण्डी had the work of भामह before him, he would have said as he said in the other four cases that उपमेयोपमा was included under उपमा.

(i) Bhāmaha after enumerating ten *doshas* (which are identical with Daṇḍin's) adds an eleventh *dosha* in the words 'प्रतिज्ञाहेतुदृष्टान्तहीनं दुष्टं च नेष्यते' and devotes one whole परि० to the discussion of this *dosha*. Daṇḍin says the discussion whether प्रतिज्ञाहेतुदृष्टान्तहानि is a *dosha* or not is dry and abstruse and no purpose is served by entering upon it (प्रतिज्ञाहेतुदृष्टान्तहानिर्दोषो न वेत्यसौ । विचारः कर्कशः प्रायस्तेनालीढेन किं फलम् ॥ III. 127). It is not to be supposed that discussions about logical matters in the province of Poetics were first started by भामह. Even the नाट्यशास्त्र enumerates ten *doshas* of *kāvya* one of which is न्यायादपेत and defined as 'न्यायादपेतं विज्ञेयं

प्रमाणपरिवर्जितम्' (नाट्य. 16. 89). The प्रमाणs are the special province of logic. The काव्यादर्श, therefore, alludes if at all to the नाट्यशास्त्र or some *ālaṅkārika* who worked up the simple statement of the नाट्यशास्त्र into greater detail. It is more than doubtful whether, if दण्डी had the whole of the 5th परि० of भामह before him and was in a fighting mood, he would have let off भामह with such a mild and suave remark 'तेनालीढेन किं फलम्'. The ten दोषs of the नाट्यशास्त्र (16. 84) are अर्थहीन, एकार्थ, गूढार्थ, अर्थान्तर, विसन्धि, शब्दच्युत (or शब्दहीन as in 16. 90), विषम, भिन्नार्थ, अभिप्लुतार्थ and न्यायादपेत. The first seven correspond more or less with अपार्थ, एकार्थ, ससंशय, अपक्रम, विसन्धि, शब्दहीन, भिन्नवृत्त (of भामह and दण्डी). The भिन्नार्थ of the नाट्य० is the same as असभ्य and ग्राम्य and अभिप्लुतार्थ is defined as 'यत्पादेन (यत्पादे न?) समस्यते'. The यतिभ्रष्टदोष (of भामह) was probably included in the विषम (of the नाट्यशास्त्र) and व्यर्थ under the अर्थहीन (of भरत). The Alaṅkāra writers probably draw upon the न्यायसूत्र also for some of the names of the *doshas*; compare न्यायसूत्र V. 2. 1. 'प्रतिज्ञाहानिः प्रतिज्ञान्तरं प्रतिज्ञाविरोधः प्रतिज्ञासंन्यासः हेत्वन्तरमर्थान्तरं निरर्थकमविज्ञातार्थमपार्थकमप्राप्तकालं न्यूनमधिकं पुनरुक्तमननुभाषणमज्ञानमप्रतिभा...निग्रहस्थानानि.'

I shall now mention the points relied upon for placing भामह after Daṇḍin.

(j) भामह says 'हिमापहामित्रधरैर्व्याप्तं व्योमेत्यवाचकम्,' while दण्डी gives the whole verse of which this is a part as as example of a kind of प्रहेलिका 'विजितात्म (ज v. l.) भवद्वेषिगुरुपादहतो जनः । हिमापहामित्रधरैर्व्याप्तं व्योमाभिनन्दति ॥' (III. 120). शार्ङ्ग० ascribes it to दण्डी and explains it. This is a somewhat formidable argument and the only way of escaping from it is to assert that दण्डी is simply quoting from some older writer, whom भामह also quotes. But there are a few considerations even against this. दण्डी has not been shown to quote any verse except लिम्पतीव from another author. The other verses suggested to be quotations are matters of controversy. It would be a gratuitous assumption to predicate of any verse in the काव्या० as another's simply because otherwise it leads to inconvenient results. The words 'दोषानपरिसंख्येयान्मन्यमाना वयं पुनः । साध्वीरेवाभिधास्यामस्ता दुष्टा यास्त्वलक्षणाः ॥' (काव्य० III. 107) appear to suggest that Daṇḍin gives his own examples of प्रहेलिकाs.

(k) Daṇḍin's treatment of Upamā is unscientific as compared with भामह's; so also दण्डी treats of अनुप्रास very concisely and dilates upon Yamaka at great length. But this is not such a strong point after all. The Agnipurāṇa which borrows from

भामह has a treatment of उपमा similar to Daṇḍin's and even comparatively early writers like Rudraṭa have treated of Yamaka at great length.

(l) There are many passages in Bhāmaha's work where he either refers to the views of other authors on Poetics or ridicules them. In most of these cases the views animadverted upon are found in Daṇḍin. भामह criticizes those who distinguish the two styles वैदर्भ and गौड and prefer the former to the latter and ironically calls them सुधियः. 'वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे। तदेव च किल ज्यायः सदर्थमपि नापरम्॥ गौडीयमिदमेतत्तु वैदर्भमिति किं पृथक्। गतानुगतिकन्यायान्नानाख्येयममेधसाम्॥' (I. 31-32). The काव्यादर्श makes this distinction and shows its preference for वैदर्भमार्ग. 'अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम्। तत्र वैदर्भगौडीयौ वर्ण्येते प्रस्फुटान्तरौ॥ इति वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः। एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि॥' (I. 40 and 42). But these words (अनेको मार्गः) of Daṇḍin show that before him many styles had been recognised and as long as we do not possess all the ancient works that preceded Daṇḍin (a thing which is never likely to happen) we cannot assert with an air of assurance that भामह criticizes Daṇḍin alone and no one else. It will be noticed that बाण also credits the Gauḍa style with pomposity 'गौडेष्वक्षरडम्बरः' (हर्षचरित Intro. verse 7).

(m) Daṇḍin names ten *guṇas* and the names are the same as those in the नाट्यशास्त्र (16. 92). भामह has almost nothing to say on the *guṇas*. But he seems to be the first of those who like ध्वनिकारिका II. 8. 10, 11 and मम्मट reduced the *guṇas* to three and ridicules those who look upon ओजः as a profusion of compounds 'माधुर्यमभिवाञ्छन्तः प्रसादं च सुमेधसः। समासवन्ति भूयांसि न पदानि प्रयुञ्जते॥ केचिदोजोभिधित्सन्तः समस्यन्ति बहून्यपि। श्रव्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते। आविद्वदङ्गनाबालप्रतीतार्थं प्रसादवत्॥' (II. 1-3). This shows, according to some, a distinctly later tendency, while Daṇḍin follows the ancient view of Bharata. But when the tendency to reduce the *guṇas* began, no one knows. And the ten *guṇas* are enumerated by Vāmana who is certainly later than Bhāmaha. Besides Daṇḍin does not distinctly say that माधुर्य and प्रसाद would not allow the use of long compounds, though he distinctly says 'ओजः समासभूयस्त्वं' (I. 80). It may plausibly be urged that very likely भामह is referring to another writer.

(n) Bhāmaha says यदुक्तं त्रिप्रकारत्वं तस्याः कैश्चिन्महात्मभिः। निन्दाप्रशंसाचिख्यासाभेदादत्राभिधीयते॥ सामान्यगुणनिर्देशात् त्रयमप्युदितं ननु। मालोप-

मादिः सर्वोपि न न्याय्यान् विस्तरो मुधा ॥' II. 37–38. He refers to the threefold division of उपमा into निन्दोपमा, प्रशंसोपमा and आचिख्यासोपमा. These three varieties of उपमा occur in the same order in काव्या. (II. 30–32). The नाट्य० speaks of प्रशंसोपमा and निन्दोपमा (16. 49–50) but not of आचिख्यासोपमा. On the other hand it is urged that भामह's words, strictly interpreted, mean that उपमा was divided only into three varieties, while दण्डी gives over 30 including these three. If he meant to refer to these three as a few out of many प्रकारs he would have said 'प्रकारास्त्रय एतेऽपि तस्या उक्ता etc.' There is some force in this latter argument. But it has to be noted that in the same breath (with these three) he speaks of मालोपमा and *other varieties* of Upamā as a mere superfluity. मालोपमा does occur in the काव्या. II. 42.

(o) The काव्यादर्श says 'हेतुश्च सूक्ष्मलेशौ च वाचामुत्तमभूषणम्' (II. 235), while भामह says 'हेतुश्च सूक्ष्मो लेशोऽथ नालङ्कारतया मतः' (II. 86). He puts his emphatic denial on the ground that they do not contain वक्रोक्ति. It may be argued that because भामह said that they were not even *alaṅkāras*, दण्डी equally vehemently asserts that they are the best ornaments of speech.

(p) 'स्वभावोक्तिरलङ्कार इति केचित्प्रचक्षते । अर्थस्य तदवस्थत्वं स्वभावोऽभिहितो यथा ॥' भामह II. 93; दण्डी speaks of स्वभावोक्ति as the first of *alaṅkāras* and calls it जाति also 'नानावस्थं पदार्थानां रूपं साक्षाद्विवृण्वती । स्वभावोक्तिश्च जातिश्चेत्याद्या' (II 8.). It is true that भामह's definition has a very close verbal resemblance to Daṇḍin's; but स्वभावोक्ति is a very ancient अलङ्कार. बाण speaks of it as जाति. So this is not decisive.

(q) 'एतदेवापरेऽन्येन व्याख्यानेनान्यथा विदुः । नानारत्नादियुक्तं यत् तत् किलोदात्तमुच्यते ॥' भा. III. 12. दण्डी says 'आशयस्य विभूतेर्वा यन्महत्त्वमनुत्तमम् । उदात्त...॥ रत्नभित्तिषु संक्रान्तैः प्रतिबिम्बशतैर्वृतः । ज्ञातो लङ्केश्वरः कृच्छ्रादाञ्जनेयेन तत्त्वतः॥ पूर्वत्राशयमाहात्म्यमत्राभ्युदयगौरवम् । सुव्यञ्जितमिति प्रोक्तमुदात्तद्वयमप्यदः ॥' काव्या. II. 300, 302–3. It will be noticed that Daṇḍin's example begins with the word रत्न. But as against the theory that भामह refers to दण्डी it must be pointed out that उदात्त is an ancient figure. भट्टि gives two examples corresponding to the two varieties of the figure.

(r) भामह says 'आशीरपि च केषाञ्चिदलङ्कारतया मतः' (III. 54) and gives two examples. दण्डी says 'आशीर्नामाभिलषिते वस्तुन्याशंसनं यथा ।

पातु वः परमं ज्योतिरवाङ्मनसगोचरम् ॥' II. 357. भामह may or may not be referring to दण्डी. आशीः is a figure illustrated by भट्टि and आशीः is one of the 36 लक्षणs defined by भरत (16·29).

(t) 'पुनरुक्तमिदं प्राहुरन्ये शब्दार्थभेदतः ।...अर्थपुनरुक्तं यत्तदेवैकार्थमिष्यते । ...तामुत्कमनसं नूनं करोति ध्वनिरम्भसाम् । सौधेषु घनमुक्तानां प्रणालीमुखपातिनाम् ॥' भा. IV. 12, 15–16. दण्डी says 'अविशेषेण पूर्वोक्तं यदि भूयोपि कीर्त्यते । अर्थतः शब्दतो वापि तदेकार्थं मतं यथा ॥ उत्कामुन्मनयन्त्येते बालां तदलकत्विषः । अम्भोधरास्तडित्वन्तो गम्भीराः स्तनयित्नवः ॥' III. 135–136. It will be noticed that भामह's example also is very similar to Daṇḍin's.

(u) As quoted above नमिसाधु (रुद्रट I. 2) refers to the अलङ्कारशास्त्रs composed by 'दण्डिमेधाविरुद्रभामहादिकृतानि'. It is argued that, as मेधाविन् certainly preceded भामह, नमिसाधु has purposely arranged the authors in chronological order and therefore दण्डी preceded even मेधावी. There is some force in the argument. But underlying it there is an assumption that नमिसाधु intends to arrange them chronologically. There is no proof of such an intention. His only purpose is to assert that some authors wrote on अलङ्कार before रुद्रट. We shall have to attribute to him a double assertion (i. e. to use the language of the मीमांसकs there would be वाक्यभेद).

The upshot of the above discussion is that the reasons usually advanced by the partisans of Bhāmaha's priority fall very far short of what is required and are easily explicable without the hypothesis of Bhāmaha's priority and that the grounds urged for placing Daṇḍin before Bhāmaha, though of some force, are not so strong as to produce conviction in every unbiassed mind. It seems probable that भामह and दण्डी follow independent traditions, the former having more affinity with the अलङ्कार school and the latter with भरत's school. Whoever may be earlier, both are very near each other and are to be placed between 500-630 A. C., If however it be said that from the materials collected above one must be held to be borrowing from or criticizing the other and that the third alternative suggested above is not admissible, then I would declare myself in favour of Daṇḍin's priority over Bhāmaha. There is no use in repetition. I hold that the reasons assigned for Daṇḍin's priority are more weighty (though not decisive) than those assigned for Bhāmaha's priority

A few words must be said concerning the heated controversy about भामह and the न्यास. The two great protagonists here are Prof. Pathak and Mr. Trivedi. भामह says 'शिष्टप्रयोगमात्रेण न्यासकारमतेन वा । तृचा समस्तषष्ठीकं न कथंचिदुदाहरेत् ॥ सूत्रज्ञापकमात्रेण वृत्रहन्ता यथोदितः । अकेन च न कुर्वीत वृत्तिं तद्गमको यथा ॥' (VI 36-37). This means that a poet should not employ in his work a compound in which a word ending in the तृच् affix is joined with another word in the genitive (in dissolving that compound), following merely the usage of शिष्ट्s or the opinion of the न्यासकार, as the word वृत्रहन्ता was taught (spoken of, by the न्यासकार) by merely relying upon the indication furnished from Pāṇini's *sūtra*, nor should (a poet) employ the compound of a word ending in अक (with another in the genitive) as in the example तद्गमक. This indicates that भामह's न्यासकार allowed the compound of a तृच् with another word and that in his work वृत्रहन्ता was cited as an example (also तद्गमक). Prof. Pathak thinks that in the commentary of जिनेन्द्रबुद्धि on the काशिका which is styled न्यास (and also काशिकाविवरणपञ्जिका) such a procedure is permitted and that therefore भामह is later than the न्यास which is later than the काशिका. Now the Chinese traveller It-sing makes some rather confused statements about the grammatical works of Pāṇini's system. If they be followed as is usually done, the Kās'ikā was composed about 660 A. C. So the न्यास will have to be placed not earlier than about 700 A. C. and भामह will have to be assigned to about 750 A. C. Mr. Trivedi on the other hand contends that the काशिकान्यास passages quoted by Prof. Pathak do not contain the view attributed to the न्यास by भामह, that they do not contain the word वृत्रहन्ता so pointedly referred to by भामह and that therefore भामह is not referring to the काशिकान्यास. When such eminent scholars disagree on a purely grammatical issue, it would be hazardous to take sides. But in my humble opinion Mr. Trivedi seems to be right in his contention. Vide for Prof. Pathak's view I. A. 1912 p. 235 and JBBRAS vol. 23 p. 18 and for Mr. Trivedi's views I. A. 1913 p. 258. It has to be remembered that Bāṇa in his हर्षचरित ('प्रसन्नवृत्तयो गृहीतवाक्याः कृतगुणादरन्यासा...लोक...इव व्याकरणेऽपि' III. para 5 of my edition) refers to a वृत्ति and न्यास. The न्यास of बाण cannot be the काशिकान्यास, as बाण flourished in the first half of the 7th century. So it is likely that भामह refers to the न्यास mentioned by बाण.

Attempts are made to fix the age of both भामह and दण्डी by reference to parallel passages from early writers and it is argued that they are later than those poets. Unless the very words are quoted I am not at all disposed to attach the slightest weight to parallelism of thought. There is no monopoly in the realm of thought as was observed by the ध्वनिकारिका (IV. 11 'संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम् ।'). It is said that दण्डी's 'इन्दोरिन्दीवरद्युति । लक्ष्म लक्ष्मीं तनोतीति प्रतीतिसुभगं वचः ॥' is taken from the शाकुन्तल I. Similarly 'प्रभामात्रं हि तरलं दृश्यते न तदाश्रयः' (काव्या. II. 129) may be said to be a reminiscence of 'न प्रभातरलं ज्योतिरुदेति वसुधातलात्' (शाकुन्तल I). So also काव्या. II. 286 is similar to verses in the कुमार° and रघु°; and the words 'अरत्नालोकसंहार्यमवार्यं सूर्यरश्मिभिः । दृष्टिरोधकरं यूनां यौवनप्रभवं तमः ॥' (काव्या. II. 197) are supposed to have been suggested by बाण's words 'केवलं च निसर्गत एवाभानुभेद्यमरत्नालोकोच्छेद्यमप्रदीपप्रभापनेयमतिगहनं तमो यौवनप्रभवम्' (कादम्बरी para 103 of my edition).

Prof. Pathak thinks that Daṇḍin's disquisition on the three kinds of कर्म (निर्वर्त्य, विकार्य and प्राप्य, काव्या. II. 240–241) is borrowed from the वाक्यपदीय (about 650 A. C. according to Prof. Pathak; I. A. for 1912 p. 235 ff). Unless it be shown that the वाक्यपदीय was the first to make this distinction, this argument is worthless.

In the words 'नासिक्यमध्या परितश्चतुर्वर्णविभूषिता । अस्ति काचित्पुरी यस्यामष्टवर्णाह्वया नृपाः' (काव्या. III. 114) the com. तरुणवाचस्पति sees a reference to काञ्ची and to the Pallavas. In another place Daṇḍin refers to a king राजवर्म (रातवर्म according to some commentators), who had a vision of the Deity (II. 279). Prof. R. Narasimhachar (I. A. 1912 p. 90) and Prof. Belvalkar (notes on the काव्या°) regard राजवर्मा to be a पल्लव putting the two verses together and identify him with नरसिंहवर्म II or राजसिंहवर्म (690–715 A. C.) and thus place दण्डी at the end of the 7th century. But this is a futile effort. Whether राजवर्मा or रातवर्मा was a पल्लव we do not know. On the contrary the commentary श्रुतानुपालिनी says that he was a king of केरल. राजवर्मा is a very general name. It may have been borne by a dozen kings of ancient India. Similarly in नासिक्यमध्या (which is a प्रहेलिका) it is purely guesswork. The town may be वञ्जी near Cochin.

Some think that the verses of भामह [I. 42–44 अयुक्तिमद्यथा दूता जलभृन्मारुतेक्षः च (? मारुतेन्दवः) । तथा भ्रमरहारीतचक्रवाकशुकादयः ॥ अवाचो व्यक्तवाचश्च दूरदेशविचारिणः । कथं दूत्यं प्रपद्येरन्निति युक्त्या न युज्यते ॥ यदि चोत्कण्ठया यत्तदुन्मत्त इव भाषते । तथा भवतु भूम्नेदं सुमेधोभिः प्रयुज्यते ॥] contain a covert attack on or reference to the मेघदूत. Mr. T. Gaṇapati S'āstri, who has his own axe to grind as will be seen a little later on, vehemently protests against this theory (Intro. to स्वप्न॰ 1916 p. 7) and says that कालिदास in his fine verse (धूमज्योतिःसलिलमरुतां) condescends to administer a gentle rebuke to the extreme theorist भामह.

In another part of his work भामह refers to the story of वत्सेश (उदयन) and delivers a spirited attack against some poet or poets who so narrated Udayana's story as to run counter to the dictates of S'astra and worldly experience. 'अन्तर्योधशताकीर्णं सालङ्कायननेतृकम् । तथाविधं गजच्छद्म नाज्ञासीत् स स्वभूगतम् ॥ यदि वोपेक्षितं तस्य सचिवैः स्वार्थसिद्धये । अहो नु मन्दिमा तेषां भक्तिर्वा नास्ति भर्तरि । शरा दृढधनुर्मुक्ता मन्युमद्भिररातिभिः । मर्माणि परिहृत्यास्य पतिष्यन्तीति कानुमा ॥ हतोऽनेन मम भ्राता मम पुत्रः पिता मम । मातुलो भागिनेयश्च रुषा संरब्धचेतसः ॥ अस्यन्तो विविधान्याजावायुधान्यपराधिनम् । एकाकिनमरण्यान्यां न हन्युर्बहवः कथम् ॥ नमोस्तु तेभ्यो विद्वद्भ्यो येऽभिप्रायं कवेरिमम् । शास्त्रलोकावपास्यैवं नयन्ति नयवेदिनः ॥ सचेतसो वनेभस्य चर्मणा निर्मितस्य च । अन्तरं वेद बाणोऽपि काहं किं नु कथं नु तत् ॥' IV. 41–47). Mr. Gaṇapati S'astri thinks that this is an attack against the प्रतिज्ञायौगन्धरायण of भास. His theory is that भामह preceded कालिदास and followed भास and he relies upon the fact that in the speech of हंसक (I Act p. 13) the words 'अणेण मम भादा हदो अणेण मम पिदा अणेण मम सुदो मम वअस्सत्ति अप्पणा भट्टिणो वण्णअन्ता etc' are almost the same as the words 'हतोऽनेन मम भ्राता &c' (from भामह). This looks a plausible theory at first sight; but on closer examination it will be found that it is based on a very weak foundation. Several points in the passage from भामह have escaped the learned S'astri's vigilance.

For want of space, all the points cannot be set out here. But the most important thing to note is that in the प्रतिज्ञा॰ उदयन is accompanied by *twenty* foot-soldiers who are all killed in the ambush except हंसक; while भामह uses the words एकाकिनं. Besides the cries of the attacking party are not identical in both. In the प्रतिज्ञा॰ there is no reference to मातुल and भागिनेय which occur in भामह's work. It appears to me that the words of भामह 'नमोस्तु तेभ्यो &c' amount to this that some poet first narrated the story of उदयन and then *others* (referred to as विद्वद्भ्यः) adapted (नयन्ति) the story for their own purposes (in a *mahâkâvya* or drama), wherein they made the king unable to distinguish between a real elephant and a sham one and made him start on an adventure single-handed. Therefore it seems that the original story is probably that of the बृहत्कथा (referred to as कवेः) and भामह is criticizing some drama or poem based thereon. In the बृहत्कथामञ्जरी (II. 2) where this adventure of उदयन is narrated we are told that उदयन started alone with his वीणा (गजेन्द्रबन्धकुशलो विवेशैको महद्वनम्। verse 34) and the author क्षेमेन्द्र makes the sage reflection 'प्रायेण व्यसनासक्तिर्मोहाय महतामपि.' This is the real purport of the story to which probably भामह refers in the words (कवेरभिप्रायमिमम्). The कथासरित्सागर gives more details. But there also we have these statements that उदयन's detectives reported to him the discovery of a wonderful elephant (taking it to be real), that he entered the forest without his army (चारमात्रसहायस्तु...विवेश महाटवीम् II. 4, 15) and that he approached the elephant alone (एकाकी वादयन्वीणां verse 17). Both the बृहत्कथामञ्जरी and the कथा॰ profess to be based upon the बृहत्कथा of गुणाढ्य. Therefore there is no force in saying that भामह refers to प्रतिज्ञा॰, when besides the बृहत्कथा, there were about a dozen dramas and poems on the उदयन *saga* and when there are important discrepancies.

Mr. Trivedi relies upon the close resemblance between भट्टि 22. 34 (व्याख्यागम्यमिदं काव्यमुत्सवः सुधियामलम्। हता दुर्मेधसश्चास्मिन् विद्वत्प्रियतया मया॥) with भामह II. 20 (काव्यान्यपि यदीमानि...हन्त दुर्मेधसो हताः॥) for the latter's priority. Though there is resemblance in the words, the purport is different. Besides the two verses standing by themselves would rather suggest that भामह criticizes भट्टि.

There are two points in connection with Bhāmaha's date which so far as I am aware have not yet been relied upon by any scholar. In the ध्वन्यालोक (4th उद्योत) it is asserted that the same idea, though already expressed by one poet, appears new and charming when put in a suggestive garb by another poet and among several instances (p. 236) occurs the following "तथा विवक्षितान्यपरवाच्यस्यैव शब्दशक्त्युद्भवानुरणनरूपव्यङ्ग्यप्रकारसमाश्रयेण नवत्वम्। यथा 'धरणीधारणायाधुना त्वं शेषः' (हर्षचरित VI. para 15 of my edition) इत्यादौ 'शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिराः। यदलङ्घितमर्यादाश्चलन्तीं बिभ्रते भुवम्॥' (भामह III. 27) इत्यादिषु सत्स्वपि तस्यैवार्थशक्त्युद्भवानुरणनरूपव्यङ्ग्यसमाश्रयेण नवत्वम्". This makes it clear that according to आनन्दवर्धन (latter half of 9th century) भामह's verse existed before बाण penned his eulogy. Therefore भामह flourished before बाण i. e., before 600 A. C.

two

भामह says 'प्रत्यक्षं कल्पनापोढं ततोऽर्थादिति केचन । कल्पनां नामजात्यादियोजनां प्रतिजानते ॥' V. 6. We know from वाचस्पतिमिश्र's न्यायकणिका that दिङ्नाग and धर्मकीर्ति defined प्रत्यक्ष in these terms "न खलु 'प्रत्यक्षं कल्पनापोढमनन्यनिर्दिष्टलक्षणम्' इति भगवतो दिङ्नागस्यैव कल्पनापोढत्वमात्रं प्रत्यक्षलक्षणम्, अपि तु तदेव भ्रान्तत्वसहितं प्रत्यक्षं लक्षणमिति मन्यते स्म कीर्तिः । यथाह 'प्रत्यक्षं कल्पनापोढमभ्रान्त'मिति ॥" (JRAS for 1905 p. 361-362). In the न्यायबिन्दु this definition of प्रत्यक्ष is found. भामह therefore quotes the definition of प्रत्यक्ष given by दिङ्नाग or धर्मकीर्ति. The treatment of प्रत्यक्ष and अनुमान in भामह's work (V परिच्छेद) shows great resemblance with and presupposes an acquaintance with the न्यायबिन्दु. Compare भामह V. 5 'सत्त्वादयः प्रमाणान्यं प्रत्यक्षमनुमा च ते । असाधारणसामान्यविषयत्वं तयोः किल ॥' with न्यायबिन्दु 'द्विविधं सम्यग्ज्ञानं प्रत्यक्षमनुमानं च ।...तस्य विषयः स्वलक्षणं...अन्यत्सामान्यलक्षणं सोनुमानस्य विषयः.' Compare also भामह V. 11 'त्रिरूपाल्लिङ्गतो ज्ञानमनुमानं च केचन' with न्यायबिन्दु 'अनुमानं द्विधा स्वार्थं परार्थं च, तत्र स्वार्थं त्रिरूपाल्लिङ्गाद्यदनुमेये ज्ञानं तदनुमानम्'. Therefore भामह seems to have lived after दिङ्नाग and probably after धर्मकीर्ति. दिङ्नाग flourished according to Dr. Satischandra Vidyâbhushaṇa about 500 A. C. (Bhandarkar Com. vol. p. 163) and Dr. Takakusu tells us that It-sing (671-695 A. C.) refers to दिङ्नाग as having flourished 'in late years' (JRAS 1905 p. 33 at p. 40). Therefore भामह flourished after about 500 A. C. and if he is later than धर्मकीर्ति, then after 600.

The date of Daṇḍin also can be arrived at in another manner. शार्ङ्ग॰ (No. 180) and other anthologies quote a verse of a poetess विज्जका 'नीलोत्पलदलश्यामां विज्जकां मामजानता । वृथैव दण्डिना प्रोक्तं सर्वशुक्ला सरस्वती ॥'. She quotes the last *pâda* of the first verse of the काव्यादर्श. धनदेव is quoted in the शार्ङ्ग॰ (No. 163) as enumerating विज्जा among poetesses. Numerous verses are ascribed to this विज्जका in the anthologies, two of which दृष्टिं हे प्रतिवेशिनि (No. 500 कवीन्द्र॰) and धन्यासि या कथयसि (298 कवीन्द्र॰) are very frequently quoted in *alaṅkâra* works. Both of them are quoted in मम्मट's शब्दव्यापारविचार and the second in the काव्यप्रकाश. The verse दृष्टिं हे प्रतिवेशिनि occurs in the दशरूपावलोक (II. 21) and in मुकुलभट्ट's अभिधावृत्तिमातृका (p. 12). मुकुल as will be shown later on wrote about 925 A. C. So विज्जका could not have flourished later than 850 A. C. and Daṇḍin is earlier still. राजशेखर, as quoted in the सूक्तिमुक्तावलि of जल्हण, speaks of a Canarese poetess 'सरस्वतीव कार्णाटी विजयाङ्का जयत्यसौ । या विदर्भगिरां वासः कालिदासादनन्तरम् ॥' (*vide* शार्ङ्ग॰ 184). The words विजयाङ्का सरस्वतीव mean 'she was like सरस्वती named विजया'. The words may also mean that in her compositions she used the word विश्व as a catch-word. The first meaning is supported by verses like the following 'व्यासगिरां निर्यासं सारं विश्वस्य भारतं वन्दे। भूषणतयैव संज्ञां यदङ्कितां भारती वहति ॥'. विज्जका also seems to be a southern poetess and probably identical with कर्णाटी विजयाङ्का. If the latter is the same as the famous विजयभट्टारिका, queen of चन्द्रादित्य, the eldest son of Pulikesin II, she lived about 660 A. C. *Vide* the Nerur plates and Kochreni plates of this queen in I. A. vol. VII p. 163 and I. A. Vol. VIII. p. 45. This identification would place Dandin before about 600 A. C.

The 6th century has been accepted by many scholars as the date of Daṇḍin. Vide Max Muller (India; what can It teach us, 1st edition p. 332), Weber (H. S. L. p. 232 n), Prof. Macdonell (H. S. L. p. 434) and Col. Jacob (JRAS 1897 p. 284).

Among the commentaries on the काव्यादर्श are (1) the व्याख्या of तरुणवाचस्पति (edited by Prof. Rangacharya), (2) the com. हृदयंगमा by an anonymous author (edited by Prof. Rangacharya) on the first two परिच्छेदs only; (3) a टीका called मार्जन by महामहोपाध्याय हरिनाथ, son of विश्वेश्वर and younger brother of केशव (Peterson, 6th report p. 30, ms. copied in संवत् 1746); (4) काव्यतत्त्वविवेककौमुदी, by कृष्णकिङ्कर तर्कवागीश of गोपालपुर in Bengal (I. O. cat. p. 221); (5) the श्रुतानुपालिनी of वादिघङ्घल; 6 वैमल्यविधायिनी by मल्लिनाथ son of जगन्नाथ and a few more mentioned by Aufrecht.

10 The अलङ्कारसारसङ्ग्रह of उद्भट. This work was transliterated by Col. Jacob in JRAS 1897 pp. 829-847. It has been now issued by the Nirṇayasāgara Press (1915) with the commentary (called लघुवृत्ति) of प्रतीहारेन्दुराज. The work of उद्भट is divided into six chapters (called *vargas*) and contains about 79 *kārikās* defining 41 *alaṅkāras* and about a hundred illustrations. The illustrations are taken, as we are told by the commentator प्रतीहारेन्दुराज, from the author's own work styled कुमारसम्भव 'अनेन ग्रन्थकृता स्वोपरचितकुमारसम्भवैकदेशोऽत्रोदाहरणत्वेनोपन्यस्तः। तत्र पूर्वं दीपकस्योदाहरणानि। तदनुसन्धानाविच्छेदायात्र उद्देशक्रमः परित्यक्तः' (p. 15). The *alaṅkāras* defined and illustrated are the following (in order); I (वर्ग), पुनरुक्तवदाभास, छेकानुप्रास, अनुप्रास (of 3 kinds परुषावृत्ति, उपनागरिका, ग्राम्या or कोमला), लाटानुप्रास, रूपक, उपमा, दीपक (आदि, मध्य, अन्त), प्रतिवस्तूपमा; II आक्षेप, अर्थान्तरन्यास, व्यतिरेक, विभावना, समासोक्ति, अतिशयोक्ति; III यथासंख्य, उत्प्रेक्षा, स्वभावोक्ति; IV प्रेयः, रसवत्, ऊर्जस्वि, पर्यायोक्त, समाहित, उदात्त (of two kinds), श्लिष्ट; V अपह्नुति, विशेषोक्ति, विरोध, तुल्ययोगिता, अप्रस्तुतप्रशंसा, व्याजस्तुति, विदर्शना, उपमेयोपमा, सहोक्ति, सङ्कर (of four kinds), परिवृत्ति, अनन्वय, ससन्देह, संसृष्टि, भाविक, काव्यलिङ्ग, दृष्टान्त. It will be noted that the *alaṅkâras* are enumerated almost in the same order as that of भामह. उद्भट omits a few अलङ्कारs which भामह defined such as यमक, उपमारूपक, उत्प्रेक्षावयव while he adds a few अलङ्कारs to those that were either defined or alluded to by भामह, viz. पुनरुक्तवदाभास, सङ्कर, काव्यलिङ्ग and दृष्टान्त. It is noteworthy that उद्भट employs the term विदर्शना for निदर्शना (unless it is due to copyist's mistake) and illustrates only one of the two varieties of that figure and his commentator had to cite an illustration of the second variety from भामह "यत्र तु पदार्थसमन्वय उपमानोपमेयभावकल्पनया सामान्यमुपपादयति तस्य विदर्शनाभेदस्योदाहरणमुद्भटपुस्तके न दृश्यते तस्य तु भामहोदितमिदमुदाहरणम् (भामह III. 33) 'अयं मन्दद्युतिर्भास्वानस्तं प्रति यियासति । उदयः पतनायेति श्रीमतो बोधयन्नरान् ॥' इति" (p. 62).

On comparing उद्भट's definitions with भामह's it will be seen that the definitions of आक्षेप, विभावना, अतिशयोक्ति, यथासंख्य, पर्यायोक्त, अपह्नुति, विरोध, अप्रस्तुतप्रशंसा, सहोक्ति, ससन्देह, अनन्वय are word for word the same in both and the definitions of several other figures such as अनुप्रास, उत्प्रेक्षा, रसवत्, भाविक contain closely similar phraseology. This is probably due to the fact that उद्भट wrote a commentary called भामहविवरण on the काव्यालङ्कार of भामह. प्रतीहारेन्दुराज says (p. 13) "एकदेशवृत्तीत्यत्र हि एकशब्दः अन्यवचनः देशः प्रमेयभूतो वाक्यार्थैकदेशवृत्तित्वं रूपकस्याभिमतम् । विशेषोक्तिलक्षणे च भामहविवरणे भट्टोद्भटेन एकदेशशब्द एवं व्याख्यातो यथेहास्माभिर्निरूपितः । तत्र विशेषोक्तिलक्षणं 'एकदेशस्य विगमे या गुणान्तरसंस्तुतिः । विशेषप्रथनायासौ विशेषोक्तिर्मता यथा ॥ (भामह III. 23)." The work भामहविवरण seems to have been an elaborate one and it appears that the अलङ्कारसारसंग्रह was only a summary of that work, as its very name indicates. Later writers very frequently refer to the भामहविवरण of उद्भट; e. g. the लोचन (ध्व. p. 10) says "भामहोक्तं 'शब्दश्छन्दोऽभिधानार्थ' (भामह I. 9.) इत्यभिधानस्य शब्दाद्भेदं व्याख्यातुं भट्टोद्भटो बभाषे शब्दानामभिधानमभिधाव्यापारो मुख्यो गुणवृत्तिश्च इति"; लोचन p. 40 'यत्तु विवरणकृद् दीपकस्य सर्वत्रोपमान्वयोऽस्तीति बहुनोदाहरणप्रपञ्चेन विचारितवांस्तदनुपयोगि नितरां सप्रतिक्षेपं च'; on the verse 'आहूतोऽपि सहायैरेमीत्युक्त्वा विमुक्तनिद्रोऽपि । गन्तुमना अपि पथिकः सङ्कोचं नैव शिथिलयति' (quoted in ध्व॰ p. 38 as an example of अनुक्तनिमित्ता विशेषोक्ति) the लोचन remarks 'शीतकृता त्वार्तिरत्र निमित्तमिति भट्टोद्भटः.' So also on p. 159 the word अन्यत्र occurring in the ध्वन्यालोक is explained by लोचन as 'भामहविवरणे.' प्रतीहारेन्दुराज (p. 49) seems to be quoting from the

भामहविवरण when he says "यथा च शृङ्गारादीनां नवानां रसानां स्वशब्दादिभिः पञ्चभिरवगतिर्भवति। यदुक्तं भट्टोद्भटेन 'पञ्चरूपा रसाः' इति। तत्र स्वशब्दाः शृङ्गारादेर्वाचकाः शृङ्गारादयः शब्दाः।" (this last sentence is प्रतीहारेन्दुराज's comment on the words 'स्वशब्दस्थायिसंचारिविभावाभिनयास्पदम्' of the अलङ्कारसारसंग्रह); हेमचन्द्र (in विवेक p. 110) says "एतेन 'रसवद्दर्शितस्पष्टशृङ्गारादिरसोदयम्। स्वशब्द...स्पदम्॥' इत्येतद्व्याख्यानावसरे भट्टोद्भटेन 'पञ्चरूपा रसाः' इत्युपक्रम्य 'स्वशब्दाः शृङ्गारादेर्वाचकाः शृङ्गारादयः शब्दाः' इत्युक्तं तत्प्रतिक्षिप्तम्"). It appears from this that हेमचन्द्र simply quotes the words of प्रतीहारेन्दुराज, had not the भामहविवरण before him and confounds the verse रसव...स्पदं, which is really उद्भट's own definition, with भामह's definition of रसवत्, which is simply 'रसवद्दर्शितस्पष्टशृङ्गारादिरसं यथा' III. 6); the काव्यप्रकाशसंकेत of माणिक्यचन्द्र (p. 269 Mysore ed.) falls into the same confusion and says 'एतेन शृङ्गाराद्याः शब्दाः शृङ्गारादेर्वाचका इत्युद्भटोक्तं निरस्तम्;' so also सोमेश्वर (folio 75 a) says 'रसवद्...स्पदमित्यस्य व्याख्यायां पञ्चरूपा रसा इत्युपक्रम्य तत्र स्वशब्दाः शृङ्गारादेर्वाचका इति भट्टोद्भटोक्तं निरस्तम्'; हेमचन्द्र (विवेक p. 17) "एतावता 'शौर्यादिसदृशा गुणाः केयूरादितुल्या अलङ्कारा इति विवेकमुक्त्वा संयोगसमवायाभ्यां शौर्यादीनामस्ति भेदः, इह तूभयेषां समवायेन स्थितिरित्यभिधाय 'तस्माद्गड्डरिकाप्रवाहेण गुणालङ्कारभेदः' इति भामहविवरणे यद्भट्टोद्भटोऽभ्यधात् तन्निरस्तम्;" माणिक्यचन्द्र (संकेत p. 289 Mysore) says the same 'शब्दार्थालङ्काराणां गुणवत्समवायेन स्थितिरिति भामहवृत्तौ भट्टोद्भटेन भणनमसत्' and so does सोमेश्वर (folio 88 a); समुद्रबन्ध (on the सर्वस्व p. 89) says 'उद्भटेन च काव्यालङ्कारविवृतौ सत्कविसविरचितायां विदग्धतायां अर्थवैचित्र्यशोभनस्य च प्रतिपादनाय निदर्शनद्वयमिति कदता का श्रीरित्यस्य श्रीरस्थिरेत्यर्थोऽभिहितः'.

उद्भट exercised a profound influence over the Alaṅkāra-s'āstra. He eclipsed भामह and it is probably owing to his great fame that भामह's work remained in the back-ground and was rarely to be had up till a few years ago. He is always quoted with respect by his successors, even when they differ from him. He is the foremost representative of the Alaṅkāra school and his name is associated with several doctrines in the Alaṅkāras'āstra. In several important points he differs from भामह. For example प्रतीहारेन्दुराज says (p. 1) 'भामहो हि ग्राम्योपनागरिकावृत्तिभेदेन द्विप्रकारमेवानुप्रासं व्याख्यातवान्। तथा रूपकस्य ये चत्वारो भेदा वक्ष्यन्ते तन्मध्याद्द्वयमेव भेदद्वितयं प्रादर्शयत्।'; "भामहो हि 'तत्सहोक्त्युपमाहेतुनिर्देशात्त्रिविधं यथा' (भामह 3.17) इति श्लिष्टस्य त्रैविध्यमाह" (प्रतीहारेन्दु. p. 47, while उद्भट divides श्लेष into two varieties); the लोचन says 'भामहेन हि गुरुदेवनृपतिपुत्रविषयप्रीतिवर्णनं प्रेयोऽलङ्कार इत्युक्तं...उद्भटमते हि भावालङ्कार एव प्रेय इत्युक्तः' (p. 71-72); भामह does not speak of परुषा, ग्राम्या and उपनागरिका वृत्तिs while उद्भट does (*vide* लोचन p. 6). For respect shown to उद्भट, *vide* ध्व. p. 108 (तत्रभवद्भिरुद्भटादिभिः) ; अलङ्कारसर्वस्व p. 3 (इह तावद्भामहोद्भटप्रभृतयश्चिरन्तनालङ्कारकाराः); व्यक्तिविवेकटीका (p. 3) 'इह हि चिरन्तनैरलङ्कारतन्त्रप्रजापतिभिर्भट्टोद्भटप्रभृतिभिः शब्दार्थधर्माः एवालङ्काराः प्रतिपादिता नाभिधाधर्माः'. It is not necessary to refer to the numerous passages where उद्भट is quoted or referred to by later writers.

Some of the doctrines that are peculiar to उद्भट are: (I) 'अर्थभेदेन तावच्छब्दा भिद्यन्ते इति भट्टोद्भटस्य सिद्धान्तः' प्रतीहारे० (p. 55); II श्लेष is of two kinds, शब्दश्लेष and अर्थश्लेष and both are अर्थालङ्कारs. This view is severely criticized by मम्मट (9th उल्लास) 'शब्दश्लेष इति चोच्यते अर्थालङ्कारमध्ये च लक्ष्यते इति कोऽयं नयः' (p. 527 Va.), III श्लेष is stronger than other figures and that wherever other figures are combined with it, श्लेष is the principal figure and the apprehension of other figures is slight and dispelled by श्लेष, 'अलङ्कारान्तरगतां प्रतिभां जनयत्पदैः' as उद्भट says. The ध्व. (p 96) refers to this view. मम्मट criticizes this view also. IV The काव्यमीमांसा (of राज०) says 'तस्य (वाक्यस्य) च त्रिधाभिधाव्यापार इति औद्भटाः.' V अर्थ is of two kinds 'किन्तु द्विरूप एवासौ विचारितसुस्थोऽविचारितरमणीयश्च । तयोः पूर्वमाश्रितानि शास्त्राणि तदुत्तरं काव्यानीत्यौद्भटाः' (काव्यमीमांसा p. 44); a somewhat similar view is attributed to उद्भट in the व्यक्तिविवेकटीका (p. 4) 'शास्त्रेतिहासवैलक्षण्यं तु काव्यस्य शब्दार्थवैशिष्ट्यादेव नाभिधावैशिष्ट्यादिति भट्टोद्भटादीनां सिद्धान्तः.' VI 'सङ्घटनाया धर्मा गुणा इति भट्टोद्भटादयः' लोचन p. 134. VII The later divisions of Upamā based upon grammatical considerations as in the काव्यप्रकाश seem to have been elaborated by उद्भट.

Col. Jacob (JRAS, 1897 p. 847) thought that the verse 'रसाद्यधिष्ठितं काव्यं जीवद्रूपतया यतः । कथ्यते तद्रसादीनां काव्यात्मत्वं व्यवस्थितम् ॥' was Udbhaṭa's and that therefore Udbhaṭa subscribed to the view that *rasa* was the soul of poetry. But several circumstances militate against this view. The verse in question is introduced by प्रतीहारेन्दुराज with the words तदाहुः (p. 77)and therefore it is merely a quotation from some other writer that preceded प्रतीहारेन्दुराज. Besides that verse would break the usual order followed by Udbhaṭa. That verse occurs in the comment on काव्यलिङ्ग. After defining काव्यलिङ्ग we naturally expect an illustration of it, which is the verse 'छायेयं तव शेषाङ्गकान्तेः किञ्चिदुज्ज्वला । विभूषाघटनादेशान्दर्शयन्ती दुनोति माम् ॥', while if Col. Jacob be followed, the verse रसाद्यधिष्ठितं काव्यं would be abruptly thrust between the definition of काव्यलिङ्ग

and its example. Moreover the view that उद्भट approved of *rasa* as the soul of poetry would be opposed to his own definition of रसवद् and the opinion of the अलङ्कारसर्वस्व (p. 3) 'उद्भटादिभिस्तु गुणालङ्काराणां प्रायशः साम्यमेव सूचितम् ।...तदेवमलङ्कारा एव काव्ये प्रधानमिति प्राच्यानां मतम्'. The printed edition (on p. 42) puts the verse तद्द्विगुणं त्रिगुणं वा in bold type, as if it were a कारिका of उद्भट; but it is really a verse of रुद्रट's (VII. 35).

The कुमारसम्भव of उद्भट from which the examples of Alaṅkāras are cited seems to have been a poem resembling the famous *mahākāvya* of कालिदास. There is a close correspondence between the two works not only in phrases and ideas, but even in incidents. For example compare 'प्रच्छन्ना शस्यते वृत्तिः स्त्रीणां भावपरीक्षणे । प्रतस्थे धूर्जटिरतस्तनुं स्वीकृत्य वाटवीम् ॥' उद्भट II. 10 with कुमार V. 30 'विवेश कश्चिज्जटिलस्तपोवनं etc.; 'अपश्यच्चातिकष्टानि तप्यमानां तपांस्युमाम् । असम्भाव्यपतीच्छानां कन्यानां का परा गतिः ॥' उद्भट II. 12 with कुमार V. 2 'इयेष...पतिश्च तादृशः'; 'शीर्णपर्णाम्बुवाताशकष्टेऽपि तपसि स्थिताम्' उद्भट II. 17 with कुमार. V. 28 'स्वयं विशीर्णद्रुमपर्णवृत्तिता' etc.'

The date of Udbhaṭa does not present much difficulty. He was the सभापति of king Jayāpīḍa of Kashmir (779–813 A. C.), as the राजतरङ्गिणी says 'विद्वान्दीनारलक्षेण प्रत्यहं कृतवेतनः । भट्टोऽभूदुद्भटस्तस्य भूमिभर्तुः सभापतिः ॥' (IV. 495). Therefore he flourished about 800 A. C. This date is further corroborated by the fact that the ध्वन्यालोक (latter half of ninth century) frequently refers to him.

The commentary of प्रतीहारेन्दुराज is among the oldest commentaries on Alaṅkāra works. He tells us that he was the pupil of Mukula (विद्वदग्र्यान्मुकुलकादधिगम्य विविच्यते । प्रतीहारेन्दुराजेन काव्यालङ्कारसंग्रहः ॥ Intro. 3rd verse). The last verse of the commentary bestows high praise upon मुकुल, who is said to have been deeply versed in मीमांसा, व्याकरण, तर्क and साहित्य. प्रतीहारेन्दुराज in that verse speaks of himself only as श्रीन्दुराज and as a कोङ्कण (an inhabitant of Konkan). The commentary of प्रतीहारेन्दुराज is concise, lucid and learned. He names अमरुक, उद्भट, कात्यायन, चूर्णिकार (पतञ्जलि), दण्डी, भामह, भामहविवरण, वामन and quotes frequently from the नाट्यशास्त्र, रुद्रट's काव्यालङ्कार and from he ध्वन्यालोक. As मुकुल flourished about 925 A. C. his pupil प्रतीहारेन्दुराज must have flourished about 950 A. C. or a little later. Whether he is identical with the इन्दुराज whose disciple was the great अभिनवगुप्त will be discussed later on. It appears from the विमर्शिनी of जयरथ that राजानकतिलक wrote a work called उद्भटविवेक or -विचार and that the अलङ्कारसर्वस्व generally followed the views of तिलक (विमर्शिनी pp. 115, 124, 205).

11 The काव्यालङ्कारसूत्र of वामन. This work has been edited several times, the best edition being that of the Vanivilas Press (1909). The work is divided into three parts, the *sūtras*, the author's own *vritti* thereon and the examples. वामन himself says 'प्रणम्य परमं ज्योतिर्वामनेन कविप्रिया । काव्यालङ्कारसूत्राणां स्वेषां वृत्तिर्विधीयते॥'. This is further corroborated by the fact that so early a writer as प्रतीहारेन्दुराज ascribes not only the sūtras (e. g. वामन III. 1. 1-2 on p. 17 and IV 3. 8 on p. 81) but also passage from the वृत्ति to वामन (e. g. the two verses युवतेरिव रूपमङ्ग काव्यं and यदि भवति which are cited by वामन under III. 2. 2 are ascribed to वामन on p. 76 and the words 'लक्षणायां हि झगित्यर्थप्रतिपत्तिक्षमत्वं रहस्यमाचक्षते' which occur in the वृत्ति on IV. 3. 8 are ascribed to वामन on p. 84 by प्रतीहारेन्दुराज). Similarly the लोचन (p. 37) cites वामन's definition of आक्षेप and quotes the two instances given in the वृत्ति. Most of the examples cited in the वृत्ति are taken from standard works as वामन himself says 'एभिर्निदर्शनैः स्वीयैः परकीयैश्च पुष्कलैः । शब्दवैचित्र्यगर्भेयमुपमैव प्रपञ्चिता ॥' (on IV. 3. 33). As वामन is comparatively a very early writer, his work, which is full of quotations, is of capital importance for settling the chronology of many Sanskrit writers.

Vāmana writes in the *sūtra* style and also borrows the terminology of *sūtra* writers in dividing his work into five अधिकरणs. Each अधिकरण is divided into two or three अध्यायs. There are in all 12 अध्यायs (the 1st and 4th अधिकरणs having three अ० and the rest two each) and 319 *sūtras*. It will be noticed that he reverses the relation of अध्यायs and अधिकरणs. Ancient सूत्रकारs divide their works into अध्यायs, each comprising several अधिकरणs. The first अधि० (called शारीर०) speaks of the प्रयोजनs of काव्य, those who are properly qualified to receive instruction in Poetics, declares that *rīti* is the soul of poetry, speaks of three रीतिs वैदर्भी, गौडी and पाञ्चाली, dilates upon the subsidiary aids to poetry and the divisions of poetry. The 2nd अधि० (called दोषदर्शन) speaks of the दोषs of पद, वाक्य and वाक्यार्थ; the third अधि० (called गुणविवेचन) distinguishes between गुणs and अलङ्कारs and defines and illustrates the ten *guṇas* (such as ओजः) of words and of sense; the 4th अधि० (called आलङ्कारिक)

treats of यमक and अनुप्रास, of उपमा and the six *doshas* of उपमा, and of other अलङ्कारs based more or less upon उपमा; the fifth अधि॰ (called प्रायोगिक) speaks of certain conventions observed by poets, such as not employing the same word twice, observance of rules of सन्धि, non-employment of words like खलु at the beginning of a पाद and points out how grammatical purity may be secured, examines and tries to explain away some apparent irregularities in the works of poets of old. The last अध्याय (on शब्दशुद्धि) closely resembles the 6th परिच्छेद of भामह's work. The अलङ्कारs defined and illustrated (besides अनुप्रास, यमक and उपमा) are (in order) प्रतिवस्तूपमा समासोक्ति, अप्रस्तुत॰, अपह्नुति, रूपक, श्लेष, वक्रोक्ति, उत्प्रेक्षा, अतिशयोक्ति, सन्देह, विरोध, विभावना अनन्वय, उपमेयोपमा. परिवृत्ति, क्रम, दीपक, निदर्शन, अर्थान्तर॰, व्यतिरेक, विशेषोक्ति, व्याजस्तुति, व्याजोक्ति, तुल्ययोगिता, आक्षेप, सहोक्ति, समाहित, संसृष्टि, उपमारूपक, उत्प्रेक्षावयव (i. e. 33 in all). It will be noticed that वामन does not define such figures as पर्यायोक्त, प्रेयः, रसवद्, ऊर्जस्वि. उदात्त, भाविक, सूक्ष्म.

Among the authors and works that are expressly named are कविराज (as a great poet, IV. 1. 10), कामन्दकीनीति (IV. I. 9.), कामशास्त्र, छन्दोविचिति, नाममाला (a lexicon, I. 3. 5), विशाखिल (a writer on कलाशास्त्र, I. 3. 7), शूद्रक (for works exhibiting श्लेषगुण, III. 2, 4), हरिप्रबोध (for यमकs, IV. 1. 2). On III. 2. 2. वामन says 'साभिप्रायत्वं यथा-सोऽयं संप्रति चन्द्रगुप्ततनयश्चन्द्रप्रकाशो युवा जातो भूपतिराश्रयः कृतधियां दिष्ट्या कृतार्थश्रमः ॥ आश्रयः कृतधियामित्यस्य वसुबन्धुसाचिव्योपक्षेपपरत्वात् साभिप्रायत्वम्'. Round this a great controversy has raged as to what king is referred to as चन्द्रगुप्त and whether the proper reading is वसुबन्धुसाचिव्यो॰ or whether it is च सुबन्धुसाचिव्यो॰. Vide I. A. vol 40 (1911) p. 170 ff (Prof. Pathak), p. 264 (Dr. Hoernle) and I. A. vol. 41 (1912) p. 1 (Prof D. R. Bhandarkar) in favour of वसुबन्धु and I. A. 1911 p. 312 (Prof. Narasimhachar) and I. A. 1912 p. 15 (M. M. Haraprasāda S'āstri) in favour of सुबन्धु. Among the works quoted from, though not actully named, are the अमरुशतक, उत्तरराम॰ (इयं गेहे लक्ष्मीः), कादम्बरी, किरातार्जुनीय, कुमारसम्भव, मालतीमाधव, मृच्छकटिक (द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम् on IV. 3. 23), मेघदूत, रघुवंश, विक्रमोर्वशीय, वेणीसंहार, शाकुन्तल, शिशुपालवध, हर्षचरित. The verse यासां बलिः (on V. 1. 3) occurs in the मृच्छकटिक (I. 9) as well as in the चारुदत्त (I. 2) ascribed to भास. The words 'यो भर्तृपिण्डस्य कृते न युध्येत्' (cited as an ungrammatical प्रयोग on V. 2, 13) occur in कौटिल्य's अर्थशास्त्र and in the प्रतिज्ञायौगन्धरायण (IV. 3). The verse

'शरच्छशाङ्कगौरेण वाताविद्धेन भामिनि । काशपुष्पलवेनेदं साश्रुपातं मुखं कृतम् ॥' cited as an example of व्याजोक्ति (V. 3. 25) occurs with slight variations in the स्वप्नवासवदत्ता (IV. 8) ascribed to भास. The words सानङ्गं मानभङ्गुरं on V. 2. 38 seem to be taken from भामह 'मदो जनयति प्रीतिं सानङ्गं मानभङ्गुरम्' II. 27. He refers to the views of other writers on अलङ्कार. 'उत्प्रेक्षैवातिशयोक्तिरिति केचित्' (IV. 3. 10); 'अर्थान्तरन्यासस्य हेतुरूपत्वाद्धेतोश्चान्वयव्यतिरेकात्मकत्वाच्च ततः पृथग् व्यतिरेक इति केचित्' IV. 3. 21; उपमानाधिक्यात्तदपोह इत्येके' IV. 2. 18; 'अनयोर्दोषयोर्विपर्ययाख्यस्य दोषस्यान्तर्भावान्न पृथगुपादानम् । अत एवास्माकं मते षड् दोषा इति' on IV. 2. 11. (this seems to refer to मेधाविन् or to भामह II. 39). He often says श्लोकाश्चात्र भवन्ति (which are probably quotations); *vide* III. 1. 25 and III. 2. 14

Vāmana is the protagonist of the *rīti* school. It was he who boldly asserted that *rīti* was the soul of poetry (रीतिरात्मा काव्यस्य । विशिष्टा पदरचना रीतिः । विशेषो गुणात्मा । I. 2. 6–8). Some of the other doctrines peculiarly associated with his name are—I the distinction between गुणs and अलङ्कारs (काव्यशोभायाः कर्तारो धर्मा गुणाः । तदतिशयहेतवस्त्वलङ्काराः । III. 2. 1–2). This view is strongly criticized by the काव्यप्रकाश(VIII p. 471 Vā); II three styles वैदर्भी, गौडी and पाञ्चाली; III the inclusion of वक्रोक्ति as an अर्थालङ्कार and its definition as 'सादृश्याल्लक्षणा' (IV. 3. 8 'उन्मिमील कमलं सरसीनां कैरवं च निमिमील मुहूर्तात् । अत्र नेत्रधर्मावुन्मीलननिमीलने सादृश्याद्विकाससङ्कोचौ लक्षयतः); IV the peculiar definition of विशेषोक्ति as 'एकगुणहानिकल्पनायां साम्यदार्ढ्यं विशेषोक्तिः' (IV. 3. 23), which according to जगन्नाथ and others is रूपक (दृढारोप); V the two meanings given to the figure आक्षेप (उपमानस्य आक्षेपः प्रतिषेधः तुल्यकार्यार्थस्य नैरर्थक्यविवक्षायामाक्षेपः, उपमानस्याक्षेपतः प्रतिपत्तिरित्यपि सूत्रार्थः), which respectively correspond to the प्रतीप and समासोक्ति of मम्मट and others.

The commentator सहदेव on the काव्यालङ्कारसूत्र tells us that वामन's work went out of vogue and भट्टमुकुल restored its tradition after obtaining a copy of it. 'वेदिता सर्वशास्त्राणां भट्टोऽभून्मुकुलाभिधः । लब्ध्वा कुतश्चिदादर्शं भ्रष्टाम्नायं समुद्धृतम् ॥ काव्यालङ्कारशास्त्रं यत्तेनैतद्वामनोदितम् । असूया तत्र कर्तव्या विशेषालोकिभिः क्वचित् ॥' (notes p. 5 to the काव्यमीमांसा of राजशेखर). राजशेखर (काव्यमी. p. 14) quotes the view 'ते च द्विधाऽरोचकिनः सतृणाभ्यवहारिणश्च' इति मङ्गलः । 'कवयोऽपि भवन्ति' इति वामनीयाः (compare काव्यालङ्कारसूत्र 'अरोचकिनः सतृणाभ्यवहारिणश्च कवयः' I. 2. 1.). So according to राज॰, वामन followed the phraseology of मङ्गल's work.

The date of Vāmana can be settled within very narrow limits. Vide my article in JBBRAS vol. 23 (1909 p. 91 ff.)

राजशेखर in his काव्यमीमांसा quotes (pp. 14 and 20) the वामनीय school. राजशेखर flourished in the first quarter of the tenth century. प्रतीहारेन्दुराज, as shown above, quotes वामन frequently and so does the लोचन (pp. 8, 10, 180). Therefore वामन flourished before 900 A. C. On the verse (अनुरागवती सन्ध्या दिवसस्तत्पुरःसरः । अहो दैवगतिः कीदृक्तथापि न समागमः ॥) cited in the ध्व० (p. 37) the लोचन remarks 'वामनाभिप्रायेणायमाक्षेपः, भामहाभिप्रायेण तु समासोक्तिरित्यमुमाशयं हृदये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद् ग्रन्थकृत्.' So according to the लोचन, वामन preceded the ध्व० (which was composed in the latter half of the 9th century) and must have flourished before 850 A. C. The ध्वनिकारिका (III. 52 अस्फुटस्फुरितं काव्यतत्त्वमेतद्यथोदितम् । अशक्नुवद्भिर्व्याकर्तुं रीतयः संप्रवर्तिताः) probably refers to वामन. वामन quotes the verse इयं गेहे लक्ष्मीः (उत्तररामo I) under रूपक (IV. 3. 6) and the word 'पक्ष्मालीपिङ्गलिम्नः' (on V. 2. 18) from the मालतीमाधव. भवभूति flourished at some time between 700 and 740 A. C. (*vide* Dr. Bhandarkar's preface to the मालतीमाधव pp. XIII–XVII ed. of 1905 and Smith in JRAS 1908 p. 793). Therefore वामन is later than 750 A. C. The राजतरङ्गिणी says that a वामन was a minister of जयापीड 'मनोरथः शङ्खदत्तश्चटकः सन्धिमांस्तथा । बभूवुः कवयस्तस्य वामनाद्याश्च मन्त्रिणः ॥' (IV. 497). Bulher (Kashmir report p. 65) is inclined to give credence to the tradition of the Kashmirian *pandits* that the minister Vāmana whom जयापीड employed was the author of the काव्यालङ्कारसूत्र. If this were accepted it must lead to the result that Vāmana flourished about 800 A. C. and was a contemporary and probably a rival of उद्भट. It is remarkable that neither of them refers to the other. There is another way of arriving at the date of वामन. He quotes some verses from माघ, viz. उभौ यदि (शिशु. III. 8 on IV 3. 10), सितं सितिम्ना (शिशु. I. 25 on V. 2. 8) and refers to खद्धत्वा खलु वाग्मिनम् (शिशु. II. 70) in the *sūtra* 'न पादादौ खल्वादयः' (V. 1. 5). माघ refers to न्यास, वृत्ति and महाभाष्य in 'अनुत्सूत्रपदन्यासा सद्वृत्तिः सन्निबन्धना' (शिशु. II. 112). From the way in which the works are arranged it seems that the न्यास here referred to was a commentary on the वृत्ति. According to the somewhat vague and confused statements of It–sing (India; 'what can it teach us? pp. 343–350) the काशिका was composed about 660 A. C. Therefore the न्यास cannot be placed earlier than about 700 A. C. and माघ must be placed about 750 A. C. Whatever the date of माघ may be वामन the author of the काव्या० सू० cannot be identified with the वामन who had a hand in the काशिका, if the latter was composed about 660 A. C. It is worthy of note that वामन holds the same views as the काशिका on certain grammatical points. For example, on the सूत्र 'ब्रह्मादिषु हन्तेर्नियमादरिहत्यसिद्धिः' (काव्या॰ सू॰ V. 2. 35) वामन says 'ब्रह्मादिष्वेव, हन्तेरेव, क्विबेव, भूतकाल एवेति चतुर्विधश्चात्र नियमः'; the काशिका on 'ब्रह्मभ्रूणवृत्रेषु क्विप्' (पा. III. 2. 87) says the same thing, while the महाभाष्य holds that there is a twofold नियम only. On सुदत्यादयः प्रतिविधेयाः (काव्या॰ सू॰ V. 2. 67) वामन mentions two ways of explaining away words like सुदती, the second of which seems to be the opinion of the काशिका (on 'स्त्रियां संज्ञायाम्' पा. V. 4. 143).

The commentary of गोपेन्द्रतिप्पभूपाल has been published several times. He belongs to the 15th century or is even a little later. He quotes the काव्यप्रकाश, विद्याधर, विद्यानाथ, विदग्धमुखमण्डन and other later writers. He quotes a verse in praise of तिप्पभूपाल (on V. 1. 3.). The com. is called कामधेनु. He quotes a भट्टगोपाल who seems to have been a commentator on the काव्यालङ्कारसूत्र (on I. 3. 16). The other commentaries are those of महेश्वर (styled साहित्यसर्वज्ञ I. O. cat. p. 321) and of सहदेव.

12 An alphabetical list of *alaṅkāras* defined or referred to by भट्टि, भामह, दण्डी, उद्भट and वामन.

अतिशयोक्ति found in all.

अनन्वय defined by all except दण्डी who calls it असाधारणोपमा.

अनुप्रास found in all.

अपह्नुति " " "

अप्रस्तुतप्रशंसा found in all except भट्टि.

अर्थान्तरन्यास found in all.

आवृत्ति treated by दण्डी alone.

आशीः found in भट्टि, दण्डी and भामह (केषाञ्चिदलङ्कारतया मतः).

आक्षेप found in all. But वामन's आक्षेप is either समासोक्ति or प्रतीप of later writers.

उत्प्रेक्षा treated by all.

उत्प्रेक्षावयव found in भट्टि, भामह and वामन (who treats it as a variety of संसृष्टि). दण्डी includes under उत्प्रेक्षा.

उदात्त found in all (भट्टि called it उदार according to जयमङ्गला).

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उपमा found in all.

उपमारूपक found in भट्टि, भामह, वामन (who treats it as a variety of संसृष्टि). दण्डी includes under रूपक.

उपमेयोपमा found in all except दण्डी (who calls it अन्योन्योपमा).

ऊर्जस्वि found in all except वामन.

काव्यलिङ्ग defined by उद्भट alone.

छेकानुप्रास " " " "

तुल्ययोगिता found in all, but दण्डी adds that it must be स्तुतिनिन्दार्थं.

दीपक defined by all.

दृष्टान्त defined by उद्भट alone.

निदर्शन or निदर्शना found in all, उद्भट calling it विदर्शना.

निपुण found in भट्टि alone (may be included under उदात्त according to जय०, while the same verse is प्रेयः according to महि०).

परिवृत्ति found in all, but भामह and भट्टि require it to be अर्थान्तरन्यासवती.

पर्यायोक्त found in all except वामन.

प्रतिवस्तूपमा found in all except भट्टि; भामह and दण्डी regard it as a variety of उपमा.

प्रेयः found in all except वामन.

भाविक " " " " "

यथासंख्य found in all, वामन calling it क्रम and दण्डी saying that it is styled संख्यान and क्रम also.

यमक found in all except उद्भट.

रसवत् found in all except वामन

रूपक found in all.

लाटानुप्रास defined by उद्भट alone and referred to by भामह.

लेश defined by दण्डी alone. It is the व्याजोक्ति of मम्मट. दण्डी also says some defined it so as to make it the same as व्याजस्तुति. भामह denies that it is an अलं०

वक्रोक्ति defined as a figure by वामन alone; referred to by भामह (II. 25) and दण्डी (II. 220 and 363) as underlying all figures.

वार्ता found in भट्टि alone. भामह (II. 87) alludes to it and so does दण्डी (I. 85–86).

विभावना found in all.

विरोध found in all.

विशेषोक्ति found in all, but वामन's वि० is defined differently and is equal to रूपक.

व्यतिरेक found in all.

व्याजस्तुति found in all.

व्याजोक्ति defined by वामन alone, which was called मायोक्ति by others, as he says.

श्लिष्ट found in all, वामन using the word श्लेष.

संसृष्टि found in all; दण्डी calls it सङ्कीर्ण and includes संसृष्टि and सङ्कर in it; वामन gives it a restricted scope recognising only two varieties उपमारूपक and उत्प्रेक्षावयव; उद्भट distinguishes it from सङ्कर.

सङ्कर defined by उद्भट alone (with four varieties).

समासोक्ति found in all.

समाहित found in all, but the समाहित of दण्डी is different from उद्भट's and is the समाधि of later writers; वामन's समाहित is quite different from both. The verse in भट्टि that is समाहित according to उद्भ० is स्वभावोक्ति according to भट्टि०.

ससन्देह found in all except दण्डी who includes it under उपमा calling it संशयोपमा; वामन uses the form सन्देह.

सहोक्ति found in all.

सूक्ष्म defined by दण्डी alone; भामह denies that it is an अलं०.

स्वभावोक्ति defined by दण्डी, उद्भट and भामह alone, the latter admitting it according to others; दण्डी calls it जाति also. भट्टि's वार्ता included स्वभावोक्ति.

हेतु found in भट्टि and दण्डी; भामह denies it the position of अलं०, उद्भट would bring it under काव्यलिङ्ग.

13 **The काव्यालङ्कार of रुद्रट.** This work has been edited in the KM series with the commentary of नमिसाधु. The काव्यालङ्कार is an extensive work divided into 16 अध्यायs and reviews the whole field of Poetics. It is composed mostly in the *Āryā* metre, with a few exceptions here and

there, particularly at the end of chapters. All the examples are Rudraṭa's own. There are in all 734 verses, besides which 14 verses in the 12th अध्याय dealing with the eight kinds of नायिका and their sub-varieties are declared to be interpolations. The contents of the 16 chapters are:—1, the purposes and objects of काव्य, the essential requisites of a poet and definitions of these; 2, the five अलङ्कारs of शब्द, viz. वक्रोक्ति, अनुप्रास, यमक, श्लेष and चित्र are enumerated, the four रीतिs वैदर्भी, पाञ्चाली, लाटी and गौडी are briefly defined, six भाषाs (प्राकृत, संस्कृत, मागध, पैशाची, शूरसेनी and अपभ्रंश) in which काव्यs are composed are mentioned, then वक्रोक्ति and अनुप्रास are defined, divided and illustrated and five वृत्तिs (मधुरा, ललिता, प्रौढा, परुषा and भद्रा) of अनुप्रास are defined; 3, elaborate treatment of यमक in 58 verses; 4, श्लेष and its eight varieties (वर्ण, पद, लिङ्ग, भाषा, प्रकृति, प्रत्यय, विभक्ति and वचन); 5, treatment of चित्र, viz. such combinations and tricks of words as चक्रबन्ध, मुरजबन्ध, अर्धभ्रम, सर्वतोभद्र, मात्राच्युतक, प्रहेलिका etc; 6, the *doshas* of पद and वाक्य; 7, the four bases of the figures of अर्थ, viz. वास्तव, औपम्य, अतिशय and श्लेष and definitions of 23 figures based upon वास्तव; 8, 21 figures based on औपम्य; 9, 12 figures based upon अतिशय; 10, ten varieties of शुद्धश्लेष and two kinds of सङ्कर; 11, the *doshas* of अर्थ and four *doshas* of उपमा; 12, ten *rasas*, definition of शृङ्गार and its two varieties सम्भोग and विप्रलम्भ, qualities of नायक and his companions and varieties of नायक and नायिका; 13, सम्भोगशृङ्गार and characteristic actions of heroines at particular times and places; 14, characteristics of विप्रलम्भशृङ्गार, the ten दशाs of विप्रलम्भ, the six उपायs for winning over an offended lady, viz. साम, दान, भेद, प्रणति, उपेक्षा, प्रसङ्गभ्रंश; 15, characteristics of वीर and the other *rasas*; 16, various kinds of poetic compositions, such as कथा, आख्यायिका and their plots and other characteristics.

रुद्रट was the first to attempt a scientific classification of figures as based upon certain definite principles, such as वास्तव औपम्य, अतिशय and श्लेष. The result of rigorously following this classification has been this that the same figure occurs as an अलङ्कार based upon two or more from among the four bases of division. For example the figures सहोक्ति and समुच्चय are spoken of as having two varieties based upon वास्तव and औपम्य and the figure उत्प्रेक्षा as having two varieties based upon औपम्य and अतिशय. Some of the figures separately defined by writers like भामह and उद्भट are not separately defined by रुद्रट, e. g. उपमेयोपमा and अनन्वय are regarded as mere varieties of उपमा (called उभयोपमा and अनन्वयोपमा, 7. 9 and 11). A few figures defined by both earlier and later writers appear in Rudraṭa under other names. For example, the figure called व्याजश्लेष (10. 11) is the same as the व्याजस्तुति of भामह and मम्मट, अवसर (7. 103) is the same as the 2nd kind of the उदात्त of उद्भट and मम्मट, the जाति of रुद्रट (7. 30) is the same as the स्वभावोक्ति of दण्डी and मम्मट, the पूर्व of रुद्रट (9. 3) is the same as the 4th variety of अतिशयोक्ति (कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः). Some of the figures defined by रुद्रट are not admitted as अलङ्कार्s by other writers. हेतु (defined as 'हेतुमता सह हेतोरभिधानमभेदकृद्भवेद्यत्र' 7. 82) is said by मम्मट to be no अलङ्कार at all. रुद्रट defines an अलङ्कार called भाव (with two well-known varieties, 7. 38 and 40) and gives two instances 'ग्रामतरुणं तरुण्या नववञ्जुलमञ्जरीसनाथकरम् । पश्यन्त्या भवति मुहुर्नितरां मलिना मुखच्छाया ॥'; 'एकाकिनी यदबला तरुणी तथाहमस्मिन्गृहे गृहपतिश्च गतो विदेशम् । किं याचसे तदिह वासमियं वराकी श्वश्रूर्ममान्धबधिरा ननु मूढ पान्थ ॥'. The first is cited by मम्मट (I) and the second by the लोचन (p. 45). In both there is व्यङ्ग्य sense which is subordinated to the वाच्य sense. Similarly the figures मत, साम्य, पिहित are not defined by other early writers.

About Rudraṭa we know very little. He seems to have been a Kashmirian as his name suggests. At the beginning of his work he performs an obeisance to Ganeśa and Gaurī and at the end he praises भवानी, मुरारि and गजानन. While commenting upon V. 12–14 नमिसाधु says 'अत्र च चक्रे स्वनामाङ्कमुत्तोयं श्लोकः कविनान्तर्भावितो यथा–शतानन्दापराख्येन भट्टवामुकसूनुना । साधितं रुद्रटेनेदं सामाजा धीमतां हितम् ॥'. This shows that रुद्रट was also called शतानन्द, that his father's name was वामुक and that he was a student of the सामवेद. रुद्रट does not mention any author by name. But he seems to refer to भरत's नाट्यशास्त्र by the word आचार्यैः (in 12. 4), to मयूर (I. 9 नुत्वा यथाहि दुर्गां केचित्तीर्णा दुस्तरां विपदम् । अपरे रोगविमुक्तिं वरमन्ये लेभिरेऽभिमतम् ॥). He refers to the opinions of others, as in II. 2.

रुद्रट must be regarded as a representative of the अलङ्कार school. Although he knows the *rasa* theory propounded by Bharata and although he says that *kāvya* must be endowed with रस (तस्मात्तत्कर्तव्यं यत्नेन महीयसा रसैर्युक्तम् । chap. 12. 2), still he looked upon *alaṅkāras* as very important. It is a noticeable feature that he does not attach much importance to the *rītis*, though he casually refers to them (II. 4–6, XIV. 37, XV. 20) and the *guṇas* are not defined and illustrated by him. The साहित्यदर्पण (IX. 2) quotes from रुद्र an *Āryā* about वैदर्भी which is not found in the काव्यालङ्कार.

The date of Rudraṭa can be settled with a good deal of certainty. He defines more figures than भामह, दण्डी and उद्भट and his treatment is precise and scientific. He is therefore somewhat later than these writers. He is quoted by numerous writers from the tenth century downwards. राजशेखर in his काव्यमीमांसा (p. 31) mentions him by name 'काकुवक्रोक्तिर्नाम शब्दालङ्कारोऽयमिति रुद्रटः' and quotes (on p. 57) the verse चक्रं दहतारं चकन्द हतारं (रुद्रट III. 4). प्रतीहारेन्दुराज frequently quotes the verses of रुद्रट without actually naming him (vide pp. 11, 31, 34, 42, 43, 49, where रुद्रट 8. 40, 8. 89, 8. 95, 7. 35, 7.36 and 12.4 are respectively quoted). In the दशरूपकटीका by धनिक (on IV. 35), रुद्रट (XII. 4) is quoted. The लोचन (p. 45) quotes रुद्रट's definition of भाव and his example. मम्मट quotes him by name (IX p. 521 Vā) and criticizes his views about हेतु, समुच्चय and व्यतिरेक (क्षीणः क्षीणोऽपि शशी etc.). Therefore रुद्रट is not later than about 900 A. C. He is quite unaware of the ध्वनि theory and has great affinity with भामह and उद्भट. He was probably a contemporary of or a little older than the author of the ध्वनिकारिका and flourished between 800 and 850 A. C.

The commentator नमिसाधु deserves more than a passing notice. He was a श्वेताम्बर जैन and pupil of शालिभद्र. He composed his commentary in the year 1125 of the विक्रम era (i. e. 1068–69 A. C.). One old ms. gives the date as 1176 (i. e. 1119-20 A. C.). नमिसाधु is an early writer. He followed older commentators as he himself says 'पूर्वमहामतिविरचितवृत्त्यनुसारेण किमपि रचयामि' and refers to other explanations of रुद्रट's words (on II. 1. and V. 23). His commentary, though generally concise and to the point, contains many quotations. Among the authors and works either named or quoted from are the following:—अर्जुनचरित (16. 4), उद्भट (6. 33), कादम्बरी, किरातार्जुनीय, जयदेव (1. 18, as a writer on metrics), तिलकमञ्जरी (16. 3), दण्डी, नाममाला, पातालविजयमहाकाव्य of पाणिनि (2. 8.), पिङ्गल, बृहत्कथा (2. 10 peculiarities of पैशाची noted), भरत, भर्तृहरि, भामह (8. 84), माघकाव्य, मालतीमाधव (7. 33), मृच्छकटिक (3. 1), मेधाविरुद्र, मेघदूत, रत्नावली (7. 33), वामन, (1.20, 8.10), वेणीसंहार (7. 73), शिशुपालवध, हरि (on 2.19, a writer in Prakrit on Poetics), हर्षचरित. There is a commentary on रुद्रट's work composed by आशाधर (1236 A. C.) and another commentary called रसतरङ्गिणी.

There is a work called शृङ्गारतिलक composed by रुद्रभट्ट. A keen controversy has raged for several years as to whether रुद्रभट्ट and रुद्रट are identical. Weber, Aufrecht and Pischel (in his Intro. to शृङ्गारतिलक p. 5 ff and ZDMG. 42, 1888 p. 296) held the view that they were identical, while Pandit Durgaprasad and Dr. Jacobi (VOJ 1888 vol. II p. 151–156 and ZDMG 42 pp 425–435) think that they are distinct persons. This question must be briefly discussed here. The शृङ्गारतिलक has been published in the K. M. series. It is divided into three परिच्छेदs. The work opens with a benediction in honour of Pas'upati (S'iva). The first परि० deals with the nine *rasas*, the *bhāvas*, the various kinds of Nāyaka and Nāyikā. The second speaks of विप्रलम्भशृङ्गार, the ten stages of love in separation, the six *upāyas* for winning over one's offended beloved. The third treats of the other *rasas* and the four *vrittis* कैशिकी, सात्त्वती, आरभटी and भारती. रुद्रभट्ट says that he treats of *rasas* in their relation to *kāvya*, while *Bharata* spoke of them with reference to नाट्य. 'प्रायो नाट्यं प्रति प्रोक्ता भरताद्यै रसस्थितिः । यथामति मयाप्येषा काव्यं प्रति निगद्यते ॥' I. 5. The last verses are 'कान्या काव्यकथा कीदृग्वैदग्धी को रसागमः । किं गोष्ठीमण्डनं हन्त शृङ्गारतिलकं विना ॥ त्रिपुरवधादेव गतामुल्लासमुमां समस्तदेवनताम् । शृङ्गारतिलकविधिना पुनरपि रुद्रः प्रसादयति ॥'. The last verse is not found in some mss. That verse has been interpreted as meaning that रुद्रभट्ट composed another work called त्रिपुरवध. There is no doubt that there is a pun on the words त्रिपुरवध, शृङ्गारतिलक and रुद्र (god S'iva and the author रुद्र). It may be suggested as an alternative explanation that in त्रिपुरवध the author is not referring to his own work, but to a play called त्रिपुरदाह said to have been performed by भरत before S'iva and his attendants (*vide* नाट्य. 4.9 and धनिक's quotation above p. XI).

The Mss. of the शृङ्गारतिलक sometimes give the name of the author as रुद्रट (*vide* I O cat. p. 321 No. 1131 and Madras Government Mss cat. 1918 p. 8697 No. 12955). The anthologies also make confusion and quote the verses of the काव्यालङ्कार as रुद्रट's and also as रुद्र's or रुद्रभट्ट's. For example शार्ङ्ग० No. 3773 ('एकाकिनी यदबला' रुद्रट VII. 41) and No. 3788 ('मलयानिल०' रुद्रट II. 30) are ascribed respectively to रुद्र and भट्टरुद्र; Nos. 575 and 3473 correctly ascribe them to

रुद्रट. शार्ङ्ग॰ Nos. 3567–68, 3579, 3670, 3675, 3754 are correctly ascribed to रुद्र (the author of शृङ्गारतिलक). The examples contained in the शृङ्गारतिलक appear to be the author's own and may be used for chronological purposes. It is a remarkable fact that, while verses from Rudraṭa's काव्यालङ्कार are quoted by writers from the beginning of the 10th century, the verses from the शृङ्गारतिलक are not quoted by these early writers. The earliest authors who quote them are हेमचन्द्र (who quotes, for example, the verses यत्पाणिर्न निवारितो॰ p. 304 and गाढालिङ्गन॰ p. 305 from the शृङ्गार॰) and विश्वनाथ. Therefore the शृङ्गारतिलक must have been composed before 1100 A. C.

On an examination of all that may be urged for and against the identity of the two authors, it must be conceded that there are very weighty grounds for holding that the two are distinct authors. The reasons may be briefly stated. Chapters XII–XIV of रुद्रट cover almost the same ground as the शृङ्गारतिलक and very often in the same words. It does not seem very likely that the same author would write two works in this manner, the only important addition in the शृङ्गारतिलक being that of the illustrative verses. The शृङ्गारतिलक in a few cases gives more details, such as the treatment of the four *vrittis*, the definitions of the ten stages of love, the subdivisions of Nāyikā and their definitions. But there are some points where रुद्रट gives more information e. g. रुद्रट 14. 22–24. There are some doctrines on which the views of the काव्यालङ्कार and of the शृङ्गारतिलक conflict. It is not likely that the same author will impart conflicting directions on vital points. The शृङ्गारतिलक says that there are nine *rasas* in काव्य, while रुद्रट says there are ten (12. 3). शृङ्गा॰ speaks of four वृत्तिs (कैशिकी etc, which are transferred from the realm of the drama to that of *kāvya* in general), while रुद्रट speaks of five वृत्तिs (called मधुरा, प्रौढा etc. II. 19) and is silent about the कैशिकी and other *vrittis*. रुद्रट first classifies नायिका into स्वीया, परकीया and वेश्या and then says that all the three may be अभिसारिका or खण्डिता and subdivides स्वीया into स्वाधीनपतिका and प्रोषितपतिका; while the शृङ्गार॰ speaks of eight kinds of नायिका in one place (I. 72–73, KM ed.). रुद्रट (12. 39–40) has not one good word to say about courtesans, but the शृङ्गारतिलक, while admitting the justice of the strictures passed by some against them, puts in a defence on their behalf. Compare रुद्रट (12·39 'सर्वाङ्गना तु वेश्या सम्यगसौ लिप्सते

धनं कामात् । निर्गुणगुणिनोस्तस्या न द्वेष्यो न प्रियः कश्चित् ॥' with शृङ्गार० 'सामान्यवनिता वेश्या सा वित्तं परमिच्छति । निर्गुणेपि न विद्वेषो न रागोस्या गुणिन्यपि ॥ तत्स्वरूपमिदं प्रोक्तं केश्चिद् नमो वयं पुनः ।'. The शृङ्गार० winds up by saying about courtesans 'सर्वस्वमेतास्तदृशो स्मरस्य.' The word कैश्चित् in the शृङ्गार० is suspicious. It seems clearly to refer to रुद्रट's words. There is a slight difference between the words of रुद्रट 'साक्षाच्चित्रे स्वप्ने स्यादर्शनमेवमिन्द्रजाले वा । देशे काले भङ्ग्या साधु तदाकर्णनं च स्यात् ॥' (12.31) and those of the शृङ्गार० 'साक्षाच्चित्रे तथा स्वप्ने तस्य स्याद्दर्शनं त्रिधा । देशे काले च भङ्ग्या च श्रवणं चास्य तद्यथा ॥' (I. 51). Barring such points of difference there is a remarkable coincidence of thought and phraseology between the two works, which cannot be explained by the fact that the subject treated of is the same. The only alternative is to suppose that one of the two works is based on the other. Taking all the above circumstances together I think that रुद्र is later than रुद्रट, bases his शृङ्गारतिलक on the काव्यालङ्कार and flourished between 900–1100 A. C.

धनिक in his comment on दशरूपक (IV. 60) says 'उत्तमाग्रिमो यथा रुद्रस्य–निर्मेषेण मयाम्भसि etc'; this is found in neither of the two works. The प्रतापरुद्रयशोभूषण cites two quotations from रुद्रभट्ट (p. 11 and p. 335), which are found in neither of the two works. It cannot be ascertained whether the रुद्र who is mentioned as author of the त्रैलोक्यसुन्दरीकथा in the तिलकमञ्जरी (verse 35) is the same as the author of the शृङ्गार०.

14 The ध्वन्यालोक. This work has been published in the KM series with the commentary, called लोचन, of अभिनवगुप्त on the first three उद्योतs. The ध्वन्यालोक is an epoch-making work in the History of Alaṅkāra Literature. It occupies the same position in the Alaṅkāraśāstra as Pāṇini's sūtras in grammar and the Vedāntasūtras in Vedânta. The work shows great erudition and critical insight. It is written in a lucid and forcible style and bears the stamp of originality on every page. As the रसगङ्गाधर remarks (p. 425 ध्वनिकृतामालङ्कारिकसरणिव्यवस्थापकत्वात्) the ध्वन्यालोक settled the principles to be followed in Poetics.

The ध्वन्यालोक is divided into three parts; first come the कारिकाs, which are 129 in the printed edition, then comes the वृत्ति in prose explaining (often at great length) the kārikās and the examples, most of which are taken from previous poets. The work is divided into four उद्योतs.

At the outset one is confronted by the question whether all the three parts of the work are by the same author. That the वृत्ति and the citation of the examples proceed from the same author admits of no doubt. The real difficulty is about the authorship of the कारिकाs and the वृत्ति. The लोचन which was composed about 150 years after the ध्वन्यालोक is very frequently at great pains to distinguish between the author of the कारिकाs and the author of the वृत्ति. The following quotations will make this clear. 'अत एव **मूलकारिका** साक्षान्निराकरणाभावं न श्रूयते। **वृत्तिकृत्तु** निराकृतमपि प्रमेयसंख्यापूरणाय कण्ठेन तत्पक्षमनूद्य निराकरोति येऽपीत्यादिना।......तेनात्र प्रथमोद्योते ध्वनेः सामान्यलक्षणमेव कारिकाकारेण कृतम्। द्वितीयोद्योते कारिकाकारोऽवान्तरविभागं विशेषलक्षणं च विदधदनुवादमुखेन मूलविभागं द्विविधं सूचितवान्। **तदाशयानुसारेण वृत्तिकृदत्रैवो**द्योते मूलविभागमवोचत् etc.' (लोचन. p. 59); 'न **चैतन्मयोक्तम्**, अपि तु **कारिकाकाराभिप्रायेणे**त्याह तेनेति।...भवति मूलतो द्विभेदत्वं कारिकाकारस्यापि संमतमेवेति भावः।' (p. 60); 'उक्तमेव ध्वनिस्वरूपं तदाभासविवेकहेतुतया **कारिकाकारो**ऽनुवदतीत्यभिप्रायेण **वृत्तिकृदु**पस्कारं ददाति' (p. 122); 'एतत्तावत्त्रिभेदत्वं न कारिकाकारेण कृतं वृत्तिकारेण तु दर्शितं न चेदानीं वृत्तिकारो भेदप्रकटनं करोति। तदथेदं कृतमिदं क्रियते इति **कर्तृभेदे** का सङ्गतिः।' (p. 123); 'कारिकाकारेण पूर्वं व्यतिरेक उक्तः। न च सर्वथा न कर्तव्योऽपि तु बीभत्सादौ कर्तव्य एवेति पश्चादन्वयः। वृत्तिकारेण तु अन्वयपूर्वको व्यतिरेक इति शैलीमनुसर्तुमन्वयः पूर्वमुपात्तः' (pp. 130–131); on the words प्रतिपादितमेवैषामालम्बनम् in the ध्व. (p. 135) the लोचन says 'अस्मन्मूलग्रन्थकृतेत्यर्थः'; on the words in the ध्व० (p. 138) 'दर्शितमेवाग्रे' the लोचन remarks दर्शितमेवेति कारिकाकारेणेति भूतप्रत्ययः' The last remark means this—if the कारिका and वृत्ति had been the work of the same author, he would have used the future tense in place of the past in the word दर्शितं, when referring to what was to be discussed later on; but as the कारिकाs were the work of a predecessor and were already before the वृत्तिकार when he wrote this passage, he employs the words (दर्शितमग्रे कारिकाकारेण). For other places where the word वृत्तिकार occurs in the लोचन, though not expressly in such direct opposition to the कारिकाकार as in the above passages, *vide* लोचन pp. 48, 71, 85, 104, 108, 115. It has further to be noted that the लोचन generally applies the epithet ग्रन्थकृत् to the author of the वृत्ति and the examples and the word मूलग्रन्थकृत् or कार to the author of the कारिकाs (as in the passage quoted above from p. 135). On the words 'तथा चान्येन कृत एवात्र श्लोकः' (ध्व. p.8) the लोचन say 'ग्रन्थकृत्समानकालभाविना मनोरथनाम्ना कविना;' on the words 'सहृदयानामानन्दः' (ध्व. p.11) the लोचन says 'आनन्द इति च ग्रन्थकृतो नाम तेन स एवानन्दवर्धनाचार्य एतच्छास्त्रद्वारेण' etc.' p. 12;

'समासोक्त्याक्षेपयोरेकमेवोदाहरणं व्यतरद् ग्रन्थकृत्' (लोचन p. 37); 'एवमभिप्रायद्वयमपि साधारणोक्त्या ग्रन्थकृन्न्यरूपयत्' (p. 39): on the verse वाङ्क्षेपि महाविः 'अत एव ग्रन्थकारः सामान्येन' etc, (लोचन p. 58). The above quotations show that the लोचन regarded आनन्दवर्धन as the author of the वृत्ति and that he was distinct from the author of the कारिकाs. We have to see how far this accords with the view of other early writers and what the name of the author of the कारिकाs was, supposing he was not identical with आनन्दवर्धन.

Before proceeding further a few remarks have to be made about the name of the work. In the colophons of the work, it is often called सहृदयालोक and also काव्यालोक. The third introductory verse of the लोचन (यत्किञ्चिदप्यनुरणन् स्फुटयामि काव्यालोकं सुलोचननियोजनया जनस्य) seems to suggest that the author of the लोचन knew the work as काव्यालोक. The penultimate verse at the end of the 4th उद्योत (काव्याख्येऽखिलसौख्यधाम्नि विबुधोद्याने ध्वनिर्दर्शितः) leads one to infer that काव्य formed part of the name of the original work (or was itself its name) on which आनन्दवर्धन commented (probably it was called काव्यध्वनि or simply काव्य or ध्वनि). ध्वनिकारिका III. 53 speaks of the कारिकाs as काव्यलक्षण. It is therefore proper that the वृत्ति is called काव्यालोक or ध्वन्यालोक. But it is not so easy to say why the work should have been styled सहृदयालोक. Prof. Sovani (JRAS 1910 pp. 164–167) made the plausible conjecture that सहृदय was the name of the author of the कारिकाs. He relies upon the name सहृदयालोक and on the words of the लोचन in the 2nd introductory stanza (सरस्वत्यास्तत्त्वं कविसहृदयाख्यं विजयताद्). It may ultimately turn out that Prof. Sovani is right, but the reasons assigned by him are quite meagre and more substantial evidence ought to be adduced for the purpose. If आलोक is the name of a work (as प्रदीप, प्रकाश) it seems natural to suppose that सहृदय is the name of a *work* and *not of an author*. So सहृदयालोक cannot be made to yield सहृदय as the name of the *author* of the कारिकाs. The words 'सरस्व... विजयताद्' may, for aught we know, contain a veiled allusion to सहृदय as the name of the author of the कारिकाs. But the words clearly mean that the real essence of सरस्वती is poets (कवि) and men of taste (सहृदय, literary critics). The last verse of the ध्वन्यालोक would seem to suggest that आनन्दवर्धन claimed for himself the position of the *first* expounder of the real essence of poetry which lay dormant in mature minds (सत्काव्यतत्त्वविषयं स्फुरितप्रसुप्तकल्पं मनःसु परिपक्वधियां यदासीत्। तद्व्याकरोत्सहृदयोदयलाभहेतोरानन्दवर्धन इति प्रथिताभिधानः ॥).

The evidence so far advanced for holding that सहृदय was the author of the *kārikās* is quite inadequate. But there is more evidence, which as far as my knowledge goes, has not been relied upon by scholars. The अभिधावृत्तिमातृका, which was composed at least two generations earlier than the लोचन, distinctly says that ध्वनि, which had been propounded as a new doctrine by the respected सहृदय, does fall within the sphere of लक्षणा 'लक्षणामार्गावगाहित्वं तु ध्वनेः सहृदयैर्नूतनतयोपवर्णितस्य विद्यत इति दिशमुन्मीलयितुमिदमत्रोक्तम्' p. 21. So also on p. 19 मुकुल says 'तथाहि तत्र विवक्षितान्यपरता सहृदयैः काव्यवर्त्मनि निरूपिता.' This clearly shows that when मुकुल wrote (about 925–940 A. C.) ध्वनि was a new doctrine and that सहृदय propounded it. Similarly प्रतीहारेन्दुराज, the pupil of मुकुल, says 'ननु यत्र काव्ये सहृदयहृदयाह्लादिनः प्रधानभूतस्य स्वशब्दव्यापारास्पृष्टत्वेन प्रतीयमानैकरूपस्यार्थस्य सद्भावस्तत्र तथाविधार्थाभिव्यक्तिहेतुः काव्यजीवितभूतः कैश्चित्सहृदयैर्ध्वनिर्नाम व्यञ्जकत्वभेदात्मा काव्यधर्मोऽभिहितः' (p. 75). These passages establish that सहृदय was the name of the author who propounded the theory of ध्वनि or (more probably) was the title given to him by his admirers.

As to the identity of the author of the *kārikās* with आनन्दवर्धन, a perplexing difficulty arises. राजशेखर in his काव्यमी० (p. 16) says 'प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसी इत्यानन्दः। सा हि कवेरव्युत्पत्तिकृतं दोषमशेषमाच्छादयति। यदाह—अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः। यस्त्वशक्तिकृतस्तस्य झगित्येवावभासते ॥' (p. 16). The verse quoted as आनन्द's is a परिकरश्लोक in ध्व०. (p. 137); so by 900 A. C. it was well-known that आनन्दवर्धन was the author of the वृत्ति in the ध्व०. A verse ascribed to राजशेखर in जह्लण's सूक्तिमुक्तावलि (JBBRAS vol. 17 p. 57) speaks of आनन्दवर्धन as the promulgator of ध्वनि 'ध्वनिनातिगभीरेण काव्यतत्त्वनिवेशिना। आनन्दवर्धनः कस्य नासीदानन्दवर्धनः ॥'. प्रतीहारेन्दुराज, after the passage quoted above about सहृदय, gives it as his opinion that ध्वनि is included among the *alaṅkāras* and proceeds to examine the threefold division of ध्वनि into वस्तु, अलङ्कार and रस and tries to show that the examples of these given in the ध्व० are merely examples of अलङ्कार's (pp. 79-85). In these pages occur passages which show that he attributed the वृत्ति to सहृदय; for example, (1) 'तथाहि प्रतीयमानरूपस्य वस्तुवैविध्यं तैरुक्तं (तैः=

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सहृदयैः) वस्तुमात्रालङ्काररसादिभेदेन तत्र वस्तुमात्रं तावत्प्रतीयते यथा चक्राभिघात-प्रसभाज्ञयैव'; *vide* ध्व. p. 89 for this illustration; (2) "वाच्यस्य-गमकत्वं (व्यञ्जकत्वं) तु रसादिवस्तुमात्रालङ्काराभिव्यक्तिहेतुत्वात्त्रिविधम्। तत्र वाच्यवाचकशक्त्याश्रयं व्यञ्जकभूतालङ्कारैकनियतं शब्दशक्तिमूलानुरणनरूपव्यङ्ग्यतया सहृदयैर्ध्वनित्वमुक्तं 'सर्वैकशरणमक्षयम्' इत्यादौ, तत्र शब्दशक्त्या ये प्रतीयन्ते विरोधादयोऽलङ्कारास्तत्संस्कृतस्वभावं वाच्यमवगम्यते। अतस्तत्र वाच्यस्य विवक्षैव" (p. 53); on this passage it is to be noted that the verse सर्वैक० is cited *as his own* by आनन्दवर्धन (p. 101), which is attributed to सहृदय by प्रतीहारेन्दुराज; (3) यत एव च सहृदयैर्यत्र वाच्यस्य विवक्षितत्वं तत्रैव वस्त्वलङ्कारयोः प्रतीयमानयोर्वाच्येन सह क्रमव्यवहारः प्रवर्तितोऽर्थशक्तिमूलानुरणनरूपव्यङ्ग्यो ध्वनिरित्युक्तं न तु वाच्यविवक्षायामपि (? वाच्या०)। यत्र च वाच्यस्याविवक्षा पूर्वमुक्ता रामोऽस्मीति सुवर्णपुष्पामिति च तत्र वचनभिप्रायापेतप्रस्तुतार्थानुबन्धिवस्तूपनिबन्धादप्रस्तुतप्रशंसाभेदत्वमेव न्याय्यं मन्यामहे' (p. 84). Both the verses रामोऽस्मि and सुवर्णपुष्पां are cited as examples of अविवक्षितवाच्यध्वनि (p. 61 and p. 49 respectively of the ध्व.). The वक्रोक्तिजीवित cites ताला जाअन्ति गुणा...कमलाइं (ध्व. p. 62) as an example of रूढिशब्दवक्रता (it is आनन्द०'s own verse) and remarks ध्वनिकारेण व्यङ्ग्यव्यञ्जकभावोऽत्र सुतरां समर्थितः किं पौनरुक्त्येन.' So the वक्रोक्तिजीवित speaks of आनन्द० as ध्वनिकार.

Coming to महिमभट्ट, a writer who was almost a contemporary of the author of the लोचन, we find that he makes no distinction between the author of the कारिकाs and the वृत्ति. On p. 1 he quotes the कारिका 'यत्रार्थः शब्दो वा' etc. (ध्व. p. 33) as ध्वनिकार's, while on p. 11 he quotes several passages from the वृत्ति as ध्वनिकार's (viz. the passage "तथा चाह ध्वनिकारः 'सारस्वती स्वादु' is from p. 239 of the ध्व०; the passage पुनः स एवार्थ नहि व्यङ्ग्ये प्रतीयमाने वाच्यबुद्धिर्दूरीभवति० occurs on p. 190 of the ध्व०; again 'नहि विभावानुभावव्यभिचारिण एव etc.' occurs on p. 183 of ध्व०). On p. 16 of the व्यक्तिविवेक we read 'अथार्थशब्दयोरुभयमपि सङ्ग्रहीतं तयोरनयोर्व्यञ्जकत्वेनेष्टत्वात्। यदाह-अर्थः सहृदयश्लाघ्यः...स्मृतौ (ध्वनिकारिका I. 2) इति। सत्यम्। किन्तु तमर्थमिति तच्छब्देनानन्तर्यात् प्रतीयमानस्यापेक्ष परामर्शे सति पारिशेष्याद्यौ वाच्यविशेष इति स्वयं विवृतत्वाच्चार्थशब्दो वाच्यविषय एव विज्ञायते'. It will be noticed that the व्यक्तिविवेक clearly states that the वृत्ति 'यत्रार्थो वाच्यविशेषः etc.' on the *kārikā* 'यत्रार्थः शब्दो वा' etc., (ध्व. p. 33) belongs to the author of the कारिकाs. So also pp. 29 and 34 of the व्यक्तिविवेक will show that he designated the author of the ध्वनिकारिकाs and of the वृत्ति also as ध्वनिकार. The औचित्यविचारचर्चा of क्षेमेन्द्र (on कारिका 16) quotes the कारिका (ध्व. III. 24) 'विरोधी वाविरोधी वा रसोऽङ्गिनि रसान्तरे।...विरोधिता॥' as आनन्दवर्धन's. हेमचन्द्र (विवेक p. 26) ascribes the कारिका

'प्रतीयमानं पुनरन्यदेव &c.' (ध्व. I. 4) to आनन्दवर्धन, while on pp. 113 and 235 (काव्यानुशासन) he ascribes the कारिकाs III. 30 and 39 to ध्वनिकार. The साहित्यदर्पण quotes the first कारिका and II. 12 as from ध्वनिकार or ध्वनिकृत् and also ascribes the वृत्ति (viz. the words नहि कवेरितिवृत्तमात्रनिर्वाहेण &c, on p. 148 of ध्व॰) to ध्वनिकार. No useful purpose will be served by referring to later writers, when comparatively early writers who were not separated from the ध्वन्यालोक by more than a century or two hold conflicting opinions as to the identity of the कारिकाकार and the वृत्तिकार.

It is difficult to give a decisive opinion in the midst of the conflict of views between the लोचन on the one hand and प्रतीहारेन्दुराज, महिमभट्ट and क्षेमेन्द्र on the other. The चन्द्रिका (which as we shall see later on was a commentary on the ध्वन्यालोक written before the लोचन) and the हृदयदर्पण of भट्टनायक (which strongly criticized ध्व.) would in all probability throw some light on this question; but unfortunately these works have not yet been discovered. But a passage of the लोचन (on p. 123) quoted above (p. LIX), if rightly interpreted, seems to show that the चन्द्रिका also regarded the कारिकाकार and वृत्तिकार as distinct. At present I feel inclined to hold (though with hesitation) that the लोचन is right and that प्रतीहारेन्दुराज, महिमभट्ट, क्षेमेन्द्र and others had not the correct tradition before them. It seems that सहृदय was either the name or title of the कारिकाकार and that आनन्दवर्धन was his pupil and was very closely associated with him. This would serve to explain the confusion of authorship that arose within a short time. Faint indications of this relationship may be traced in the ध्वन्यालोक. The word सहृदयमनःप्रीतये in the first कारिका is explained in the वृत्ति as 'रामायणमहाभारतप्रभृतिनि लक्ष्ये सर्वत्र प्रसिद्धव्यवहारं लक्षयतां सहृदयानामानन्दो मनसि लभतां प्रतिष्ठामिति प्रकाश्यते.' It will be noticed that the word प्रीति is purposely rendered by the double-meaning word आनन्द (pleasure and the author आनन्द॰). The whole sentence may have two meanings 'may pleasure find room in the heart of the men of taste &c.' and 'may आनन्द (the author) secure regard in the heart of the (respected) सहृदय who defined (the nature of ध्वनि) to be found in the रामायण&c.' Similarly the words सहृदयोदयलाभहेतोः in the last verse of the वृत्ति may be explained as 'for the sake of the benefit viz. the appearance of men of correct literary taste' or 'for the sake of securing the rise (of the fame) of सहृदय' (the author). The word सहृदय (as well as its synonym सचेतस्) occurs scores of times in the कारिकाs, वृत्ति and लोचन. For example *vide* कारिकाs I. 1 and 2, II. 14, III, 40; ध्व० pp. 3, 7, 8, 10, 15, 34, 59, 80, 84, 131, 159. 160, 182, 233 etc; लोचन pp. 3, 7, 11, 12; 22, 24, 45, 57, 105, 211, etc, The ध्वन्यालोक (p. 160) holds a discussion about the meaning of सहृदयत्व and the लोचन defines सहृदय as 'येषां काव्यानुशीलनाभ्यासवशाद्विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते हृदयसंवादभाजः सहृदयाः' (p. 11) and again (at p. 57) 'हृदयसंवादापरपर्यायसहृदयत्वपरवशीकृततया etc.' It is to be noted that the लोचन speaks of आनन्दवर्धन as 'सहृदयचक्रवर्ती खल्वयं ग्रन्थकृदिति भावः' (p. 12). One may hazard the conjecture that it was due to the profuse use of the word सहृदय in the ध्वन्यालोक and to making the सहृदय the final court of appeal in all matters of taste that the founder of the ध्वनि theory earned the epithet सहृदय (*par excellence*).

An additional argument for asserting that the theory of ध्वनि in poetry had been propounded before आनन्दवर्धन is this that आनन्द० quotes (on p. 9) a verse which the लोचन ascribes to मनोरथ, a contemporary of आनन्द०, in which the theory) of ध्वनि० is ridiculed 'काव्यं तद्ध्वनिना समन्वितमिति प्रीत्या प्रशंसञ्जडो नो विद्मोऽभिदधाति किं सुमतिना पृष्टः स्वरूपं ध्वनेः ॥'. Vide राजतर० (IV. 497) for मनोरथ and others and IV. 671 मानी मनोरथो मन्त्री पर्यजिहार तम्. The सुभा० (51, 58, 440) quotes verses of a मनोरथ. If this मनोरथ is identical with the मनोरथ who flourished in the reign of जयापीड (which does not look likely) the ध्वनिकारिकाs were composed between 800–815. Perhaps the लोचन is somewhat wrong in making आनन्द० a contemporary of मनोरथ.

The लोचन while commenting on the words 'परम्परया समाम्नातः' in the ध्वन्यालोक says that before the ध्वन्यालोक there existed no work dealing with the theory of ध्वनि 'विनापि विशिष्टपुस्तकेषु विवेचनादित्यभिप्रायः' (p. 10). The ध्वन्यालोक makes it clear that the theory of ध्वनि and its nomenclature was suggested by the स्फोट theory of the grammarians 'प्रथमे हि विद्वांसो वैयाकरणाः। व्याकरणमूलत्वात्सर्वविद्यानाम्। ते च श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति। तथैवान्यैस्तन्मतानुसारिभिः सूरिभिः काव्यतत्त्वार्थदर्शिभिर्वाच्यवाचकसंमिश्रः शब्दात्मा काव्यमिति व्यपदेश्यो व्यञ्जकत्वसाम्याद् ध्वनिरित्युक्तः।' (ध्व०pp. 47–48) and again on p. 199 'परिनिश्चितनिरपभ्रंशशब्दब्रह्मणां विपश्चितां मतमाश्रित्यैव प्रवृत्तोऽयं ध्वनिव्यवहार इति तैः सह किं विरोधाविरोधौ चिन्त्येते ।'. The स्फोट theory is probably older than पाणिनि who mentions a predecessor स्फोटायन 'अवङ् स्फोटायनस्य' पा. VI. 1. 123. The वाक्यपदीय at great length propounds the doctrine of स्फोट (I. 44 ff). The ध्वन्यालोक says that the object of writing the book is not merely to establish by polemics that ध्वनि exists, but it is to show that the true function and purpose of poetry is व्यङ्ग्य which may take the form of रस etc. and to show that if the poet regards mere narration of events as his principal function, he is liable to commit serious breaches of good taste 'अत एव चेतिवृत्तमात्रवर्णनप्राधान्येऽङ्गाङ्गिभावरहितरसभावनिबन्धने च कवीनामेवंविधानि स्खलितानि भवन्तीति रसादिरूपव्यङ्ग्यतात्पर्यमेवैषां युक्तमिति यत्नोऽस्माभिरारब्धो न ध्वनिप्रतिपादनमात्राभिनिवेशेन' (p. 163).

It is impossible to convey an adequate idea of the contents of the ध्वन्यालोक in a few lines. The following is a bare outline. In the first उद्योत, the author refers to the different views about ध्वनि, some holding that it does not exist, some saying that it is included under लक्षणा, others holding that ध्वनि cannot be defined and is beyond the province of words but can at the most be relished by the man of taste; there are two senses in poetry expressed (वाच्य) and implied (प्रतीयमान); the वाच्य sense in the form of figures of speech is well-known; the प्रतीयमान is like personal charm in the case of beautiful ladies (which is distinct from the body and the limbs); प्रतीयमान is of three kinds, वस्तु, अलङ्कार and रस and there are many subdivisions of these three; this प्रतीयमान sense is not understood by those who merely know grammer and lexicons, but only by those who know the essence of poetry; the प्रतीयमान sense is the principal thing in poetry; when the व्यंग्य sense is the most prominent, it is ध्वनिकाव्य; in figures like समासोक्ति, आक्षेप, पर्यायोक्त and others, though there is a प्रतीयमान sense, the वाच्य sense is the most prominent and hence they are not ध्वनि; ध्वनि is of two kinds अविवक्षितवाच्य (in which the expressed sense is not intended to be conveyed or taken literally) and विवक्षितान्यपरवाच्य (where the वाच्य sense is intended to be conveyed and also suggests another sense). ध्वनि is not identical with भक्ति (लक्षणा); nor is ध्वनि incapable of being defined and illustrated. In the 2nd उद्द्योत he subdivides अविवक्षितवाच्य into अर्थान्तरसंक्रमित and अत्यन्ततिरस्कृतवाच्य and cites instances of each; the instances of the two respectively are 'तदा जायन्ते गुणा यदा ते सहृदयैर्गृह्यन्ते। रविकिरणानुगृहीतानि भवन्ति कमलानि कमलानि॥ (here the 2nd कमलानि is अर्थान्तरसं॰) and 'रविसंक्रान्तसौभाग्यस्तुषारावृतमण्डलः। निःश्वासान्ध इवादर्शश्चन्द्रमा न प्रकाशते॥' (here the word अन्ध is अत्यन्ततिरस्कृतवाच्य); he divides विवक्षितान्यपरवाच्य into असंलक्ष्यक्रमव्यङ्ग्य and संलक्ष्यक्रमव्यङ्ग्य: असंल॰ is constituted by रस, भाव, रसाभास, भावाभास and भावप्रशम; when these occupy the principal position; where रस, भाव and others are subordinate and the principal purport of the passage is different, there occur the figures रसवद् &c; difference between *guṇas* and *alaṅkāras*; remarks on the three *guṇas* माधुर्य, ओजस् and प्रसाद; अनुप्रास and यमक not very desirable in शृङ्गार; illutration of such figures as रूपक, पर्यायोक्त as subsidiary and favourable to the evolution of शृङ्गाररस; subdivision of संलक्ष्यक्रम into शब्दशक्तिमूल and अर्थशक्तिमूल; the former occurs where by the power of words an अलङ्कार is suggested (and not expressed), while in श्लेष two meanings are directly conveyed by the words themselves; examples of श्लेष and शब्दशक्तिमूलध्वनि; definition and elucidation of अर्थशक्तिमूल (an example is 'एवं वादिनि देवर्षौ पार्श्वे पितुरधोमुखी। लीलाकमलपत्राणि गणयामास पार्वती॥' where the व्यभिचारिभावरूपा लज्जा is suggested); difference between अर्थशक्तिमूल and असंलक्ष्यक्रमव्यङ्ग्य (the latter occurs where रस is relished by the express mention of विभावs, अनुभावs and व्यभिचारिभावs); subdivision of अर्थशक्तिमूल into वस्तु and अलङ्कार, the former being प्रौढोक्तिनिष्पन्न and स्वतःसम्भवी; examples of अलङ्कारध्वनि. III. In the second उद्द्योत the subdivisions of ध्वनि were based upon स्वरूप, in the third subdivisions are made from the point of view of the व्यञ्जक; अविवक्षितवाच्य (in its two varieties) is पदप्रकाश्य (an example is कः सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां) or वाक्यप्रकाश्य (as in या निशा सर्वभूतानां तस्यां जागर्ति संयमी); the same two varieties occur in the संलक्ष्यक्रमव्यङ्ग्य division of विवक्षितान्यपरवाच्य; असंलक्ष्यक्रम is helped by वर्ण, पद, वाक्य, सङ्घटना and प्रबन्ध; three kinds of सङ्घटना (असमासा, मध्यमसमासा and दीर्घसमासा); the relation of सङ्घटना to गुणs; सङ्घटना depends upon its appropriateness to speaker, the sense, the subject, the *rasa*; how *rasa* is manifested, how it is to be sustained, the figures favourable to the various *rasas*; the plot and its relation to *rasa*; illustration of the fact that

असंलक्ष्यक्रम is conveyed even by particular declensions, conjugations, कृत् and तद्धित affixes, compounds etc; what things are opposed (विरोधिनः) to the proper evolution of *rasa*; one रस should be the principal one in a composition and others should be ancillary to it; discussion of the difference between वाच्य and गम्य sense; difference between गुणवृत्ति and व्यंग्य; व्यंग्यव्यञ्जकभाव is not the same as अनुमान; a second variety of काव्य called गुणीभूतव्यंग्य (where, though there is a व्यंग्य sense, the expressed sense is charming); examples of गुणीभूतव्यंग्य; the third variety of काव्य is चित्र, which is of two kinds, शब्दचित्र (such as यमक) and वाच्यचित्र (such as the figures उत्प्रेक्षा etc.); the third variety of काव्य occurs when the poet has no intention to convey a suggested sense or to evolve *rasa* etc; by the combination of these three varieties of काव्य numerous subvarieties arise; the *ritis* and *vrittis* (कैशिकी etc. and उपनागरिका etc). IV The प्रतिभा of poets presents ever fresh aspects in the domain of ध्वनि and गुणीभूतव्यङ्ग्यकाव्य; the same thought, when made to glow by the poets' imagination, appears new; the poet should concentrate upon one *rasa* as the main purport of his work; in the रामायण करुण is the main *rasa* and in the महाभारत, which is both शास्त्र and काव्य, शान्त *rasa* is the principal one intended by the poet; the province of poetry is unlimited, in spite of the fact that hundreds of poets have composed works for centuries; the thoughts of inspired poets may bear a certain correspondence; the semblance between the works of two poets may be like that of बिम्ब and प्रतिबिम्ब, or between a thing and its picture, or between two human beings; the first two kinds of semblance should be avoided, but the third is charming.

Besides the रामायण and the महाभारत (the अनुक्रमणी, गीता, गृध्रगोमायुसंवाद of which are quoted) the following are among the authors and works mentioned by name:—अर्जुनचरित (a महाकाव्य by आनन्द॰ pp. 148, 176), अमरुक, उद्भट (96, 108), कादम्बरी, कालिदास, तापसवत्सराज (a drama, 151), धर्मकीर्ति, नागानन्द (176), भट्टबाण (100), भरत (146, 163, 181), भामह (39, 207), मधुमथनविजय (152), रत्नावली (150), रामाभ्युदय (133), विषमबाणलीला (a work by आनन्द॰ in Prakrit, 62, 152, 241), वेणीसंहार, सर्वसेन (author of हरिविजयं in Prakrit, 148), सातवाहन (as having gone to नागलोक, 145), सेतुकाव्य (67), हरिविजय (127, 148), हरिवंश (as composed by कृष्णद्वैपायन

and placed at the end of the महाभारत, 239), हर्षचरित (99, 100, 101, 127); quotations are taken from the गाथासप्तशती, मनोरथ, the शाकुन्तल and other works of कालिदास, शिशुपालवध, सूर्यशतक; he frequently quotes his own verses (in Sanskrit and Prakrit) as illustrations (96, 101, 110, 218, 227, 243), he gives here and there a few verses, called परिकरश्लोक (pp. 34, 129, 137, 147, 163,); this expression is explained by लोचन (p. 34) 'परिकरार्थं कारिकार्थस्याधिकावापं कर्तुं श्लोकः परिकरश्लोकः' i. e. a verse that explained and expanded the sense of a कारिका (discussed in the वृत्ति). For the meaning of परिकर compare 'व्याकरणस्य शरीरं परिनिष्ठितशास्त्रकार्यमेतावत् । शिष्टः परिकरबन्धः क्रियतेस्य ग्रन्थकारेण ॥' (Peterson on ms of काशिका JBBRAS vol. 16 extra No. p. 29). On p. 221 he introduces two verses with the words 'तदिदमुक्तं' on which the लोचन remarks 'मयैवेत्यर्थः' On p. 233 he quotes a verse with the words तदिदमुक्तं on which the लोचन says 'उक्तमिति संग्रहार्थं मयैवेत्यर्थः' (and therefore the KM edition is wrong in printing the verse as a कारिका). On p. 222 we have two well-known verses 'अपारे काव्यसंसारे' etc. and 'शृङ्गारी चेत्कविः' introduced by the words तथा चेदमुच्यते on which the लोचन does not say as it does in other cases that they are his own. On p. 223 he gives two verses that summarise the preceding discussion with the words तदयमत्र संग्रहः.

The date of आनन्दवर्धन can be settled with great precision. The राज॰ says 'मुक्ताकणः शिवस्वामी कविरानन्दवर्धनः । प्रथां रत्नाकरश्चागात्साम्राज्येवन्तिवर्मणः ॥' (V. 34). This shows that आनन्दवर्धन attained fame in the reign of अवन्तिवर्मन् of Kashmir (855–883 A. C.). This date agrees well with what we know from other sources. He quotes उद्भट and so is later than 800 A. C; while he is quoted by राजशेखर (about 900 A. C.). Therefore the period of his literary activity would lie between 840–870 A. C. रत्नाकर is the author of the महाकाव्य हरविजय, which was composed by him, as he says, in the reign of बालबृहस्पति. Numerous verses are quoted by the सुभा॰ from a poet called शिवस्वामी. We are told by the लोचन that मनोरथ was one of the contemporaries of आनन्द॰. Besides the अर्जुनचरित, the ध्वन्यालोक and the विषमबाणलीला, आनन्द॰ wrote after the ध्वन्यालोक a work on the धर्मोत्तमा, a commentary on the (प्रमाण)विनिश्चय (of धर्मकीर्ति). 'यत्त्वनिर्देश्यत्वं सर्वलक्षणविषयं बौद्धानां प्रसिद्धं तन्मतपरीक्षायां ग्रन्थान्तरे निरूपयिष्यामः' on which the लोचन remarks 'विनिश्चयटीकायां धर्मोत्तमायां या विवृतिरमुना ग्रन्थकृता कृता तत्रैव तद्व्याख्यातम्.' आनन्द॰

also composed the देवीशतक which is full of यमक, भाषाश्लेष, गोमूत्रिका and other चित्रबन्धs. From verse 101 it appears that he was the son of द्रोण and wrote the work after the विषमबाणलीला and the अर्जुनचरित 'येनानन्दकथायां त्रिदशानन्दे च लालिता वाणी। तेन सुदुष्करमेतत्स्तोत्रं देव्याः कृतं भक्त्या ॥'. The देवीशतक was commented upon by कय्यट, son of चन्द्रादित्य and grandson of वल्लभदेव, in 4078 गतकलि (i. e. 978 A. C.) in the reign of king भीमगुप्त.*

The commentary of अभिनवगुप्त is variously designated in the mss. as सहृदयालोकलोचन or ध्वन्यालोकलोचन or काव्यालोकलोचन; the name of the cammentary is लोचन and not आलोचन as some suppose. At the end of the first and the third उद्द्योत we have the verse 'किं लोचनं विनालोको भाति चन्द्रिकयापि हि। तेनाभिनवगुप्तोऽत्र लोचनोन्मीलनं व्यधात् ॥'; later writers like विश्वनाथ cite him as लोचनकार. The commentary of अभिनवगुप्त occupies in the Alaṅkāra literature a position analogous to that of पतञ्जलि's महाभाष्य in grammar or S'aṅkarāchārya's bhāshya on the Vedāntasūtras. अभिनवगुप्त was a profound philosopher, an acute critic and a great poet. His commentary is sometimes more erudite and difficult than the text. Here and there he discusses various readings in the कारिकाs and the वृत्ति also (vide p. 23, and कारिका III. 51). Among the authors and works quoted by him (besides those in the ध्वन्यालोक) in the लोचन are:—इन्दुराज (frequently quoted), उत्पल (30), कादम्बरीकथासार of भट्टजयन्तक (142), काव्यकौतुक (178) of भट्टतौत, कुमारिलभट्ट (188), चन्द्रिकाकार (178), तत्त्वालोक (19), तापसवत्सराज (an analysis of its six acts, 151), भट्टतौत (29), दण्डी (141), प्रभाकरदर्शन (188), भर्तृहरि (author of वाक्यपदीय, p. 47), भागुरि (175), मनोरथ, विवरणकृत् (40), यशोवर्मा (author of रामाभ्युदय, 149), वत्सराजचरित (162), वामन (8, 10, 180), स्वप्नवासवदत्ता (a drama, 152), हृदयदर्पण (27, 28, 63). He frequently quotes his own verses

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* The Journal (No IX) of the Department of letters, Calcutta University, that came to my hands while these pages were passing through the press, contains the comment of अभिनवगुप्त on the 4th उद्द्योत edited by Dr. Sushil Kumar De from two mss at Madras. From this it appears that आनन्द° wrote a work called तत्त्वालोक in which he discussed the relation of शास्त्रनय and काव्यनय and that the verse cited on p 243 (ध्व°) as his was composed in the सैन्धवभाषा.

(36, 40, 43, 75, 94, 117, 119). Some of these verses are said to be from his own श्लोक (75, 179). He tells us that he wrote a commentary (विवरण) on the काव्यकौतुक of his teacher तौत (p. 178). He wrote the लोचन after the तत्त्वालोक (p. 19).

अभिनवगुप्त was a very prolific writer. Over twenty works of his are known. He wrote on Kashmir S'aivism. From his परात्रिंशिकाविवरण (Buhler's Kashmir report p. CLVII) we learn that his grandfather was वराहगुप्त and father चुखल; मनोरथगुप्त was his younger brother (प्रत्यभिज्ञाविमर्शिनी बृहतीवृत्ति). It appears that he had several teachers. In the introduction to the लोचन he refers to भट्टेन्दुराज as his teacher and quotes very frequently the verses of भट्टेन्दुराज as illustrations (25, 43, 116, 160 207, 223). The last is a Prakrit गाथा. That भट्टेन्दुराज was not only a poet but also a critic follows from the words of the लोचन (p. 160) 'यथा वास्मदुपाध्यायस्य विद्वत्कविसहृदयचक्रवर्तिनो भट्टेन्दुराजस्य' where he highly eulogises इन्दुराज as supreme amongst learned men, poets and men of taste. In his commentary on the भगवद्गीता (Buhler's K. report CXVIII) he tells us that his *guru* भट्टेन्दुराज belonged to the कात्यायनगोत्र, that his grandfather was सौचुक and father भूतिराज. In several places the लोचन quotes the views of his *guru* or उपाध्याय on the words of the ध्वन्यालोक or examples cited therein. On the introductory verse स्वेच्छाकेसरिणः of the ध्वन्यालोक, the लोचन (p. 2) says 'एवं वस्त्वलङ्काररसभेदेन त्रिधा ध्वनिरत्र श्लोकेऽस्मद्गुरुभिर्व्याख्यातः'; 'सर्वेष्वलङ्कारादिषु ध्वननं वाच्ये गुणीभवतीति नः साम्यमित्यत्राशयोऽत्र ग्रन्थेऽस्मद्गुरुभिर्निरूपितः'(p. 37); 'शीलात्मा न रसत्वेन नाट्यं नाट्य एव च वेद इत्यस्मदुपाध्यायः' (p. 149); 'अस्मद्गुरवस्त्वाहुः—अत्रोच्यते इत्यनेनेदमुच्यते etc.' (p. 183); 'अस्मदुपाध्यायास्तु दृश्यमानानि पुष्पाणि अमुके गृहाण गृहाणेत्युच्चैस्तारस्वरेणादरातिशयार्थं प्रयच्छता' (p. 214, on the verse 'प्रयच्छतोच्चैः कुसुमानि मानिनी, where the explanation of लोचन is different). These quotations show that his teacher had explained either orally to अभिनवगुप्त or in some commentary the ध्वन्यालोक. The question arises whether भट्टेन्दुराज is identical with प्रतीहारेन्दुराज, commentator of उद्भट. We do not know the parentage of the latter. But we know this that the latter did not approve of the theory of ध्वनि and included ध्वनिकाव्य under *alaṅkāras*; while भट्टेन्दुराज seems to have approved of it and explained the ध्वन्यालोक to अभिनवगुप्त. प्रतीहारेन्दुराज was a कौङ्कण and had come to काश्मीर for study. The word प्रतीहार is somewhat suspicious.

It was applied to a clan of the non-Aryan Gurjaras (I. A. 1919 p. 132). Therefore, though भट्टेन्दुराज and प्रतीहारेन्दुराज were both of them well versed in Alankāras'astra and flourished almost about the same time, they must be regarded as distinct. It is, however, noteworthy that समुद्रबन्ध on the अलङ्कारसर्वस्व (p. 130 Trivandrum ed.) seems to identify the two by calling प्रतीहारेन्दुराज by the name भट्टेन्दुराज 'भट्टेन्दुराजेन प्रीणितप्रणयीत्यादि अप्रस्तुतप्रशंसोदाहरणे...भट्टोद्भटग्रन्थे...व्याख्यातम्' (*vide* p. 34 of the अलङ्कारसारसंग्रहलघुवृत्ति for the verse प्रीणितप्रणयि which is भामह III. 29). भट्टतौत was another teacher of अभिनवगुप्त (लोचन p. 29, 178) and wrote the work called काव्यकौतुक. The लोचन refers to उत्पल as the परमगुरु of अभिनवगुप्त (p. 30), who wrote on the प्रत्यभिज्ञाशास्त्र. His teacher in S'aiva philosophy seems to have been लक्ष्मणगुप्त (Buhlers' K. report CLIX).

अभिनवगुप्त's literary activity falls between 990 A. C. and 1020 A. C. His प्रत्यभिज्ञाविमर्शिनी (बृहतीवृत्ति) was composed in the 90th year of the लौकिक era and in गतकलि 4115 (i. e. 1015 A. C.) 'इति नवतितमेऽस्मिन् वत्सरेऽन्त्ये युगांशे तिथिशशिजलधिस्थे मार्गशीर्षावसाने' (Buhler's K. report CLIX); while his भैरवस्तोत्र was composed in 68 लौकिककाल (i. e. 993 A. C). Vide Buhler's report CLXII.

Before the लोचन, there existed a commentary on the ध्वन्यालोक called चन्द्रिका, which was composed by some one who belonged to the same family to which अभिनवगुप्त belonged. The लोचन cites it in many places and strongly condemns it 'चन्द्रिकाकारस्तु पठितमनुपठतीति न्यायेन गजनिमीलिकया व्याचचक्षे तस्य तस्य शब्दस्य फलं तदा फलं वाच्यव्यङ्ग्यप्रतीत्यात्मकं तस्य घटना निष्पादना यतोऽनन्यसाध्या शब्दव्यापारैकजन्येति । न चात्रार्थसतत्त्वं व्याख्यानेन किञ्चिदुपदर्शितम् इत्यलं पूर्ववंश्यैः सह विवादेन बहुना' (लोचन p. 185); 'अविवक्षितत्वेन तु शान्तो रसोऽनिबद्धव्य इति चन्द्रिकाकारः । तच्चेहास्माभिर्न पर्यालोचितम् । प्रसङ्गान्तरात्' (लो॰ p. 178). This view is quoted by the काव्यप्रकाशसङ्केत of माणिक्य॰ (p. 101 Mysore ed.) and by सोमेश्वर. The verse 'किं लोचनं विनालोको भाति चन्द्रिकयापि हि' (at the end of the 1st and 3rd उद्योत) contains a pun on the three words आलोक, चन्द्रिका (moonlight and the com. on the ध्वन्यालोक) and लोचन. The लोचन in several other places quotes the explanation of the ध्वन्यालोक by a previous commentator and adds words to the effect 'इत्यलं पूर्ववंश्यैः सह विवादेन.' For example, p. 123 'यस्तु व्याचष्टे...इत्यलं निजपूर्वजसगोत्रैः साकं विवादेन; p. 174 'अन्यस्तु व्याचष्टे—पतत्प्रकर्षोक्षिप्तमिलितेत्यन्यो...इत्यलं पूर्ववंश्यैः सह बहुना संलापेन

p 215 यत्तु (वस्तु ?) त्रिष्वपि लोकेषु प्रतीयमानस्यैव रसात्मत्वं व्याचष्टे स न देवं विवीय तथात्वोत्सवमकार्षीत्। ...इत्यलं पूर्ववंश्यैः सह विवादेन. The चन्द्रिका is referred to in the व्यक्तिविवेक also (5th intro. verse) In several other places the लोचन refers (in the words अन्ये:, कश्चित् &c) to the explanations and comments of the passages of the ध्वन्यालोक or the illustrations cited therein, but does not name the author, nor does it add the words इत्यलं पूर्ववंश्यैः सह विवादेन. The views quoted are likely to be those of the चन्द्रिका in some cases and of भट्टनायक in others; vide pp. 7, 9. 20 (यत्तु ध्वनिव्याख्यानोद्यतास्तात्पर्यशक्तिमेव...स नास्माकं हृदयमावर्जयति), 22, 36 (यत्तु व्याचष्टे---स महतार्थेनैव अन्धार्थमत्यजत्), 124, 136, 140, 143, 157, 173, 201, 205, 207, which are cases where probably the चन्द्रिका is referred to, while p. 57 (यत्तु वाक्यभेदः स्यादिति केनचिदुक्तं तदसत्), 131, 208, 212 seem to refer to the views of independent writers like भट्टनायक.

15 The काव्यमीमांसा of राजशेखर. This work has been published in the Gaikwad Oriental Series. This is a unique work, but it does not directly concern itself with the exposition of *rasas*, *guṇas*, or *alaṅkāras*, and it is rather in the nature of a practical handbook for poets. It is divided into 18 chapters. The following is a brief analysis of the contents. I, शास्त्रसंग्रह; narrates how instruction in काव्यमीमांसा was imparted by S'iva to Brahmā and others and how from Brahmā through a succession of teachers and pupils, the 18 sections of the काव्यमीमांसा were dealt with by 18 different writers, how राजशेखर of the यायावरीय family summarised the views of sages. II शास्त्रनिर्देशः—वाङ्मय is of two kinds शास्त्र and काव्य; शास्त्र is अपौरुषेय and पौरुषेय; the four Vedas, 4 उपवेद, six *aṅgas*, यायावरीय thinks that अलङ्कार is the seventh *aṅga*; पौरुष शास्त्र is constituted by the पुराण, आन्वीक्षिकी, the two मीमांसा, 18 स्मृति; the number of विद्यास्थान; 14 or 18 is the number of विद्या according to various authorities; यायावरीय calls साहित्यविद्या the fifth विद्या; meaning of such words as सूत्र, भाष्य, वृत्ति, टीका, पञ्जिका, कारिका etc. III. काव्यपुरुषोत्पत्ति; a mythical account of the birth of काव्यपुरुष from सरस्वती, who is described as 'शब्दार्थौ ते शरीरं, संस्कृतं मुखं, प्राकृतं बाहुः, जघनमपभ्रंशः, पैशाचं पादौ, उरो मिश्रम्। समः प्रसन्नो मधुर उदार ओजस्वी चासि। उक्तिचणं च ते वचो, रस आत्मा, रोमाणि छन्दांसि, प्रश्नोत्तरप्रवह्लिकादिकं च वाक्केलिः, अनुप्रासोपमादयश्च त्वामलङ्कुर्वन्ति ।' (p. 6); marriage of काव्यपुरुष with साहित्यविद्यावधू at the city of वत्सगुल्म (probably modern Basim in Berar); IV पदवाक्यविवेकः—what are the essential

requisites to become a poet? यायावरीय said शक्ति was the only काव्यहेतु and gave rise to प्रतिभा and व्युत्पत्ति; while others said that the aid of समाधि (concentration) and अभ्यास was required; various classifications of poets; V काव्यपाककल्पः—meaning of व्युत्पत्ति; शास्त्रकवि, काव्यकवि and उभयकवि and their subdivisions; the ten stages (अवस्था) of a poet, the various meanings of the term पाक; VI पदवाक्यविवेकः—the five वृत्तिs of शब्द, सुब्, समास, तद्धित, कृत् and तिङ्; definition of वाक्य; its threefold expressive power वैभक्त, शाक्त, शक्तिविभक्तिमय; ten kinds of वाक्य; definition of काव्य as 'गुणवदलङ्कृतं च वाक्यमेव काव्यम्'; VII पाठप्रतिष्ठा:—the appropriate language and style for gods, Apsarases, पिशाच &c; the three रीतिs वैदर्भी, गौडीया and पाञ्चाली; काकु of two kinds and their subdivisions with illustrations; the intonation of various peoples in India and the different languages they empoly; VIII काव्यार्थयोनयः—the sources of the subject-matter of काव्य are 12, श्रुति, स्मृति, इतिहास, पुराण, प्रमाणविद्या, समयविद्या, राजसिद्धान्तत्रयी (अर्थशास्त्र, नाट्यशास्त्र, कामशास्त्र), लोक, विरचना (कविमनीषानिर्मितं कथातत्त्वमर्थमात्रं वा विरचना) and प्रकीर्णक; यायावरीय adds four more; IX अर्थव्याप्ति—the subject of description may be दिव्य, दिव्यमानुष, मानुष, पातालीय, मर्त्यपातालीय, दिव्यपातालीय and दिव्यमर्त्यपातालीय; whatever the location may be the subject must be रसवत् (रसवत एव निबन्धो युक्तो न नीरसस्येति आपराजितिः । नेति यायावरीयः); the subject of description may be in an isolated verse or in a प्रबन्ध, each of which is of five kinds; X कविचर्या and राजचर्या—काव्यविद्याs (नामधातुपारायण, अभिधानकोश, छन्दोविचिति and अलङ्कार); 64 कलाs are the उपविद्याs; काव्यमातरः (देशवार्ता, विदग्धवाद, लोकयात्रा, विद्वद्गोष्ठी etc); purity of body, speech and thought necessary for a poet; the house of a poet, his attendants and writing materials; how a poet should divide the whole day into eight parts and the duties appropriate to each of the 8 parts; women may compose poetry; assembly hall to be erected by kings for examining poets; in large towns assemblies to be formed for testing those learned in the शास्त्रs and काव्य; XI-XIII—how far a poet can appropriate a predecessor's words and thoughts; XIV-XVI about कविसमय (conventions) with reference to countries, trees, plants, flowers, etc.; about intangible things (as a smile which is said to be white); XVII देशविभागः—the various countries, rivers, mountains in the four quarters of India and the products peculiar to each; the colour of the complexion of various peoples; XVIII कालविभागः—the seasons, the winds, flowers, birds and actions appropriate to various seasons.

It will be seen that this work is a mine of information on numerous matters. It appears that the printed काव्यमीमांसा is only a fragment of what the author contepmlated (e. g. on p. 11 तमौपनिषदिके वक्ष्यामः). The अलङ्कारशेखर at the end of the 11th मरीचि quotes two verses from राजशेखर which are not found in the काव्यमी°, one of which is 'अलङ्कारशिरोरत्नं सर्वस्वं काव्यसम्पदाम् । उपमा कविवंशस्य मातैवेति मतिर्मम ॥'. The work is written somewhat after the अर्थशास्त्र of कौटिल्य and the style is vigorous, though sometimes ponderous. He quotes numerous verses from ancient authors. Among the works drawn upon are those of कालिदास, अमरुशतक, किरातार्जुनीय, कादम्बरी, मालतीमाधव, वेणीसंहार, शिशुपालवध, सूर्यशतक, हयग्रीववध, his own works. He quotes the opinions of numerous writers on Alaṅkāra, some of whom are known from his work alone, *viz.* अवन्तिसुन्दरी, आनन्द, आपराजिति, उद्भट, कालिदास, द्रौहिणि, भरत, मङ्गल, रुद्रट, वाक्पतिराज, वामन, श्यामदेव, सुरानन्द. He frequently cites certain views as those of the Āchāryas. It is not possible to say who are meant. He quotes his own views as those of यायावरीय. The काव्यमीमांसा has not been frequently quoted in later works on साहित्य. हेमचन्द्र and वाग्भट borrowed from him very largely, particularly chapters 17–18. The काव्यप्रकाशसङ्केत of माणिक्य° (p. 308 Mysore ed.) quotes the words 'अभिप्रायवान्पाठधर्मः काकुः स नालङ्कारी स्यादिति यायावरीयः' (which occur in the काव्यमी. p. 31). हेमचन्द्र (p. 235 काव्यानु.) and सोमेश्वर also quote these words. He gives some striking historical and literary information. He tells us that मेधाविरुद्र and कुमारदास were poets that were blind from birth (p. 12), that certain kings such as शिशुनाग in मगध, कुविन्द in शूरसेन, सातवाहन in कुन्तल and साहसाङ्क in उज्जयिनी respectively made rules that in their palaces eight letters that were difficult to utter were not to be employed, that harsh conjunct consonants were to be avoided, that only Prakrit was to be employed or only Sanskrit (p. 50); that वासुदेव, सातवाहन, शूद्रक and साहसाङ्क were great patrons of learning and that in उज्जयिनी the poets कालिदास, मेण्ठ, अमर, रूपसूर (?), भारवि, हरिचन्द्र, चन्द्रगुप्त were examined and in पाटलिपुत्र उपवर्ष, वर्ष, पाणिनि, पिङ्गल, व्याडि, वररुचि and पतञ्जलि were tested (p. 55). He is very fond of the Prakrits (pp. 34, 51) and speaks of the languages in different countries (p. 51 where पैशाची is said to prevail in अवन्ती, पारियात्र and दशपुर).

For the personal history of राजशेखर Dr. Konow's introduction to the कर्पूरमञ्जरी and Mr. Dalal's to the काव्यमी० may be consulted. He seems to have belonged to महाराष्ट्र. He says in his बालरामायण that he was fourth in descent from अकालजलद whom he describes as महाराष्ट्रचूडामणि. He was the son of दुर्दुक and शीलवती. He was very confident of his powers and speaks of himself as वाल्मीकि in another birth (बालरामायण I. 16). He is described as महामन्त्रिपुत्र and as the उपाध्याय or *guru* of king निर्भय or महेन्द्रपाल (बाल. I. 5 and 18, कर्पूर० I. 5. and 9) of the Raghu family. His wife अवन्तिसुन्दरी belonged to the Chāhuāṇa (Chavan) family and it was at her desire that the कर्पूरमञ्जरी (I. 11) was brought on the stage. So it seems that he married an accomplished क्षत्रिय lady. The views of अवन्तिसुन्दरी are quoted in the काव्यमी० (pp. 20, 46, 57). राजशेखर is styled बालकवि and कविराज in the कर्पूर० (I. 9). He speaks of the king महीपालदेव, son of निर्भयनरेन्द्र in the प्रचण्डपाण्डव (*alias* बालभारत). He or his family seems to have migrated to Kanoj. The बालभारत was performed at महोदय (कान्यकुब्ज). In the काव्यमी. (p. 94 तत्रापि महोदयं मूलमवधीकृत्येति यायावरीयः) he lays down that directions are to be measured from Kanoj. The works he composed are the four dramas विद्धशालभञ्जिका, कर्पूरमञ्जरी, बालरामायण, बालभारत (or प्रचण्डपाण्डव), the काव्यमीमांसा and हरविलास (a महाकाव्य). The बालरा० (I. 12) says that he composed six प्रबन्धs. हेमचन्द्र (विवेक p. 335) ascribes the हरविलास to him. The काव्यमी. (p. 98) refers to a geographical work of his called भुवनकोश. The verses appreciative of poets that are quoted in the anthologies as राजशेखर's probably belong to this राज०.

He flourished in the first quarter of the 10th century. Vide I. A. vol 16 pp. 175–178, I.A. Vol 34 p. 177 and E. I. I. 162 ff, which show that the dates of महेन्द्रपाल or निर्भयनरेन्द्र are 902 and 907 A. C. and the date of his son महीपाल is 917 A. C. As he quotes उद्भट and आनन्दवर्धन and is referred to or quoted by यशस्तिलक (written in 959–60 A. C.), by the तिलकमञ्जरी (about 1000 A. C. 'समाधिगुणशालिन्यः प्रसन्नपरिपक्त्रिमाः। यायावरकवेर्वाचो मुनीनामिव वृत्तयः ॥ verse 33) and by महिमभट्ट, this date is amply corroborated.

16 The अभिधावृत्तिमातृका of मुकुलभट्ट (published by the Nirṇaya-sāgar Press, 1916). This work deserves a passing notice.

This is a work containing 15 *kārikās* with वृत्ति thereon by the author himself. It deals with the two senses of words viz. मुख्य and लाक्षणिक and gives a detailed treatment of लक्षणा (its subdivisions and examples). Later works like the काव्यप्रकाश base their teatment of लक्षणा on this work. He quotes or refers to उद्भट, कुमारिलभट्ट, ध्वन्यालोक, भर्तृमित्र, महाभाष्य, विज्जका, वाक्यपदीय, शबरस्वामी. He was the son of भट्टकल्लट and the teacher of प्रतीहारेन्दुराज. भट्टकल्लट flourished in the reign of अवन्तिवर्मन् (855-883 A. C.) 'अनुग्रहाय लोकानां भट्टाः श्रीकल्लटादयः। अवन्तिवर्मणः काले सिद्धा भुवमवातरन्॥' राजत० V. 66. Therefore मुकुल flourished in the first quarter of the tenth century. He is frequently quoted in the काव्यप्रकाशसङ्केत of माणिक्यचन्द्र.

17 The काव्यकौतुक of भट्टतौत. We know that भट्टतौत was the *guru* of अभिनवगुप्त (लोचन p. 29) and that he wrote a work called काव्यकौतुक on which अभिनवगुप्त wrote a विवरण (लोचन p. 178). One of his docrines was that शान्तरस was at the head of all *rasas* as it led on to मोक्ष. Another doctrine that he held was that the poet, the hero (of a poem) and the (sympathetic) reader pass through the same experiences 'नायकस्य कवेः श्रोतुः समानोऽनुभवस्ततः' (लोचन p. 29). The औचित्य० of क्षेमेन्द्र (on कारिका 35) attributes to him the definition of प्रतिभा 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता'. हेमचन्द्र (काव्यानु. p. 316) quotes three verses from भट्टतौत 'नानृषिः कविरित्युक्तमृषिश्च किल दर्शनात्। विचित्रभावधर्मांशतत्त्वप्रख्या च दर्शनम्॥ स तत्त्वदर्शनादेव शास्त्रेषु पठितः कविः। दर्शनाद्वर्णनाच्चाथ रूढा लोके कविश्रुतिः॥ तथाहि दर्शने स्वच्छे नित्येऽप्यादिकवेर्मुनिः (नेः !) । नोदिता कविता लोके यावज्जाता न वर्णना॥'. सोमेश्वर (in his टीका on काव्यप्र. I) quotes these verses. The काव्यप्रकाशसङ्केत (of माणिक्य०) ascribes the following to काव्यकौतुक 'प्रज्ञा...प्रतिभा मता। तदनुप्राणनाजीवद्वर्णनानिपुणः कविः। तस्य कर्म स्मृतं काव्यं' (p. 7 Mysore ed.). This is quoted by हेमचन्द्र (काव्यानु. p. 3) also without name; the व्यक्तिविवेकव्याख्या (p. 13) also says "अनेन कवेः कर्म काव्यमिति काव्यकौतुकविहितां काव्यस्य शब्दव्युत्पत्तिं कविमूलकाव्यत्वप्रतिपादिकां दर्शयति। तत्र सूक्तं 'तस्य कर्म स्मृतं काव्यम्' इति॥". हेमचन्द्र (विवेक p. 59) tells us that भट्टतौत was against the view of शङ्कुक 'अनुकरणरूपो रसः.' So also माणिक्यचन्द्र (p. 69) and सोमेश्वर say the same. भट्टतौत flourished about 960–990 A. C. and had exercised great influence over अभिनवगुप्त. His work, if recovered, would be very valuable.

18 The हृदयदर्पण of भट्टनायक. भट्टनायक is one of the four writers whose interpretations of the *sūtra* of Bharata 'विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः' are quoted in the काव्यप्रकाश

(IV. p. 90 Va.). His view of रस is 'न ताटस्थ्येन नात्मगतत्वेन रसः प्रतीयते नोत्पद्यते नाभिव्यज्यते अपि तु काव्ये नाट्ये चाभिधातो द्वितीयेन विभावादिसाधारणीकरणात्मना भावकत्वव्यापारेण भाव्यमानः स्थायी सत्त्वोद्रेकप्रकाशानन्दमयसंविद्विश्रान्तिसतत्त्वेन भोगेन भुज्यत इति भट्टनायकः'. Vide लोचन pp. 67–68 for a more detailed statement of the views of भट्टनायक about रस. According to him, there are three functions of the words of a poem or drama, अभिधा, भावना, भोगीकृति (or रसचर्वणा or भोग). The first is common to शास्त्र also. By the second function (भावना), the विभावs (like सीता &c.) are presented to the reader or spectator stripped of their individual existence and only in a general way (as chaste and charming womanhood &c.). The third function leads to the ultimate experience of the reader or spectator (which, like ब्रह्मानन्द, is स्वसंविद्य and not capable of being defined in words); that experience for the moment makes the सहृदय reader or spectator forget all else and makes him one with the subject presented. हेमचन्द्र (विवेक p. 61) and जयरथ (अलं. स. वि. p. 9) quote the following verses from him on this point 'अभिधा भावना चान्या तद्भोगीकृतिरेव च । अभिधाधामतां याते शब्दार्थालंकृती ततः ॥ भावनाभाव्य एषोपि शृङ्गारादिगणो मतः । तद्भोगीकृतिरूपेण व्याप्यते सिद्धिमान्नरः ॥'. That he was the author of the हृदयदर्पण follows from several circumstances. The लोचन quotes certain verses of भट्टनायक in which he distinguishes between शास्त्र and आख्यान on the one hand and काव्य on the other 'शब्दप्राधान्यमाश्रित्य तत्र शास्त्रं पृथग्विदुः । अर्थतत्त्वेन युक्तं तु वदन्त्याख्यानमेतयोः । द्वयोर्गुणत्वे व्यापारप्राधान्ये काव्यधीर्भवेत् ॥' (p. 27). These verses are quoted from the हृदयदर्पण by हेमचन्द्र (काव्यानु. p. 3). The अलङ्कारसर्वस्व (p. 9) summarises the views of भट्टनायक 'भट्टनायकेन तु व्यङ्ग्यव्यापारस्य प्रौढोक्त्याभ्युपगतस्य काव्यांशत्वं ब्रुवता न्यग्भावितशब्दार्थस्वरूपस्य व्यापारस्यैव प्राधान्यमुक्तम् । तत्राप्यभिधाभावकत्वलक्षणव्यापारद्वयोत्तीर्णो रसचर्वणात्मा भोगापरपर्यायो व्यापारः प्राधान्येन विश्रान्तिस्थानतयाङ्गीकृतः'. With reference to this view, जयरथ speaks of भट्टनायक as हृदयदर्पणकार (p. 12). महिमभट्ट says that he composed the व्यक्तिविवेक to secure fame (of demolishing the ध्वन्यालोक) without looking at the दर्पण (the हृदयदर्पण) 'सहसा यशोभिसर्तुं समुद्यतादृष्टदर्पणा मम धीः । स्वालङ्कारविकल्पप्रकल्पने वेत्ति कथमिवावद्यम् ॥' (p. 1, अभिसर्तुं means to approach as an अभिसारिका and दर्पण also means 'mirror'). The commentary on this explains 'दर्पणो हृदयदर्पणाख्यो ध्वनिध्वंसग्रन्थोपि'. It follows that भट्टनायक wrote the हृदयदर्पण for demolishing the theory of ध्वनि. The लोचन (p. 19) refers to the adverse criticism of भट्टनायक on the illustration भ्रम धार्मिक (ध्व. p. 16) and then twits him by saying 'किं च वस्तुध्वनिं दूषयता रसध्वनिस्तदनुग्राहकः समर्थ्यत इति सुष्ठुतरां ध्वनिध्वंसोयम्' (लोचन p. 20). The principal point on which he differs from the ध्वन्यालोक is that he regards ध्वनि as transcending definition and as purely स्वसंवेद्य. So he was a follower of those of whom the ध्वनिकारिका says 'केचिद्वाचां स्थितमविषये तत्त्वमूचुस्तदीयम्' or as the ध्व० says 'केचित्पुनर्लक्षणकरणशालीनबुद्धयो ध्वनेस्तत्त्वं गिरामगोचरं सहृदयहृदयसंवेद्यमेव समाख्यातवन्तः' (p. 10). According to him रसचर्वणा is the soul of poetry and he is not prepared to admit ध्वनि as the soul of poetry. 'ध्वनिर्नामापरो योपि व्यापारो व्यञ्जनात्मकः । तस्य सिद्धेपि भेदे स्यात्काव्यांशत्वं न रूपिता ॥' (लोचन pp. 11 and 15; जयरथ p. 9). The लोचन refers to the views of भट्टनायक and हृदयदर्पण very frequently and generally for condemnation. Besides the references given above *vide* लोचन pp. 12 ('काव्ये रसयिता सर्वो न बोद्धा न नियोगभाक्'), p. 21 (on the verse 'अत्ता एत्थ' in ध्व. p. 20), p. 27 (यत्तदेवोक्तं हृदयदर्पणे 'यावत्पूर्णो न चैतेन तावन्नैव वमत्ययम्' इति), 28 (आत्मसद्भावेपि कवित्वेन श्रोतृव्यवहार यदुक्तं प्रागेव । तेनैतन्निरवकाशं यदुक्तं हृदयदर्पणे-'सर्वत्र तर्हि काव्यव्यवहारः स्यात्' इति), 29 (यदाह भट्टनायकः-वाग्धेनुर्दुग्ध एतं हि रसं यद्बालतृष्णया । तेन नास्य समः स स्याद् दुह्यते योगिभिर्हि यः), 33 (तेन यद्भट्टनायकेन द्विवचनं दूषितं तद्गजनिमीलिकयैव); the reference here is to the form व्यङ्क्तः in ध्वनिकारिका I. 13 and this passage of the लोचन has been criticised in the व्यक्तिविवेक (p. 19); 63 (भट्टनायकेन तु यदुक्तं-इवशब्दयोगाद्गौणताप्यत्र न काचित्-तच्छ्लोकार्थमपरामृश्य on निःश्वासान्ध इवादर्शः); p. 63 यत्तु हृदयदर्पणे उक्तम्-हंहो हेति संरम्भार्थोयं चमत्कार इति (on the verse स्निग्धश्यामल० ध्व. 81). From these quotations it will be clear that the हृदयदर्पण was a work in verse and prose composed for establishing a theory of Poetics and for controverting the position of the ध्वन्यालोक. माणिक्यचन्द्र (सङ्केत p. 147) gives two verses characterising लोल्लट, शङ्कुक and नायक 'न वेत्ति यस्य गाम्भीर्यं गिरितुङ्गोपि लोल्लटः । तथास्य रसपाथोधेः कथं जानातु शङ्कुकः ॥ भोगो रसादिभावानां भोगं काव्योचितं ब्रुवन् । सर्वथा रसतत्त्वस्य मर्मभाग्भट्टनायकः ॥'. The व्यक्तिविवेकटीका (p. 13) quotes हृदयदर्पण ''हृदयदर्पणे च 'तत्कर्ता च कविः प्रोक्तो भेदोपि हि तदस्ति यत्' इति काव्यमूलं कवित्वं प्रतिपादितम्''

भट्टनायक flourished after the ध्वन्यालोक and before the लोचन i. e. between 900 and 1000 A. C. From the somewhat bitter and personal attacks that the लोचन makes it appears likely that he was nearer to the times of the लोचन than to those of the ध्वन्यालोक. If he was a contemporary of अभिनवगुप्त or only slightly older, then भट्टनायक, the author of the हृदयदर्पण, cannot be identified with the भट्टनायक mentioned in the राजतरङ्गिणी 'द्विजसभोनायकाख्यो

गौरीशङ्करचक्रयोः । चातुर्विद्यः कृतस्तेन वाग्देवीकुलमन्दिरम् ॥' (V. 59). This refers to the time of शङ्करवर्मन् (883–902 A. C.). It is difficult to decide positively one way or the other.

19 The वक्रोक्तिजीवित of कुन्तक. This work has been known only through quotations and references in other Alaṅkāra works, such as the अलं०, स०, साहित्यदर्पण, &c. Through the kindness of Dr. Belvalkar I was able to secure a transcript of a ms. of the work recently discovered in Madras. The transcript is full of *lacunae* and is incomplete. But there is sufficient material to give a tolerably correct idea of the work.

The work consists of three parts, कारिकाs, वृत्ति, and examples, almost all of which are taken from previous authors. It is divided into four उन्मेषs. The transcript breaks off in the fourth, but it seems that the work did not extend much beyond where the transcript breaks off. That कुन्तक is the author of the whole of the work and that the entire work containing कारिकाs, वृत्ति and examples was called वक्रोक्तिजीवित follows from several considerations. The व्यक्तिविवेक (p. 28) quotes the verse 'शब्दार्थौ सहितौ...कारिणि' (which occurs in the transcript of the वक्रोक्ति०), says that certain people assert that वक्रोक्ति is the soul of poetry and then (on p. 37) quotes the verse संरम्भः करिकीट० (which is quoted in the वक्रोक्तिजीवित as an example of an excellent काव्य) and finds several faults in that verse and winds up by saying (p. 58) 'काव्यकाञ्चनकषाश्ममानिना कुन्तकेन निजकाव्यलक्ष्मणि । यस्य सर्वनिरवद्यतोदिता श्लोक एष स निदर्शितो मया ॥'. This shows that the *definitions* (लक्षण) and the citation of examples are कुन्तक's according to महिमभट्ट (who was not far removed in time from the वक्रोक्ति०). The टीका on the व्यक्ति० (p. 16) says 'अयं श्लोको वक्रोक्तिजीविते विलक्ष व्याख्यात इति तत एवावधार्यः' So according to the टीका also, the वृत्ति and the examples formed part of the वक्रोक्तिजीवित. The एकावली (p. 51) says 'एतेन यत्र कुन्तकेन भक्तावन्तर्भावितो ध्वनिस्तदपि प्रत्याख्यातम्'. सोमेश्वर in his commentary on the काव्यप्र० (61 b and 67 a) quotes two verses of कुत्तक (? कुन्तक) which are found in the transcript. The काव्यप्रकाशसङ्केत of माणिक्य० says on the verse 'तन्वीगात्राणि स्वच्छन्दमच्छलावण्यवल्ली' 'इत्यत्र साहश्योपचारमूले यथा चोपचारस्तथा वक्रोक्तिजीवितग्रन्थाज्ज्ञेयः' (p. 40–41). This verse is cited as an example of उपचारवक्रता in the वक्रोक्ति० with the remark 'अत्र चेतनपदार्थसम्भविसादृश्योपचा-

राद् तारुण्यतरलललनानयनानां तरलमुद्वीक्षितम् ।'. The colophons at the end of the first and second उन्मेषs are respectively 'इति राजानकुन्तल (क ?) विरचिते वक्रोक्तिजीविते काव्यालङ्कारे प्रथमोन्मेषः' and 'इति श्रीकुन्तलविरचिते वक्रोक्तिजीविते द्वितीय उन्मेषः'. As the work has been so far not known to scholars, a somewhat detailed analysis is given below.

The first उन्मेष begins 'वन्दे कवीन्द्रवक्त्रेन्दुलास्यमन्दिरनर्तकीम् । देवीं सूक्तिपरिस्पन्दसुन्दराभिनयोज्ज्वलाम् ॥ वाचो विषयनैयत्यमुत्पादयितुमुच्यते । आदिवाक्येऽभिधानादि निर्मितेर्मानसूत्रवत् ॥ लोकोत्तरचमत्कारकारिवैचित्र्यसिद्धये । काव्यस्यायमलङ्कारः कोऽप्यपूर्वो विधीयते ॥ धर्मादिसाधनोपायः सुकुमारक्रमोदितः । काव्यबन्धोऽभिजातानां हृदयाह्लादकारकः ॥ (after two more verses) कटुकौषधवच्छास्त्रमविद्याव्याधिनाशनम् । आह्लाद्यमृतवत्काव्यमविवेकगदापहम् ॥ आयत्यां च तदात्वे च रसनिष्यन्दसुन्दरम् । येन सम्पद्यते काव्यं तदिदानीं विचार्यते ॥ अलङ्कृतिरलङ्कारमपोह्य (र ह्यो ?) विवेच्यते । तदुपायतया तत्त्वं सालङ्कारस्य काव्यता ॥'. It will be noticed that he gives the प्रयोजन of काव्य like भामह I. 2 (धर्मार्थ...काव्यनिबन्धनम्) and calls his work काव्यालङ्कार. The वृत्ति begins 'जगत्त्रितयवैचित्र्यचित्रकर्मविधायिनम् । शिवं शक्तिपरिस्पन्दमात्रोपकरणं नुमः ॥ साहित्यार्थसुधासिन्धोः सारमुन्मीलयाम्यहम् ॥ येन द्वितयमप्येतत्तत्त्वनिर्मितिलक्षणम् । तद्विदामद्भुतामोदं चमत्कारं विधास्यति ॥'. Following भामह (I. 16 शब्दार्थौ सहितौ काव्यं) he defines काव्य as 'शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि । बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥' (quoted in व्यक्ति॰ p. 28 and by समुद्रबन्ध p. 8). His position is that सालङ्कृत *s'abda* and *artha* constitute काव्य and it is not proper to say that अलङ्कारs belong to काव्य (as this mode of speech suggests that काव्य may exist without them). He gives as an example of काव्य the verse ततोऽरुणपरिस्पन्दमन्दीकृतवपुः शशी । दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥ (quoted in the काव्यप्र. IX). Then he comes to the part वक्रोक्ति plays 'शब्दो विवक्षितार्थैकवाचकोऽन्येषु सत्स्वपि । अर्थः सहृदयाह्लादकारी स्वस्पन्दसुन्दरः ॥ उभावेतावलङ्कार्यौ तयोः पुनरलङ्कृतिः । **वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते** ॥' (last quoted by समुद्रब॰ p. 8.). वक्रोक्ति is a striking mode of speech differing from and transcending the ordinary everyday mode of speaking about a thing (and hence called वक्रोक्ति); it is speech that charms by the skill of the poet. The वृत्ति explains 'वक्रोक्तिः प्रसिद्धाभिधानव्यतिरेकिणी विचित्रैवाभिधा वैदग्ध्यं कविकौशलं तस्य भङ्गी विच्छित्तिः'. He cites तामभ्यगच्छद् (रघु. 14. 70) and सद्यः पुरीपरिसरे (बालरा. 6. 34.) respectively as examples of poetry that is सहृदयाह्लादकारि and not so. He ridicules those who regard स्वभावोक्ति as an अलङ्कार and says that when in a so-called स्वभावोक्ति other figures occur, there will always be सङ्कर or संसृष्टि 'अलङ्कारकृतां येषां स्वभावोक्तिरलङ्कृतिः । अलङ्कार्यतया तेषां किमन्यदवतिष्ठते ॥...स्वदे

सर्वत्र संनिहितस्पष्टे सहृदयतः ।'. The साहित्य of शब्द and अर्थ is explained in the वृत्ति as 'तत्र वाचकस्य वाचकान्तरेण वाच्यस्य वाच्यान्तरेण साहित्यमभिप्रेतम्' and negatives the साहित्य of वाचक with वाच्यान्तर and of वाच्य with वाचकान्तर. 'शब्दार्थौ सहितावेव प्रतीतौ स्फुरतः सदा । साहित्यमनयोः शोभाशालितां प्रति काप्यसौ । अन्यूनानतिरिक्तत्वमनोहारिण्यवस्थितिः ॥ मार्गानुगुण्यसुभगो माधुर्यादिगुणोदयः । अलङ्करणविन्यासो वक्रतातिशयान्वितः ॥ वृत्त्यौचित्यमनोहारि रसानां परिपोषणम् । स्पर्धया विद्यते यत्र यथास्वमुभयोरपि ॥ सा काप्यवस्थितिस्तद्विदाह्लादैकनिबन्धना । पदादिवाक्परिस्पन्दसारः साहित्यमुच्यते ॥'. वक्रता is explained as 'वक्रत्वं प्रसिद्धप्रस्थानव्यतिरेकि वैचित्र्यम्'. Then he enumerates six varities of कविव्यापारवक्रत्व, viz. वर्णविन्यासवक्रत्व, पदपूर्वार्धव°, प्रत्ययव°, वाक्यव°, प्रकरणव°, प्रबन्धव° 'वर्णविन्यासवक्रत्वं पदपूर्वार्धवक्रता । वक्रतायाः परोऽप्यस्ति प्रकारः प्रत्ययाश्रयः ॥ वाक्यस्य वक्रभावोऽन्यो भिद्यते यः सहस्रधा । यत्रालङ्कारवर्गोऽसौ सर्वोऽप्यन्तर्भविष्यति (this verse is quoted by समुद्रबन्ध p. 9) ॥ वक्रभावः प्रकरणे प्रबन्धेऽप्यस्ति यादृशः । उच्यते सहजाहार्यसौकुमार्यमनोहरः ॥'. पदपूर्वार्ध means पदस्य सुबन्ततिङन्तरूपस्य पूर्वार्धं प्रातिपदिकं धातुर्वा. He briefly mentions the varieties of these and cites examples. His position is that वक्रोक्ति is the soul of poetry (i. e. it is वक्रोक्ति that breathes life into poetry, makes it poetry, without it काव्य cannot exist), but वक्रोक्ति itself is not possible unless the poet possesses the necessary fancy and imagination (therefore कविव्यापार is प्रधान in काव्य). About वैचित्र्य he says 'विचित्रो यत्र वक्रोक्तिवैचित्र्यं जीवितायते । परिस्फुरति यस्यान्तः सा काप्यतिशयाभिधा ॥'. He then speaks of certain गुणs of विचित्र, viz. माधुर्य, प्रसाद (rare use of compounds and well-connected sentences), ओजः, लावण्य, आभिजात्य. लावण्य and आभिजात्य are defined as अत्रालुप्तविसर्गान्तैः पदैः प्रोतैः परस्परम् । ह्रस्वैः संयोगपूर्वैश्च लावण्यमतिरिच्यते (quoted by सोमेश्वर) ॥ यन्नातिकोमलच्छायं नातिकाठिन्यमुद्वहत् । आभिजात्यं मनोहारि तदत्र प्रौढिनिर्मितम् ॥'. Examples of all these are cited. किं तारुण्यतरोः (साहित्यद° X example of सन्देह) illustrates माधुर्य as causing वैचित्र्य. An example of लावण्य is 'श्वासोत्कम्पतरङ्गिणि स्तनतटे धौताञ्जनश्यामलाः कीर्यन्ते कणशः कृशाङ्गि किमभी बाष्पाम्भसां बिन्दवः । किं चाकुञ्चितकण्ठरोधकुटिलाः कर्णामृतस्यन्दिनो हुङ्काराः कलपञ्चमप्रणयिनस्त्रुट्यन्ति निर्यान्ति च ॥'. He speaks of three मार्गs, विचित्रमार्ग, सुकुमारमार्ग and सौकुमार्यवैचित्र्यसंवलितमार्ग. The last is called मध्यममार्ग 'मार्गोऽसौ मध्यमो नाम नानारुचिमनोहरः । स्पर्धया यत्र वर्धन्ते मार्गद्वितयसम्पदः ॥'.

The 2nd उन्मेष starts with the explanation and elucidation of वर्णविन्यासवक्रत्व. He defines it as 'एको द्वौ बहवो वर्णा बध्यमानाः पुनः पुनः । स्वल्पान्तरा त्रिधा सोक्ता वर्णविन्यासवक्रता ॥ वर्गान्तयोगिनः स्पर्शा द्विरुक्तास्तलनादयः । रेफादिभिश्च संयुक्ताः प्रस्तुतौचित्यशोभिनः ॥'. It will be noticed that वर्णविन्यासवक्रता is the same as the अनुप्रास of the ancient आलङ्कारिकs. An example (of एकस्य द्वयोर्बहूनां च) is भग्नैलावल्लरीकास्तरलि-

सकदलीस्तम्बताम्बूलजम्बूजम्बीरास्तालतालीतरलतरलतालासका यस्य जघ्नुः । वेल्लत्कल्लोलहेलाविसकलनजडाः कूलकच्छेषु सिन्धोः सेनासीमन्तिनीनामनवरतरताभ्यासतन्ती (?) समीराः ॥'. The verse प्रथममरुणच्छायस्तावत्ततः कनकप्रभः (cited in the काव्यप्र. VI. p. 260 Vā.) is an example of वर्णविन्यासव॰ He does not like, however, that too many Alaṅkāras should be heaped up in one verse 'अलङ्कारस्य कवयो यत्रालङ्करणान्तरम् । असन्तुष्टा निबध्नन्ति हारादेर्मणिबन्धवत् ॥ नातिनिर्बन्धविहिता नाप्यपेशलभूषिता । पूर्वावृत्तपरित्यागनूतनावर्तनोज्ज्वला ॥' (first verse is quoted in व्यक्तिविवेकटीका pp. 43–44 as from वक्रोक्तिजी॰). He says that the उपनागरिका and other वृत्तिs of the ancients (*vide* उद्भट I) are the same as वर्णविन्यासवक्रता 'वर्णच्छायानुसारेण गुणमार्गानुवर्तिनी । वृत्तिवैचित्र्ययुक्तेति सैव प्रोक्ता चिरन्तनैः ॥.' यमक also is a kind of वर्णविन्यासव॰ 'यमकं नाम कोऽप्यस्याः प्रकारः परिदृश्यते । स तु शोभान्तराभावादिह नातिप्रतन्यते ॥'. Then he comes to the several varieties of पदपूर्वार्धवक्रता, viz. रूढिवैचित्र्यवक्रता (रूढि means रूढिप्रधानाः शब्दाः) 'यत्र रूढेरसम्भाव्यधर्माध्यारोपगर्भता । सद्धर्मातिशयारोपगर्भत्वं वा प्रतीयते ॥ लोकोत्तरतिरस्कारश्लाघ्योत्कर्षाभिधित्सया । वाच्यस्य सोच्यते कापि रूढिवैचित्र्यवक्रता ॥'. There are two varieties of रूढिवै॰, as the first verse shows. Examples (of the first variety) are the word कमलाइं in ताला जाअन्ति quoted above (from ध्व. p. 62) and रामः in स्निग्ध॰ (ध्व. 61). Examples of 2nd variety of रूढिवै॰ (विद्यमानधर्मातिशयस्याध्यारोपगर्भत्व) are ततः प्रहस्याह पुनः पुरन्दरः (रघु. III. 51, the word रघुं) and रामोऽसौ भुवनेषु (quoted in the काव्यप्र. IV p. 182). Another variety of पदपूर्वार्ध॰ is पर्यायवक्रता (पर्यायप्रधानः शब्दः पर्यायः) 'अभिधेयान्तरतमस्तस्यातिशयपोषकः । रम्यच्छायान्तरस्पर्शात्तदलङ्कर्तुमी...नः ॥ स्वयं विशेषणेनापि स्वच्छायोत्कर्षपेशलः । पर्यायस्तेन वैचित्र्यं परा पर्यायवक्रता ॥'. An example is नानुयोक्तुमनृतत्वमिष्यसे कस्तपस्विविशिखेषु चादरः । सन्ति भूभृति हि नः शराः परे ये पराक्रमवसूनि वज्रिणः ॥ (here the word इन्द्रस्य for वज्रिणः would not convey the same force and charm). Another and a very important variety of पदपूर्वार्ध॰ is उपचारवक्रता 'यत्र दूरान्तरेऽन्यस्मात् सामान्यमुपचर्यते । लेशेनापि भवत्कांचिद् (?) वक्तुमुद्रिक्तवृत्तिताम् ॥ यन्मूला सरसोल्लेखा रूपकादिरलङ्कृतिः । उपचारप्रधानासौ वक्रता काचिदुच्यते ॥' (both quoted by जयरथ p. 8). Examples of उपचारवक्रता are 'स्निग्धश्यामल॰', 'गच्छन्तीनां रमणवसतिं' (पूर्वमेघ 38) and 'गअणं च मत्तमेहं' (the first and last being cited in the ध्व. as examples of अर्थान्तरसंक्रमितवाच्य and अत्यन्ततिरस्कृतवाच्य respectively). It is therefore that the अलं. स. (p. 8) in summarising the view of the वक्रोक्तिजीवितकार says 'उपचारवक्रतादिभिः समस्तो ध्वनिप्रपञ्चः स्वीकृतः' and जयरथ after saying that the verse गअणं च मत्तमेहं is cited as an example by the वक्रोक्तिजीवितकार remarks 'अत्र मदनिरहङ्कारत्वे औपचारिके इति उपचारवक्रतादीनामपि ग्रहणम्.' Two other varieties are विशेषणवक्रता and संवृतिवक्रता 'विशेषणस्य माहात्म्यात् क्रियायाः कारकस्य वा। यत्रोल्लसति लावण्यं सा विशेषणवक्रता॥ यत्र संव्रियते वस्तु वैचित्र्यस्य विवक्षया। सर्वनामादिभिः कैश्चित्सोक्ता संवृतिवक्रता॥'. Examples of the two are (respectively) शुचिशीतलचन्द्रिकाप्लुताश्चिरनिःशब्दमनोहरा दिशः। प्रशमस्य मनोभवस्य वा हृदि तस्याप्यथ हेतुतां ययुः॥ and निवार्यतामालि किमप्ययं बटुः (कुमार० V. 83). Then he speaks of various other varieties of पदपूर्वार्धव० such as वृत्तिवैचित्र्यवक्रता (वृत्ति is fivefold कृत्, तद्धित, समास, एकशेष, सनन्त), भाववैचित्र्यव०, लिङ्गवैचित्र्यव०, कर्त्रन्तरविचित्रता, क्रियावैचित्र्यव०, कालवै०, कारकवै०, संख्या०, पुरुष०, उपग्रह०. An example of लिङ्ग० is 'त्वं रक्षसा भीरु यतोऽपनीता तं मार्गमेताः कृपया लता मे' &c.' (रघु. 13. 24 where लताः for वृक्षाः is very charming); of संख्यावक्रता is 'वयं तत्त्वान्वेषान्मधुकर &c' शाकुन्तल I; उपग्रह is explained as 'धातूनां लक्षणानुसारेण नियतपदाश्रयः प्रयोगः पूर्वाचार्याणामुपग्रहशब्दाभिधेयतया प्रसिद्धः' and an example of उपग्रहवक्रता is 'तस्यापरेष्वपि मृगेषु शरान्मुमुक्षोः कर्णान्तमेत्य बिभिदे निबिडोऽपि मुष्टिः। (रघु. 9. 58, अत्र बिभिदे भिद्यते स्म स्वयमेवेति कर्मकर्तृकत्वं आत्मनेपदमतिचमत्कारकारि).

In the third उन्मेष the author comes to the discussion of वाक्यवैचित्र्यवक्रता. In connection with this he speaks of वस्तुवक्रता. The वस्तु may be सहज or आहार्य (कविशक्तिव्युत्पत्तिपरिपाकप्रौढ). In this उन्मेष and the next it is very difficult to construct the original कारिकाs from the वृत्ति (in which they are imbedded and are not given in full). 'उदारस्वपरिस्पन्दसुन्दरत्वेन वर्णनम्। वस्तुनो वक्रशब्दैकगोचरत्वेन वक्रता॥'. The verse अस्याः सर्गविधौ (विक्रमोर्वशीय I. 10) is cited as an example in which सहज and आहार्य are both skilfully combined. He gives directions here as to how sentient and other objects can be used in a poem to yield charming results and how to lend charm to poetry by nourishing appropriate रस, भाव etc. The verse तिष्ठेत्कोपवशात् (विक्र. IV. 2) is cited as an excellent example of विप्रलम्भ and the lamentations of वत्सराज (in तापसवत्सराज 2nd Act) as examples of करुण. 'चूताङ्कुरास्वाद' etc.' (कुमार० III. 32) and 'इदमसुलभवस्तु' (विक्रमो० II. 6) are examples where चेतनस्वरूपं रसोद्दीपनसामर्थ्यबन्धुरं and अचेतनानां स्वरूपं रसोद्दीपनसामर्थ्यबन्धुरम्. Incidentally he launches upon a discussion as to whether रसवद्, प्रेयः, ऊर्जस्वि, समाहित, उदात्त are Alaṅkāras and decides that they are not Alaṅkāras but अलङ्कार्य. 'अलङ्कारो न रसवत्...। स्वरूपादतिरिक्तस्य परस्याप्रतिभासनात्॥...ऊर्जस्व्युदात्ताभिधयोः पौर्वापर्यमर्पितयोः। अलङ्करणयोस्तद्भूषणत्वं न विद्यते॥'. He criticizes the various definitions of रसवद् such as 'रसवद्दर्शितस्पष्टशृङ्गारादिरसं यथा' (भामह III. 6), 'रसवद्रससंश्रयात्,' 'रसवद्रसपेशलम्' (काव्या० II. 275). His words are 'दर्शिताः स्पष्टाः शृङ्गारादयो यत्रेति व्याख्याने काव्यव्यतिरिक्तो

न कश्चिदन्यः समासार्थभूतः स लक्ष्यते योऽसावलङ्कारः ।...यदपि रसवद्रससंश्रयात् इति केचिल्लक्षणमकार्षुः तदपि न सम्यक् समाधीयतामतितिष्ठति । तथाहि रसः संश्रयो यस्यासौ रससंश्रयः तस्मात्कारणादयं रसवदलङ्कारः सम्पद्यते । तथापि वक्तव्यमेव कोऽसौ रसव्यतिरेकवृत्तिरन्यः पदार्थः । काव्यमेवेति चेत्तदपि पूर्वमेव प्रत्युक्तम् । तस्य स्वात्मनि क्रियाविरोधादलङ्कारत्वानुपपत्तेः ।...रसपेशलमिति पाठे न किञ्चिदतिरिच्यते'. He criticizes the definitions and example of ऊर्जस्वि given by उद्भट, भामह and दण्डी. According to him proper examples of रसवदलङ्कार (in a different sense, रसेन वर्तते तुल्यं) would be 'उपोढरागेण विलोलतारकं' (cited in ध्व० p. 35), चलापाङ्गां दृष्टिं (शाकुन्तल I. 21), ऐन्द्रं धनुः' (cited in साहित्य० X). He finds fault with the threefold division of दीपक given by भामह and after citing भामह's examples approves of the addition (अन्तर्गतोपमाधर्माः) in the definition of दीपक made by उद्भट (whom he designates अभियुक्ततरैः). His own example of a proper दीपक is 'असारं संसारं ... विधातुं व्यवसितः' (मालतीमाधव V. अत्र विधातुं व्यवसितः कर्ता संसारादीनामसारत्वप्रभृतीन्धर्मानुद्द्योतयन् दीपकालङ्कारमवाप्तवान्). He goes on examining many other figures and elucidates them in his own way, such as रूपक, अप्रस्तुतप्रशंसा पर्यायोक्त, व्याजस्तुति, उत्प्रेक्षा, अतिशयोक्ति and about 20 more figures. He quotes the लिम्पतीव verse as an example of उत्प्रेक्षा and remarks 'अत्र दण्डिना विहितमिति न पुनर्निर्णीयते'. On परिवृत्ति he cites the example शस्त्रप्रहारं ददता भुजेन तव भूभुजाम् । चिरार्जितं हृतं तेषां यशः कुमुदपाण्डुरम् ॥' (काव्या. II. 356) with the words 'तथा च लक्षणकारेणैवोदाहरणं दर्शितम्'. He remarks at the beginning of the 4th उन्मेष 'एवं सकलसाहित्यसर्वस्वकल्पवाक्यवक्रताप्रकारप्रकाशनानन्तरमवसरप्राप्तां' etc.'

In the 4th उन्मेष he gives the treatment of प्रकरणवक्रता and प्रबन्धवक्रता. As examples of प्रकरणवक्रता he cites several verses from रघुवंश (5th *sarga*, such as किं वस्तु विद्वन् गुरवे प्रदेयं, यावत्ते साधयितुं त्वदर्थं) with the remark 'कुबेरं प्रति सामन्तसम्भावनया उत्साहव्यवसायः कामपि सहृदयहृदयाह्लादकारितां प्रतिपद्यते'. Similarly the introduction of the curse of Durvāsas in the शाकुन्तल is a charming example of प्रकरणवक्रता. Another example is the मृगयाप्रकरण in the रघुवंश on which he remarks 'दशरथेन राज्ञा शविरान्ततपस्विबालवधो व्यधीयतेति एतावन्मात्रवक्तव्यप्रतिपादनः पुनरयमस्यार्थः परमार्थसरससरस्वतीसर्वस्वायमानप्रतिभाविधानकलैव तादृश्या प्रकरणविच्छित्त्या विस्फारितश्रोतृजनचमत्कारकरणतामधितिष्ठति.' 'प्रधानवस्तुनिष्पत्त्यै वस्त्वन्तरविचित्रता । यत्रोल्लसति सोल्लेखा सापरास्य वक्रता ॥' (अस्य प्रकरणस्य). The episode introduced with the words ततः प्रविशति रज्जुहस्तः पुरुषः (6th Act of मुद्राराक्षस) is an instance of प्रकरणवक्रता. प्रबन्धवक्रता is defined as 'इतिवृत्तान्यथावृत्तरससम्पदुपेक्षया । रसान्तरेण रम्येण यत्र निर्वहणं भवेत् ॥...कथामूर्तेरमूलोन्मीलितश्रियः ।

विनेयानन्दनिष्पत्त्यै सा प्रबन्धस्य वक्रता ॥'. The रामायण and the महाभारत are examples 'रामायणमहाभारतयोश्च शान्ताङ्गित्वं पूर्वसूरिभिरेव निरूपितम् ।' (probably a reference to ध्वन्यालोक pp. 237–238). Another variety of प्रबन्धवक्रता is 'त्रैलोक्याभिनवोल्लेखनायकोत्कर्षपोषिणा । इतिहासैकदेशेन प्रबन्धस्य समापनम् ॥ तदुत्तरकथावर्तिविरसत्वजिहासया । कुर्वीत यत्र सुकविः सा विचित्रास्य वक्रता ॥'. An example is the किरातार्जुनीय. He says that great poets show their imagination in the very names with which they christen their works (कान्तं वस्तुषु वैदग्ध्यं काव्ये नामापि वक्रताम् । प्रधानसंविधानाङ्कनाम्नापि कुरुते कविः ॥) and instances अभिज्ञानशाकुन्तल, मुद्राराक्षस, प्रतिमानिरुद्ध, मायापुष्पक, कृत्यारावण etc. as instances. It is genius that makes all the difference, though the plot may be the same 'कथोन्मेषे समानेऽपि वपुषीव च निर्गुणैः (?णे) । प्रबन्धाः प्राणिन इव भासन्ते हि पृथक् पृथक् ॥'

The वक्रोक्तिजीवित denies the independent existence of ध्वनि or व्यङ्ग्य as the soul of poetry and tries to include it under its all-pervading वक्रोक्ति. It therefore makes the soul of poetry to consist of something that is striking by its being different from and above what is ordinary. It therefore holds the same view as those who regarded ध्वनि to be भाक्त.

The वक्रोक्तिजीवित is a work of great value and deserves to be rescued from the oblivion into which it has fallen. Whatever one may think of his central theory that वक्रोक्ति is the soul of poetry and of the somewhat quaint nomenclature adopted by the author, the work shows great literary acumen and is full of charming ideas. His choice of examples is very judicious and he casts his net over a wide area. In the analysis given above I have referred to well-known examples for saving space; but no reader should entertain the impression that he very largely quotes Kālidāsa only. The work contains over five hundred examples. The *kārikās* are composed in a smooth, limpid style and the वृत्ति generally shows very high qualities of a grand literary style, which is rhythmic and melodious. He very profusely quotes भामह and दण्डी and to a lesser extent रुद्रट. He does not slavishly follow anyone of these and criticizes them all. For example he finds fault with भामह's three kinds of दीपक and with his way of dealing with the figure ऊर्जस्वि 'कैश्चिदुदाहरणमेव स्वलक्षणं मन्यमानैस्तदेव प्रदर्शितम् । यथा–ऊर्जस्वि कर्णेन यथा पार्थाय पुनरागतः ।' etc. (भामह III. 7). He finds fault with those who regard आशीः as अलङ्कार (दण्डी does so). About रुद्रट's well-known verses 'मम

तरुणि रमणमन्दिर°' and 'अनणुरणन्मणिमेखले' (रुद्रट II. 32-33) he remarks 'प्रतिभादारिद्र्यदैन्यादतिस्वल्पसुभाषितेन कविना वर्णसावर्ण्यरम्यतामात्रमत्रोदितं न पुनर्वाक्यवैचित्र्यकणिका काचिदस्तीति' and says that the verses are ग्राम्य. He quotes the first verse 'स्वेच्छाकेसरिणः...नखाः' of आनन्दवर्धन's वृत्ति as a fine example of क्रियावैचित्र्य. He names a very large number of works. Among the authors and works quoted are:—उत्तररामचरित, उदात्तराघव (in which लक्ष्मण is represented as pursuing मारीचमृग), उद्भट, कालिदास (as composing *kāvyas* which possess सहजसौकुमार्य), किरातार्जुनीय, कुमारसम्भव, कृत्यारावण, छलितराम, तापसवत्सराज (a drama in which करुण is more charming in each succeeding Act), दण्डी, ध्वनिकार, नागानन्द, पाण्डवाभ्युदय, पुष्पदूतिक, प्रतिमानिरुद्ध, बालरामायण, भट्टबाण, भरत, भवभूति, भामह, मञ्जीर (as a poet of the मध्यममार्ग), महाभारत, मातृगुप्त (as a poet of the मध्यममार्ग), मायापुष्पक, मालती°, मुद्राराक्ष°, मेघ°, रघु°, राजशेखर, रामचरित, रामानन्द, रामाभ्युदय, रामायण, रुद्रट, विक्रमो°, वीरचरित, वेणीसंहार, शाकुन्तल, शिशुपालवध, सर्वसेन (as a poet of the सुकुमारमार्ग), सेतुबन्ध (a drama), हयग्रीववध, हर्षचरित (in which there are numerous charming descriptions of moonrise). The transcript in various places points out that there are large gaps (अत्र ग्रन्थपातः). Here and there certain *kārikās* occur which are styled अन्तरश्लोक (in some cases अनन्त°), which expression occurs in the व्यक्तिविवेक also (pp. 46, 54, 55 etc.) and is explained by हेमचन्द्र (विवेक p. 302) as अन्तरे मध्ये वक्तव्यशेषाभिधायकौ श्लोकौ अन्तरश्लोकौ'. As the वक्रोक्तिजीवित quotes the ध्वनिकार, रुद्रट and the बालरामायण of राजशेखर it is later than the first quarter of the 10th century. Therefore जयरथ is right when he says 'यद्यपि वक्रोक्तिजीवितहृदयदर्पणकारावपि ध्वनिकारानन्तरभाविनावेव तथापि तौ चिरन्तनमतानुयायिनावेवेति तन्मतं etc.' अलं. स. वि. (p. 12). The वक्रोक्तिजीवित is quoted and criticised by महिमभट्ट in his व्यक्तिविवेक (pp. 28, 37, 58) and its views are summarised by the अलङ्कारसर्वस्व. महिमभट्ट's manner of referring to the वक्रोक्तिजीवित (p. 28 सहृदयमानिनः केचिदाचक्षते) implies that कुन्तक was his contemporary or only slightly older. He refers to the लोचनकार in a similar strain (व्यक्तिविवेक p. 19 अत्र केचिद्विद्वन्मानिनः...यदाहुः). It is further noteworthy that the लोचन contains no reference to the वक्रोक्तिजीवित. So he was probably a contemporary of the लोचनकार also. Hence कुन्तक flourished between 925 and 1025 A. C., probably nearer the latter limit than the former.

20 The दशरूप of धनञ्जय. This work with the commentary called अवलोक by धनिक has been published several times. The references here are to the Nirṇay. edition. It deserves to be referred to here because it contains a treatment of the *rasa* theory. Otherwise it is a work dealing with dramaturgy alone. The work contains about 300 *kārikās* and is divided into four प्रकाशs. The first speaks of the ten kinds of *rūpakas*, the five *sandhis* and their *aṅgas*, definition of विष्कम्भ, चूलिका, अङ्कास्य, अङ्कावतार, प्रवेशक etc. The 2nd speaks of several kinds of heroes and heroines, their characteristics, friends, the four *vṛittis* and their *aṅgas*. The third gives practical directions as to how to begin a play, about the prologue, about the various requisites that constitute the ten kinds of *rūpakas*. The fourth deals with the *rasa* theory in all its details. The commentary of धनिक is a learned one and is full of quotations. Over 300 verses from other works are quoted and धनिक quotes about twenty verses of his own, some of which are in Prākrit. We learn from धनिक's comment (on IV. 37) that he wrote a work called काव्यनिर्णय from which he quotes several verses. He seems to have held views somewhat similar to those of भट्टनायक, when he says (on IV. 37) 'न रसादीनां काव्येन सह व्यङ्ग्यव्यञ्जकभावः किं तर्हि भाव्यभावकसम्बन्धः । काव्यं हि भावकम् । भाव्या रसादयः'. The दशरूप says that for the plot the poet should turn to the रामायण and the बृहत्कथा. For want of space all the works quoted by धनिक are not set out here. Of special interest are his quotations from वाक्पतिराजदेव *alias* मुञ्ज (the verse प्रणयकुपितां being attributed once to वाक्पति° and again to मुञ्ज on IV. 58 and 60), पद्मगुप्त (under II. 40 'चित्रवर्तिन्यपि नृपे' नवसाहसाङ्क VI 42), the विद्धशालभञ्जिका (on IV. 53).

धनंजय, the author of the कारिकाs, was son of विष्णु and a member of the *sabhā* of king Muñja; while धनिक also was the son of विष्णु and therefore seems to have been the brother of धनंजय. The कारिकाs were composed in the time of Muñja, whose dates are 974–5, 979 and 991–94 A. C. (*vide* E. I. vol. I p. 235, E. I. vol. II p. 180, I. A. VI p. 51 (a gift to वसन्ताचार्य son of धनिकपण्डित), I. A. XIV p. 159, the सुभाषितरत्नसन्दोह of अमितगति composed in विक्रम 1050 (when मुञ्ज was alive). धनिक appears to have composed the commentary later on as he quotes पद्मगुप्त who composed the नवसाहसाङ्कचरित in the time of सिन्धुराज, the brother and successor of मुञ्ज. धनंजय is quoted by अर्जुनवर्मदेव (1216 A. C.) in his टीका on the अमरुशतक and the साहित्यदर्पण (VI. 64) ascribes the कारिका (न चातिरसतो वस्तु दूरं विच्छिन्नतां नयेत् III. 32) to धनिक (when it should have ascribed it to धनंजय).

21 The व्यक्तिविवेक of राजानकमहिमभट्ट. This work has been published in the Trivandrum Series (1909) with a commentary that breaks off in the middle of the 2nd विमर्श. He wrote the work for demolishing the theory of *dhvani* propounded by the ध्वन्यालोक. He controverts the position of the ध्वन्यालोक that there is a third function called व्यञ्जना (besides अभिधा and लक्षणा) and that the suggested sense is conveyed by this process. His own position is that words have a single power (अभिधा), that the suggested sense (प्रतीयमान) is conveyed by the expressed sense throuh the process of inference (अनुमान) and that word and sense are not व्यञ्जक. He does not dispute that the soul of poetry is *rasa* etc. (as the ध्वन्यालोक would say) "वाच्यस्तदनुमितो वा यत्रार्थोऽर्थान्तरं प्रकाशयति । सम्बन्धतः कुतश्चित्सा काव्यानुमितिरित्युक्ता ॥ इति । एतच्चानुमानस्यैव लक्षणं नान्यस्य । यदुक्तं 'त्रिरूपलिङ्गाख्यानं परार्थानुमानम्' इति केवलं संज्ञाभेदः । काव्यस्यात्मनि संज्ञिनि रसादिरूपे न कस्यचिद्विमतिः । संज्ञायां सा केवलमेषापि व्यक्त्ययोगतोऽस्य कुतः ॥" (व्यक्ति० p. 22); the last verse 'प्राणभूता ध्वनेर्व्यक्तिरिति सैव विवेचिता । यत्त्वन्यत्र विमतिः प्रायो नास्तीत्युपेक्षितम् ॥'. It is not to be supposed that महिमभट्ट was the first to advance this theory. The ध्वन्यालोक anticipates the theory and tries to meet it (vide pp. 201–204) 'अत्राभिधास्यानावसरे व्यञ्जकत्वं शब्दानां गमकत्वं तच्च लिङ्गत्वमतश्च व्यङ्ग्यप्रतीतिर्लिङ्गिप्रतीतिरेवेति लिङ्गलिङ्गिभाव एव तेषां व्यङ्ग्यव्यञ्जकभावो नापरः कश्चित् ।...न पुनरयं परमार्थो यद् व्यञ्जकत्वं लिङ्गत्वमेव सर्वत्र व्यङ्ग्यप्रतीतिश्च लिङ्गिप्रतीतिरेवेति ।...तस्माल्लिङ्गिप्रतीतिरेव सर्वत्र व्यङ्ग्यप्रतीतिरिति न शक्यते वक्तुम्. The व्यक्तिविवेक elaborates the arguments of those who relied upon भक्ति (गुणवृत्ति i.e. उपचार and लक्षणा) and regarded व्यञ्जकत्व as identical with it (vide ध्व० pp. 51, 55, 191–197).

The व्यक्तिविवेक is divided into three विमर्शs. महिम० states his प्रतिज्ञा in the first verse 'अनुमानान्तर्भावं सर्वस्यैव ध्वनेः प्रकाशयितुम् । व्यक्तिविवेकं कुरुते प्रणम्य महिमा परां वाचम् ॥'. In the first विमर्श he starts by quoting the definition of ध्वनि ('यत्रार्थः शब्दो वा' ध्वनिकारिका I. 13), finds several faults with it and says that the definition, if properly considered, applies to अनुमान. The first objection is that the qualification उपसर्जनीकृतात्मत्व should not have been mentioned in connection with the word अर्थ. The second objection is that the word शब्द should not occur in the लक्षण, as a शब्द has no व्यापार except अभिधा. Then he finds fault with the word वा. He quarrels with the word विशेष in काव्यविशेष, as according to ध्वनिकार himself all काव्य must have रस as its soul (ध्व. p. 26). He says सूरिभिः in the definition is unnecessary. In all he finds ten faults 'अर्थस्य विशिष्टत्वं शब्दः

सविशेषणस्तदः पुंस्त्वम् । द्विवचनवाशब्दौ च व्यक्तिर्ध्वनिनाम काव्यवैशिष्ट्यम् ॥ वचनं च कथनकर्तुः कविता ध्वनिलक्षणमीति दश दोषाः ।' (p. 21). His own position is 'सर्वं एव हि शाब्दो व्यवहारः साध्यसाधनभावगर्भतया प्रायेणानुमानरूपोऽभ्युपगन्तव्यः, तस्य प्रवृत्तिनिवृत्तिनिबन्धनत्वात् तयोश्च सम्भवासम्भवात्मनोरन्यथाकर्तुमशक्यत्वात् ।' (p. 3) and 'अर्थोऽपि द्विविधो वाच्योऽनुमेयश्च । तत्र शब्दव्यापारविषयो वाच्यः । स एव मुख्य उच्यते ।...तत एव तदनुमिताद्वा लिङ्गभूताद्यदर्थान्तरमनुमीयते सोऽनुमेयः । स च त्रिविधः, वस्तुमात्रमलङ्कारा रसादयश्चेति । तत्राद्यौ वाच्यावपि सम्भवतः । अन्यस्त्वनुमेय एवेति वक्ष्यते' (p. 7). So it will be noticed that, according to his view, शब्द has only two senses वाच्य and अनुमेय; the लक्षणा of other writers will be included under अनुमान. He says that in such verses as 'सुवर्णपुष्पां पृथिवीं चिन्वन्ति पुरुषास्त्रयः' (example of अविवक्षितवाच्यध्वनि in ध्व० p. 49), 'पत्युः शिरश्चन्द्रकलामनेन' (ध्व. p. 213), 'एवं वादिनि देवर्षौ' (ध्व० p. 102), the suggested sense is really inferred 'अत्र हि सर्वत्र सुलभा विभूतयः शूरादीनामित्ययमर्थोऽनुमीयत इत्येतदितिलिख्यते' (व्यक्ति० p. 9). As वाच्य sense and प्रतीयमान sense stand in the relation of लिङ्ग and लिङ्गिन्, the process is अनुमान 'वाच्यप्रतीयमानयोर्वक्ष्यमाणक्रमेण लिङ्गलिङ्गिभावस्य समर्थनात् सर्वस्यैव ध्वनेरनुमानान्तर्भावः समन्वितो भवति तस्य च तदपेक्षया महाविषयत्वात्' (व्यक्ति० p. 12) and he relies upon ध्वनिकार's own words that the principal sense intended appears more charming when it is suggested (i. e. is left to be gathered from the words) 'सारभूतो ह्यर्थः स्वशब्दानभिधेयत्वेन प्रकाशितः सुतरां शोभामावहति' (ध्व० p. 239). He says that in many of the instances of ध्वनि cited in the ध्वन्यालोक the ultimate व्यङ्ग्य sense is not suggested by the expressed sense, but between the two one or more inferences intervene (as in 'वाणिअअ हत्थिदन्ता' ध्व० p. 128). In गौर्वाहीकः, the ultimate sense is arrived at by अनुमान; as the two cannot in reality be identical one comes to the conclusion that they possess similar qualities 'समारोपोऽयं वाहीकादौ गवादिसाधर्म्यावगमः स तत्त्वारोपान्यथानुपपत्तिपरिकल्पितोऽनुमानस्यैव विषयः, न शब्दव्यापारस्येति स्थितम्' (p. 24). The same reasoning applies to गङ्गायां घोषः. He asserts, by using ध्वनिकारिकाs themselves with a slight turn of expression, that ध्वनि is identical with भक्ति 'भक्त्या बिभर्ति नैकत्वं रूपभेदादयं ध्वनिः । न च नाव्याप्त्यतिव्याप्त्योरभावाल्लक्ष्यते तया ॥ सुवर्णपुष्पामित्यादौ न चाव्याप्तिः प्रसज्यते । यतः पदार्थवाक्यार्थभेदाद् भक्तिर्द्विधोदिता ॥ अतस्मिंस्तत्समारोपो भक्तेर्लक्षणमिष्यते । अर्थान्तरप्रतीत्यर्थः प्रकारः सोऽपि दृश्यते ॥' (व्यक्ति. p. 26; compare ध्वनिका० I. 17). He opposes the views of those who, like भट्टलोल्लट, think that there is a single pervasive power of words which conveys what is called the वाच्य sense and the implied sense and who rely upon the instance of an arrow. He controverts the position of the वक्रोक्तिजीवित and says that if what is conveyed by the striking mode of speech adopted by the poet is different from the plain expressed sense, then वक्रोक्ति also is included like ध्वनि under अनुमान (p. 28). He denies that words have any other power than अभिधा 'नापि शब्दस्याभिधाव्यतिरेकेण व्यापारान्तरमुपपद्यते येनार्थान्तरं प्रत्याययेत्, व्यक्तेरनुपपत्तेः सम्बन्धान्तरस्य चासिद्धेः' (p. 20). He ridicules the ध्वनिकार for not giving a definition of *kāvya* in general and for dilating upon the two varieties of it, ध्वनि and गुणीभूतव्यङ्ग्य in the absence of a general definition 'किं च काव्यस्य स्वरूपं व्युत्पादयितुकामेन मतिमता तल्लक्षणमेव सामान्येनाख्यातव्यम्...यत्तु तदनाख्यायैव तयोः प्रधानेतरभावकल्पनेन प्रकारद्वयमुक्तं तदप्रयोजकमेव ।' (p. 32). He finds fault with the two terms अविवक्षितवाच्य and विवक्षितान्यपरवाच्य, says that the examples of the former are like the examples of भक्ति (अग्निर्माणवकः) and that the term विवक्षितान्य° contains a contradiction (if a thing is विवक्षित i. e. प्रधान, it cannot be अन्यपर).

In the second विमर्श, he considers अनौचित्य (impropriety or incongruity). It is of two kinds, अर्थविषय and शब्दविषय. The अन्तरङ्ग अनौचित्य consists in the improper employment of विभावs, अनुभावs and व्यभिचारिभावs in the manifestation of रस and has been explained by former writers. The बहिरङ्ग (formal) impropriety falls under five faults, विधेयाविमर्श, प्रक्रमभेद, क्रमभेद, पौनरुक्त्य and वाच्यावचन. The whole of the second विमर्श (pp. 37–112) is concerned with the explanation and exemplification of these five faults amidst several digressions; the first विधेयाविमर्श is treated of in pp. 37–58. He takes the verse 'संरम्भः करिकीटमेघशकलोद्देशेन सिंहस्य यः सर्वस्यैव सजातिमात्रनियतो हेवाकलेशः किल । इत्याशाद्विरदक्षयाम्बुदघटाबन्धेप्यसंरब्धवान् योसौ कुत्र चमत्कृतेरतिशयं यात्वम्बिकाकेसरी' cited in the वक्रोक्तिजीवित as a faultless piece of poetry and shows that it contains three cases of विधेयाविमर्श. The first is that the compound (नञ्समास) असंरब्धवान् is improper, the second is that the relative pronoun in योसौ has no corresponding demonstrative pronoun (सः) in the verse, and the third is that the compound अम्बिकाकेसरी is improper; as the word अम्बिका is a member of a compound, it is subordinate and the sense also is therefore subordinate and not at once perceived as principal (while Ambikā is really the principal object of adoration to the poet). He suggests (on p. 57) how the verse should be read to avoid these faults. His position on this point of विधेयाविमर्श is briefly put in these words 'तदिदमत्र तात्पर्यं यत् कथंचिदपि प्रधानत-

वा विवक्षितं न तद्विशेषणेनेतरेण सह समासमर्हतीति । इतरथा विशेष्यमन्यदास्तु न तत्र नियमः ।' (p. 52). He gives numerous examples where this rule is followed or violated by the greatest poets and in cases of violation of the rule suggests how the verses should be composed. Examples where the rule is followed are 'सूर्याचन्द्रमसौ यस्य मातामहपितामहौ ।' (विक्रमो. IV. 38); उपपन्नं ननु शिवं सप्तस्वङ्गेषु यस्य मे । दैवीनां मानुषीणां च &c. (रघु. I. 60); 'अङ्गराज, सेनापते, द्रोणोपहासिन् etc' (वेणी॰ III); 'रामस्य पाणिरसि निर्भरगर्भखिन्न॰' (उत्तरराम. II.). Opposite examples are 'आसमुद्रक्षितीशानाम्' (रघु. I. which should be आ समुद्रात्); 'दृष्टिं विराम...देवः करोति हरकार्मुकमाततज्यम्' (बालरामा. I, 48 cited in साहित्यद॰ under अर्थान्तर॰), where the reading 'देवो धनुः पुररिपोर्विदधाततज्यम्' would be better (as the most important point is that it is *Hara's* bow). प्रक्रमभेद is dealt with on pp. 58–66. 'प्रक्रमभेदोपि शब्दानौचित्यमेव । स हि यथाप्रक्रममेकरसप्रवृत्तायाः प्रतिपत्तेः प्रतीतिस्खलनात् इव परिस्खलनखेददायी रसभङ्गाय पर्यवस्यति ।...स चायमनन्तप्रकारः सम्भवति प्रकृतिप्रत्ययपर्यायादीनां तद्विषयत्वाभिमतानामानन्त्यात्' (p. 58) and 'यथोद्देशं हि प्रतिनिर्देशोस्य विषयः' (p. 59). Examples of the fault are 'ते हिमा...सिद्धं चास्मै निवेद्यार्थं तद्विसृष्टाः खमुद्ययुः ॥' (कुमार॰ 6. 94, अस्मै requires a similar pronoun in place of तद्); 'उदन्वच्छिन्ना भूः स च निधिरपां योजनशतं' भर्तृहरि (मिता भूः पत्यापां स च पतिरपां &c. would be better); 'गाहन्तां महिषा' (शाकुन्तल II. 6, the active forms गाहन्तां, अभ्यस्यतु and लभतां require the same form in the third पाद and therefore 'कुर्वन्त्वस्तभियो वराहततयो मुस्ता॰' is better). Yet कर्तृप्रक्रमभेद (i. e. the use of the third person for the second or first) is not a fault, but a गुण e. g. 'अयं जनः प्रष्टुमनास्तपोधने' (for अहं in कुमार V.). क्रमभेद is treated of in pp 66–69. An example is 'त्वया च सा कान्तिमती कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी' (कुमार॰ V. 71, where the second च should be after त्वम्) पौनरुक्त्य is dealt with on pp. 69–84. शब्दपुनरुक्त is not a fault if the senses of the words are different (as in हसति हसति स्वामिन्युच्चै रुदत्यपि रोदिति) where हसति is 3rd per. present as also loc. sing. of pr. p.) and even if the sense of the repeated word be the same, there is no fault (but it is an ornament called लाटानुप्रास) if the purport is different (e. g. 'वक्रानन्ते नदीनां सितकुसुमधराः शक्रसङ्काशकाशाः, काशाभा भान्ति तासां नवपुलिनगताः श्रीनदीहंस हंसाः ।' quoted in वामनीयवृत्ति IV. 1. 10). Examples of (आर्थ) पौनरुक्त्य are 'बिसकिसलयच्छेदपाथेयवन्तः' (मेघ॰), 'त्वगुत्तरासङ्गवतीमधीतिनीम्' (कुमार॰ V. 16), where the affix वत् is superfluous as the same sense can be had by means of a बहुव्रीहि; 'सहसा विदधीत न क्रियां' (किराता॰ II. 30) is वाक्यार्थविषयपौनरुक्त्य, as the second half contains the same proposition as 'अविवेकः परमापदां पदं'); 'यदा यदा हि धर्मस्य' (गीता 4. 7) also exemplifies

पुनरुक्त, as अभ्युत्थानमधर्मस्य is the same as धर्मस्य ग्लानिः. His position on the point of पुनरुक्त is 'न च सामर्थ्यसिद्धेऽर्थे शब्दप्रयोगमाद्रियन्ते सत्कवयः' (p. 77) and 'सा (प्रतीतिः) च वाचकक्लिष्टतायां वाचकानामेव प्रयोगो युक्तो नातिरिक्तानाम्' on which the commentary justly observes that poetry is not व्याकरणवत् ('न हीदं वाक्यं व्याकरणवत् येन मात्रालाघवं चिन्त्यते' p. 44). Where there is a special sense intended there is no पौनरुक्त्य as in 'कुर्यां हरस्यापि पिनाकपाणेः' (कुमार० III. 10). The fifth fault वाच्यावचन is treated of in pp. 84–109. An example is 'कमलमनम्भसि कमले कुवलये etc' (here the 2nd word कमल should have been expressed by a सर्वनाम 'तस्मिंश्च कुवलये'). He says 'यथान्यस्यालङ्कारस्य विषयेऽलङ्कारान्तरनिबन्धः सोऽपि वाच्यावचनं दोषः' (p. 86) and instances 'भैरवाचार्यस्तु दूरादेव दृष्ट्वा राजानं शशिनमिव जलनिधिश्चचाल' (हर्षचरित III. para 20, here राजानं would also mean शशिनं and this is a proper subject for श्लेष and not उपमा as the poet has done). His position about श्लेष is 'तस्मादर्थान्तरव्यक्तिहेतौ कश्चिच्च नास्ति । यः श्लेषबन्धनिर्बन्धः क्लेशायैव कवेरसौ ॥' (p. 89) and that the piling up of श्लेषs for their own sake and for no other purpose is वाच्यावचन. He finds this fault in the verse सर्वैकशरणमक्षयमधीशमीशं which is आनन्दवर्धन's own (and cited in ध्व० p. 101). He finds this fault in many of the instances of शब्दशक्तिमूलध्वनि cited by the ध्वन्यालोक. He winds up by saying that even great poets did not perceive these faults and instances उमावृषाङ्कौ शरजन्मना यथा (रघु. 3. 23 as vitiated by पौनरुक्त्य, प्रक्रमभेद and अवाच्यवचन) and काव्यस्यात्मा ध्वनिरिति (the first ध्वनिकारिका). In the last there is प्रक्रमभेद as इति should be placed after आत्मा; there is also पौनरुक्त्य, as बुधैः and पूर्वं need not have been mentioned (समाम्नात itself expresses past tense). Several more faults are found and then he proposes to read the कारिका differently (p. 112) to avoid these faults.

In the third विमर्श he takes about forty examples cited by the ध्वन्यालोक and shows that they are really cases of अनुमान. For example, the verse भम धम्मिअ (ध्व. p. 16) contains nothing but अनुमान 'केवलं योऽसौ भ्रमणविधौ हेतुभावेन श्वपञ्चाननव्यापारस्तत्त्वोपात्तः स एव विरुद्ध्यमानः परत्वया धार्मिकस्य तद्विषये पर्यवस्यति तयोर्विरोधावगमनेनावगमात्' (p. 113). As regards *rasas* he says that their apprehension also comes under अनुमान 'यापि विभावादिभ्यो रसादीनां प्रतीतिः सानुमान एवान्तर्भावमर्हति । विभावानुभावव्यभिचारिप्रतीतिर्हि रसादिप्रतीतेः साधनमिष्यते' (p. 119) and concludes by saying 'इदं सर्वमेव ध्वनेरनुमानान्तर्भावाभ्युपगमः श्रेयानिति ।' (p. 137).

महिमभट्ट was a Kashmirian as the title राजानक indicates. His father was श्रीधैर्य and he was the pupil of श्यामल

a great poet. क्षेमेन्द्र in his सुवृत्ततिलक and औचित्य° quotes verses from a श्यामल. महिमभट्ट wrote the work for his grandsons, who were the sons of भीम. The latter was probably his son. 'आधातुं व्युत्पत्तिं नप्तॄणां क्षेमयोगमाजानाम् । सद्यु प्रथितनयानां भीमस्वामितनुजस्य तनयानाम् ॥'. The word क्षेमयोगमाजानाम् is probabaly double-meaning and क्षेम, योग and माज (?) were probably the names of the grandsons. He wrote another work called तत्त्वोक्तिकोश on Poetics 'इत्यादि प्रतिभातत्त्वमस्माभिरुपपादितम् । शास्त्रे तत्त्वोक्तिकोशाख्ये इति नेह प्रपञ्चितम् ॥' (p. 118). His work is one of the masterpieces of the Alaṅkāra Literature and deserves to be saved from the unmerited oblivion in which it has fallen. His work contains brilliant argument, and exhibits great erudition, logical acumen, fastidious criticism and deep insight. Among later Alaṅkāra writers he found no follower and being pitted against the famous आनन्दवर्धन, he does not receive his due. Though he tries to disarm all criticism against his boldness in finding fault with great poets by saying 'स्वकृतिष्वयन्त्रितः कथमनुशिष्यादन्यमयमिति न वाच्यम् । वारयति भिषगपथ्यादितरान् स्वयमाचरन्नपि (p. 37), yet he seems to have been proud and self-confident, e.g. p. 97 'अत्रोदाहरणमस्मदुदाहरणप्रतीतिलोभिर्नन्तरं तन्मतिमतामेवावभासते, अन्येषां तु शपथप्रत्येयमेव'; p. 109 'ता एता दोषजातयो महाकवीनामपि दुर्लक्षा इत्यवसीयन्ते'. He seems to have followed शङ्कुक in regarding even *rasa* as inferred. His views are quoted at length and severely criticized in the साहित्यदर्पण (under V, 4). *Vide* also एकावली p. 32. He very often quotes the views of पाणिनि as those of the आचार्य (p. 55), he enters upon a learned discussion about पर्युदास and प्रसज्यप्रतिषेध (on pp. 38–39), very often quotes others' views with the words तदुक्तं, यदाहुः (pp. 6, 7, 82). Often he gives verses styled संग्रहश्लोक or संग्रहार्या, which summarise the discussion that precedes them; *vide* (pp 6, 14, 18, 22–23, 26, 32, 34–35, 56 etc). Some of these contain the पूर्वपक्ष and the उत्तरपक्ष on a topic (e. g. pp. 124–125). All these संग्रहश्लोकs seem to be his own. In other cases he gives verses that are called अन्तरश्लोक or अन्तरार्या (pp. 97, 109 110, 136). The संग्रहश्लोकs summarise a preceding discussion, while अन्तरश्लोकs seem to be verses that add to the discussion. In one case (on p. 97) the अन्तरश्लोकs seem to be not his own (viz. the two verses 'अनुवादमनुक्त्वैव न विधेयमुदीरयेत्' 'विधेयोद्देश्यभावोऽयं'). He cites कारिकाs dealing with Alaṅkāra topics which are styled neither संग्रहश्लोक nor अन्तरश्लोक (pp. 74, 76,77, 108). They may be his own composition. He profusely quotes from the works of कालिदास, from भरत, भारवि, the ध्वन्यालोक. He also quotes उत्तररामच॰, रुद्रट, चन्द्रिका, बालरामायण, उद्भट, भामह, माघ, रत्नावलि, लोचन, वक्रोक्तिजीवित, वामन, वेणीसंहार, विद्धशालभञ्जिका, हर्षचरित and refers to हृदयदर्पण. As the views of the व्यक्तिविवेक are summarised by the अलङ्कारसर्वस्व he is earlier than about 1100 A. C, and as he quotes the बालरामायण and criticizes the वक्रोक्तिजीवित and the लोचन (p. 19, where a passage from लोचन p. 33 is quoted) he is later than 1000 A. C. It is supposed by सरस्वतीतीर्थ and other commentators of the काव्यप्रकाश that मम्मट in the 5th उल्लास combats the view of the व्यक्तिविवेक though he does not name the latter. The passage of the काव्यप्रकाश (V p. 252 beginning with ननु वाच्यादसम्बद्धं तावन्न प्रतीयते closely resembles the व्यक्तिविवेक (p. 15 and p. 111). Further in the 7th उल्लास the काव्यप्रकाश seems to follow the व्यक्तिविवेक very closely in pointing out *doshas*. If this is the case as appears very likely, then महिमभट्ट flourished between 1020 and 1060 A. C.

The commentary as published is unfortunately incomplete. The author's name is not given. But he appears to have been the same as the author of the वृत्ति in the अलङ्कारसर्वस्व. On p. 44 the commentator says that he wrote हर्षचरितवार्तिक and on p. 32 that he wrote साहित्यमीमांसा and नाटकमीमांसा, while the अलङ्कारसर्वस्व (p. 61) refers to them as the author's work. जयरथ (p. 13) ascribes a commentary on the व्यक्तिविवेक to the author of the अलङ्कारसर्वस्व (वृत्ति) 'व्यक्तिविवेकविचारे हि मयैवैतद्वितत्य निर्णीतमिति भावः'. The commentary is a very learned one, but his stand-point being different from that of the व्यक्तिविवेक (as he is a staunch follower of the ध्वन्यालोक) he frequently takes महिमभट्ट to task. On the third introductory verse (ध्वनिकारस्य वचोविवेचनं नः) he remarks 'यथालिखितपाठे तु ध्वनिकारस्येति वचःशब्दान्वितमिष्यमाणं प्राधान्याद्विवेचनशब्दान्वितं प्रतीयते। एतच्चास्य साहित्यविचारदुर्निरूपकस्य प्रमुख एव स्खलितमिति महान् प्रमादः'. The commentator pulls him up very frequently for his pride e. g. p. 41 'तदेतदस्य विश्वमगणनीयं मन्यमानस्य आत्मनः सर्वोत्कर्षशालिताख्यापनमिति'; vide p. 44 also. But the commentator is prepared to give the author his due; *vide* pp. 15 and 16 (where he calls him महामति). The commentator gives संग्रहश्लोकs of his own (on p. 3, which contains a reply to a verse of the text and p. 12 which contains a reply to a verse on p. 14 of the text). Older commentators seem to be referred to in the word केचित् (on p. 32). On p. 20 he quotes the well-known verse 'हेम्नो भारशतानि' about हर्ष and बाण and another verse about भर्तृमेण्ठ. He refers to a work called बृहती (p. 45, which he contemplated writing). He quotes अक्षपाद, दण्डी (दाण्डो अन्धः p. 47), a वार्तिक of धर्मकीर्ति (p. 34), उद्भट, वक्रोक्तिजीवित, वामन, परिमल (p. 53), सौगताः (in Sanskrit p. 41). He discusses readings of the text (pp. 33, 35, 51 about an interpolation). As he is identical with the author of the वृत्ति in the अलं. स., he flourished about 1150 A. C.

22 The सरस्वतीकण्ठाभरण of भोज. This work has been published several times (by Mr. Boroosh, at Benares in 1887 and in the KM series, the latter being incomplete). In these pages reference is made to the Benares edition. The सरस्वतीकण्ठाभरण is a voluminous work, but it is more or less a compilation. It is divided into five परिच्छेदs. The first speaks of 16 *doshas* of *pada* 16 of वाक्य and 16 of वाक्यार्थ, the 24 गुणs of शब्द and the same number in वाक्यार्थ; in the second परि० the author treats of 24 शब्दालङ्कारs; in the third he defines and illustrates 24 अर्थालङ्कारs, जाति, विभावना, हेतु, अहेतु, सूक्ष्म, उत्तर, विरोध, सम्भव, अन्योन्य, परिवृत्ति, निदर्शन, भेद, समाहित, भ्रान्ति, वितर्क, मीलित, स्मृति, भाव, प्रत्यक्ष, अनुमान, उपमान, आगम, अर्थापत्ति and अभाव; in the fourth परि० he dwells upon 24 figures of both शब्द and अर्थ viz उपमा, रूपक, साम्य, संशय, अपह्नुति, समाधि, समासोक्ति, उत्प्रेक्षा, अप्रस्तुतप्रशंसा, तुल्ययोगिता, लेश, सहोक्ति, समुच्चय, आक्षेप, अर्थान्तरन्यास, विशेषोक्ति, परिकर, दीपक, क्रम, पर्याय, अतिशयोक्ति, श्लेष, भाविक, संसृष्टि; in the fifth he treats of *rasas*, *bhāvas*, heroes and heroines and their subdivisions and characteristics, the five *sandhis* मुख, प्रतिमुख etc, of the four *vrittis* भारती etc.

The सरस्वतीकण्ठाभरण quotes profusely from Daṇḍin's Kāvyādars'a, about two hundred verses being borrowed from the latter. The सरस्वतीकण्ठाभरण quotes over 1500 examples from former poets and therefore is valuable for the chronology of Sanskrit literature. But as much earlier works like the काव्यालङ्कारसूत्र of वामन, the ध्वन्यालोक and लोचन have now become available to all, its importance is now much less than in the days of Aufrecht. It draws upon कालिदास and भवभूति at every step. Besides the above he quotes अभिधानमाला, कादम्बरी, कामशास्त्र, छलितराम, जैमिनि, तापसवत्सराज, the ध्वन्यालोक, बाण, भट्टि, भरत, भामह, भारवि, महाभारत, रत्नावली, राजशेखर, रामायण, रुद्रट, विक्रान्तशूद्रक (a drama), वेणीसंहार, शिशुपालवध. In several respects his views are peculiar. There is a certain symmetrical arrangement in everything he treats as in the sixteen *doshas* and 24 figures of शब्द, अर्थ and उभय, the six varieties of रीति, वृत्ति, मुद्रा etc. He stands almost alone in regarding उपमा, आक्षेप, समासोक्ति, अपह्नुति and several others as figures of both *s'abda* and *artha*. In this he seems to follow the Agnipurāṇa (*vide* chap. 344). He looks upon *rīti* as a शब्दालङ्कार and enumerates six *rītis* वैदर्भी, पाञ्चाली, गौडीया, आवन्तिका, लाटीया, मागधी. He raised all the six *pramāṇas* of Jaimini to figures of speech. Although, following old writers, he speaks of eight *rasas*, from the way in which he treats of them, it seems that he looked upon S'ṛiṅgāra as the only *rasa*. This accords well with what we are told by the Ekāvali (p. 98) that in the शृङ्गारप्रकाश composed by 'the king' a single *rasa* alone has been admitted (राजा तु शृङ्गारमेकमेव शृङ्गारप्रकाशे रसमुररीचकार, on which the तरल says 'भोजराजमतमाह राजा त्विति'. In the रत्नापण also (p. 221) कुमारस्वामी quotes the same view from the शृङ्गारप्रकाश 'शृङ्गार एक एव रस इति शृङ्गारप्रकाशकारः'. The मन्दारमरन्दचम्पू (9th बिन्दु p. 107) says 'अथ भोजनृपादीनां मतमत्र प्रकाश्यते । रसो वै स इति श्रुत्या रस एकः प्रकीर्तितः ॥ अतो रसः स्याच्छृङ्गार एक एवेतरे तु न । धर्मार्थकाममोक्षाख्यभेदेन स चतुर्विधः ॥'. Another very peculiar view is that he looks upon even *guṇas* and *rasa* as *alaṅkāras*. He quotes the words of दण्डी 'काव्यशोभाकरान् धर्मान्' (काव्यादर्श II. 1-2) and then remarks 'तत्र काव्यशोभाकरानित्यनेन श्लेषोपमादिवद्गुणरसभावतदाभासप्रशमादीनप्यनुगृह्णाति' (5th परि० p. 182). Some of these peculiar views have been referred to by comparatively early writers. The का. प्र. संकेत of माणिक्य० frequently refers to भोज and कण्ठाभरण (e. g. p. 300, 332, 338, 339). On p. 469 it says 'श्रीभोजेन जैमिन्युक्तषट्प्रमाणानि सम्भवश्चालङ्कारतयोक्तानि'. हेमचन्द्र (in काव्यानुशासनविवेक p. 295) says 'जातिगतिरीतिवृत्तिच्छाया...शय्यापीति वाक्ये...सम्भवप्रत्यक्षागमोपमानार्थापत्त्यभावलक्षणाश्चार्थालङ्कारा ये भोजराजेन प्रतिपादिताः' etc. जयरथ (p. 195) says that भोज treats of only संसृष्टि (and not सङ्कर).

Numerous works are ascribed to भोज. He seems to have written on धर्मशास्त्र and is quoted by the मिताक्षरा (generally as धारेश्वर) and the दायभाग. In the राजमार्तण्ड (a commentary on the योगसूत्र) we read 'शब्दानामनुशासनं विदधता पातञ्जले कुर्वता वृत्तिं राजमृगाङ्कसंज्ञकमपि व्यातन्वता वैद्यके । वाक्चेतोवपुषां मलः फणभृतां भर्त्रेव येनोद्धृतस्तस्य श्रीरणरङ्गमल्लनृपतेर्वाचो जयन्त्युज्ज्वलाः ॥' (verse 4 Intro.). His astronomical work the करण called राजमृगाङ्क was probably composed in 1042-43. A. C. as it takes for its initial date the *S'aka* Year 964. Dr. Bhandarkar (Early

History of the Deccan p. 60) came to the conclusion that भोज flourished in the first half of the 11th century. Dr. Buhler (Intro. to विक्रमाङ्कदेवचरित pp. 19–25) holds that भोज flourished somewhat later than that date. His reasons were principally two. The राजतर० (VII. 259) says 'स च भोजनरेन्द्रश्च दानोत्कर्षेण विश्रुतौ । सूरी तस्मिन्क्षणे तुल्यौ द्वावास्तां कविबान्धवौ ॥'. This passage according to Dr. Buhler refers to the period after 1062 A. C. when कलश had been crowned king of Kashmir. The second reason is that the सरस्वतीकण्ठाभरण quotes a verse from the चौरपञ्चाशिका which, according to Buhler, is the work of Bilhaṇa. Bulher laid too much emphasis on the words तस्मिन् क्षणे in the राज०. Moreover a gloss refers the word सः to अनन्त. Further the authorship of the चौरपञ्चाशिका is not beyond the pale of discussion. According to the भोजप्रबन्ध, Bhoja reigned for 55 years. Bhoja's uncle Muñja was slain by Tailapa between 994 and 997 A.C. and Muñja was succeeded by his brother सिन्धुराज or सिन्धुल also styled नवसाहसाङ्क. An inscription of जयसिंह the successor of भोज dated संवत् 1112 (1055–56 A. C.) settles this dispute about the date of भोज (*vide* E. I. vol. III pp. 46–50). It shows that भोज could not have been living beyond 1054 A. C. Bhoja had a very long reign. Another certain date is that of his grant, संवत् 1078 (1021 A. C.). *Vide* I. A. vol. VI p. 53. Therefore भोज came to the throne about 1005 A. C. and died before 1054 A.C. and the सरस्वतीकण्ठाभरण must have been composed between this period, probably towards the close of Bhoja's career i. e. between 1030–1050 A. C. The सरस्वती० contains a verse in praise of मुञ्ज 'सौजन्याम्बुनिधे...श्रीमन्मुञ्ज किमित्यहं जनमुपस्थातुं क्षमा नार्हसि ॥' (1st परि० p. 61). The Dhar प्रशस्ति speaks of अर्जुनवर्मन् (whose dates are 1211, 1213, and 1215 A. C.) as the *avatāra* of भोज (E I vol VIII. p. 96).

The commentary is called रत्नदर्पण and was composed by महामहोपाध्याय रत्नेश्वर at the instance of king रामसिंहदेव (of Tirhut). He seems to have flourished in the 14th century. The commentary on the first three परिच्छेदs only has been published. The commentary is a learned one and quotes आनन्दवर्धन, the काव्यप्रकाश, चन्द्रगोमिन्, राजशेखर, रुद्रट, लोचनकार, शृङ्गारप्रकाश. He tells us that he wrote a commentary on the काव्यप्रकाश. On the verse 'ह्या तो गोळ्ळदेव नैव मदनः साक्षादयं भूतले' (1st परि० p. 106) the commentator remarks 'ह्या तो' are Marathi words meaning 'अयं सः'

23 औचित्यविचारचर्चा and कविकण्ठाभरण of क्षेमेन्द्र. क्षेमेन्द्र, a Kashmirian, was a voluminous writer and wrote on a variety of subjects. He wrote the भारतमञ्जरी, the बृहत्कथामञ्जरी and about forty other works. The राजतर° (I. 13) refers to his नृपावलि (राजावलि) which has not been yet found. His contribution to Poetics was meagre and did not exert any appreciable influence over the Alaṅkāras'âstra. In his सुवृत्ततिलक (divided into three विन्यास) he makes very interesting remarks upon metres, gives directions as to their employment and points out in what metre certain poets excelled e. g. अभिनन्द in अनुष्टुप्, पाणिनि in उपजाति, भारवि in वंशस्थ, कालिदास in मन्दाक्रान्ता, रत्नाकर in वसन्ततिलक, भवभूति in शिखरिणी, राजशेखर in शार्दूलविक्रीडित. His औचित्यविचारचर्चा contains *kārikās* with his own *vritti* and illustrations taken from numerous authors and works (including his own). His position is that औचित्य (appropriateness) is the essence of *rasa* 'औचित्यस्य चमत्कारकारिणश्चारुचर्वणे । रसजीवितभूतस्य विचारं कुरुतेऽधुना' (कारिका 3) and defines औचित्य as 'उचितं प्राहुराचार्याः सदृशं किल यस्य यत् । उचितस्य च यो भावस्तदौचित्यं प्रचक्षते ॥' (7). Then he illustrates औचित्य in connection with पद, वाक्य, प्रबन्धार्थ, गुण (such as ओजः), अलङ्कार, रस, क्रिया, कारक, लिङ्ग, वचन, उपसर्ग, काल, देश and several other matters. His method is to give an appropriate example on each topic and also to cite an inappropriate one. In the औचित्य° he simply develops what the ध्वन्यालोक had laid down (in pp. 134-145) and which the ध्व° had summarised in the verse 'अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम् । प्रसिद्धौचित्यबन्धस्तु रसस्योपनिषत्परा ॥' (p. 145). For want of space the numerous authors and works quoted by him are not given here. He quotes परिमल, the कुन्तेश्वरदौत्य of कालिदास (not hitherto known from his works), गौडकुम्भकार, भट्टमहड्ड, भट्टतौत and his own *guru* भट्टगङ्गक. In the औचित्य° he refers to a work of his own called कविकर्णिकाकाव्यालङ्कार. Whether this is a different work from the कविकण्ठाभरण is doubtful. His कविकण्ठाभरण is divided into five *sandhis* and 55 *kārikās* the subjects of which are respectively 'तत्राकवेः कवित्वाप्तिः, शिक्षा प्राप्तगिरः कवेः । चमत्कृतिश्च शिक्षाप्तौ, गुणदोषोद्गतिस्ततः ॥ पश्चात्परिचयप्राप्तिरित्येते पञ्च सन्धयः ॥' (I. 3-4). He divides pupils into three kinds and poets into छायोपजीवी, पदकोपजीवी, पादोपजीवी, सकलोपजीवी, भुवनोपजीव्य, and gives certain directions to poets about the गुणs and *doshas* of काव्य and the study of व्याकरण, तर्क, नाट्य. His own works referred to in the two books are अवसरसार, अमृततरङ्ग (काव्य), कनकजानकी, कविकर्णिका, चतुर्वर्गसंग्रह, चित्र-

भारतनाटक, देशोपदेश, नीतिलता, पद्यकादम्बरी, बोधिसत्त्वावदानकल्पलता, मुक्तावलीकाव्य, मुनिमतमीमांसा, ललितरत्नमाला, लावण्यवती (काव्य), वात्स्यायनसूत्रसार, विनयवल्ली, शशिवंश. In the सुवृत्ततिलक he quotes a verse of कलश and in the कविकण्ठा° the ललिताभिधान महाकाव्य of his pupil भट्टोदयसिंह and quotes a verse of his pupil राजपुत्रलक्ष्मणादित्य. क्षेमेन्द्र was the son of प्रकाशेन्द्र and grandson of सिन्धु. He wrote many of his works at the instance of one रामयशस्. In the बृहत्कथामञ्जरी he tells us that he learnt साहित्य at the feet of अभिनवगुप्त 'श्रुत्वाभिनवगुप्ताख्यात् साहित्यं बोधवारिधेः।.' He was originally a शैव but was converted to the वैष्णव faith in later life by सोमाचार्य. He calls himself व्यासदास in almost all works. He wrote his समयमातृका in 25th लौकिककाल i. e. 1050 A. C. and the दशावतारचरित in 41 लौकिक when कलश was ruling. The औचित्य° and the कवि° were composed by him in the time of king अनन्त ('तस्य श्रीमदनन्तराजनृपतेः काले किलायं कृतः' औचित्य° and 'राज्ये श्रीमदनन्तराजनृपतेः काव्योदयोयं कृतः' कवि°). King Ananta ruled in Kashmir from 1028 to 1063 A. C. and crowned his son कलश in 1063. अनन्त died in 1081 A. D. at the age of 61. The words of क्षेमेन्द्र lead one to suppose that the two works were written while अनन्त was actually reigning. Therefore क्षेमेन्द्र wrote the two works before 1063 A. C. and his literary activity lay in the 2nd and 3rd quarters of the 11th century. For further information about his works *vide* Buhler's Kashmir report (pp. 45–48), JBBRAS vol. 16 (extra No. pp. 5–9) and vol. 16 pp. 167–179 (Peterson on the औचित्य°).

24 The **काव्यप्रकाश** of **मम्मट.** This far-famed work has been published several times. In the *alaṅkāra* literature the काव्यप्रकाश occupies a unique position. It sums up in itself all the activities that had been going on for centuries in the field of Poetics; while it becomes itself a fountain-head from which fresh streams of doctrines issue forth. Like the शारीरकभाष्य in Vedānta or the महाभाष्य in grammar, the काव्यप्रकाश becomes a starting point for future exegesis and expansion. The great merit of the work is that it combines fulness of treatment with conciseness. In 142 *kārikās* (often called *sūtras*) the whole field of Poetics is traversed. The work is divided into ten *ullāsas* and comprises as usual three parts, the कारिकाs, the वृत्ति and the examples all of which are taken from other works (except probably a few simple examples under उपमा, व्यतिरेक). The contents of the work are:—I, the purpose of काव्य, काव्यहेतु,

the definition of काव्य, its subdivisions into उत्तम (where the suggested sense far excels the वाच्य sense), मध्यम and अधम; II, word is वाचक, लाक्षणिक and व्यञ्जक and sense also is वाच्य, लक्ष्य and व्यङ्ग्य; some maintain a fourth sense called तात्पर्यार्थ; explanation of these terms and the subdivisions of लक्षणा and व्यञ्जना; III. how all kinds of senses may be व्यञ्जक and how the function in such cases is व्यञ्जना; IV the two varieties of ध्वनि viz. अविवक्षितवाच्य and विवक्षितान्यपरवाच्य and their subdivisions, the nature of *rasa*, of स्थायिभावs, of विभावs and व्यभिचारिभावs; various theories about *rasa*; V. the second variety of काव्य viz. गुणीभूतव्यङ्ग्य and its eight subdivisions; VI. third kind of काव्य called चित्र (or अधम) and its two varieties, शब्दचित्र and अर्थचित्र; VII. the *doshas* of पद, वाक्य, अर्थ and of *rasa* and how in some cases what is generally a *dosha* may lend charm; VIII. distinction between *guṇas* and *alaṅkāras* and the position that there are only three *guṇas* माधुर्य, ओजस् and प्रसाद; definitions of these; other *guṇas* are included under these or are really the absence of *doshas*; the combinations of certain letters is conducive to these *guṇas*; IX the figures of *śabda*, viz. वक्रोक्ति (two varieties श्लेष and काकु), अनुप्रास (छेकानु° and वृत्त्यनु°) and the three वृत्तिs (उपनागरिका, परुषा and कोमला which were designated वैदर्भी, गौडी and पाञ्चाली *rītis* by Vāmana and others), लाटानुप्रास, यमक (with its numerous varieties), श्लेष, चित्र (its varieties such as खड्गबन्ध, मुरजबन्ध etc.), पुनरुक्तवदाभास; X. 61 अलङ्कारs of sense; the *doshas* of अलङ्कारs are included under the *doshas* treated in the 7th उल्लास.

It will have been noticed how मम्मट deals with all topics of Poetics except dramaturgy. He casts his net over a wide area. He quotes over 600 verses from other authors to illustrate his teachings. For want of space it is not possible to set out in detail all the authors and works from which quotations are taken. The following are mentioned by name:- आचार्याभिनवगुप्त, कालिदास, कामशास्त्र, उद्भट, ध्वनिकार or ध्वनिकृत्, बाण, भट्टनायक, भरत, मयूर, लोल्लट, शङ्कुक, श्रीहर्ष. Among those which are not named are the following:—the works of कालिदास and भवभूति, अमरुशतक, कर्पूरमञ्जरी, कुट्टनीमत, चण्डीशतक, नवसाहसाङ्कचरित, नागानन्द, बालरामायण, भट्टि, भर्तृहरि, भल्लट, भामह, भास, माघ, रत्नावली, राघवानन्द, विज्जका, विद्धशालभञ्जिका, वेणीसंहार, हयग्रीववध, हरविजय. Though much of मम्मट's treatment is based upon the works of his predecessors, such as the ध्वन्यालोक, उद्भट, भामह, रुद्रट, वामन, अभिनवगुप्त, yet he is a man of independent views and his respect for those ancient authorities does not preclude him from criticizing them, when occasion demands. For example, he strongly criticizes (in 9th उल्लास) भट्टोद्भट for the latter's view about श्लेष. He finds fault (towards the end of the 7th उल्लास) with the remarks of the ध्वन्यालोक on the verse सत्यं मनोरमा रामाः सत्यं रम्या विभूतयः । किं तु मत्ताङ्गनापाङ्गभङ्गलोलं हि जीवितम् ॥ (ध्व० p. 180 says that the first half begins with the विभावs of शृङ्गार and the latter half culminates in शान्त and yet there is no विरोध, as this mode of treatment is adopted for inducing the instructed to be ready to receive instruction and for lending charm to the verse). Though मम्मट borrows several verses from रुद्रट, he differs from the latter on several occasions. For example, मम्मट's remarks on समुच्चय (धुनोति चासिं तनुते च कीर्तिमित्यादेः, कृपाणपाणिश्च भवान्रणक्षितौ । ससाधुवादाश्च सुराः सुरालये इत्यादेश्च दर्शनात्, 'व्यधिकरणे' इति, 'एकस्मिन् देशे' इति च न वाच्यम्) are directed to रुद्रट's words 'व्यधिकरणे वा यस्मिन्गुणक्रिये' &c. (VII. 27); similarly his words on कारणमाला ('हेतुमता सह हेतोरभिधानमभेदतो हेतुः' इति हेत्वलङ्कारो न लक्षितः...'अविरलकमलविकासः...काकः' इत्यत्र काव्यरूपतां कोमलानुप्रासमहिम्नैव समाम्नासिषुर्न पुनर्हेत्वलङ्कारकल्पनया) refer to रुद्रट's definition of हेतु and his example thereof (VII. 82–83). So also the *dictum* under अनुमान 'साध्यसाधनयोः पौर्वापर्यविकल्पे न किञ्चिद्वैचित्र्यमिति न तथा दर्शितम्' has in view रुद्रट VII. 56. He criticizes (in the 8th उल्लास) वामन's distinction between *guṇas* and *alaṅkāras* (काव्यशोभायाः कर्तारो धर्मा गुणाः । तदतिशयहेतवस्त्वलङ्काराः । काव्या॰ सू॰ III. I. 1–2). Similarly he finds fault with वामन's explanation of ओजः as प्रौढि 'पदार्थे वाक्यरचनं वाक्यार्थे च पदाभिधा । प्रौढिर्व्याससमासौ च साभिप्रायत्वमस्य च ॥ इति या प्रौढिरोज इत्युक्तं तद्वैचित्र्यमात्रं न गुणः, तदभावेऽपि काव्यव्यवहारप्रवृत्तेः' (VIII उल्लास). वामन says 'अर्थस्य प्रौढिरोजः' (काव्या॰ सू॰ III. 2. 2) and quotes the verse in the वृत्ति. Though he quotes three verses from भामह (I. 13–15) in the sixth उल्लास and the famous verse of भामह (II. 85 सैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते ।...कोऽलङ्कारोऽनया विना ॥) in the 10th उल्लास (under विशेष), yet he appears to find fault with भामह (श्रव्यं नातिसमस्तार्थं काव्यं मधुरमिष्यते II. 3) when he says (8th उल्लास) 'आह्लादकत्वं माधुर्यं शृङ्गारे द्रुतिकारणम् । श्रव्यत्वं पुनरोजःप्रसादयोरपि'. मम्मट does not scruple to find fault with the greatest of poets, e. g. he says that in मृदुपवनविभिन्नो (विक्रमो॰ 4. 22) there is the fault अमङ्गलाश्लील, in दिवाकराद्रक्षति (कुमार॰ I. 12) there is अनुचितार्थता, in अतिथिं नाम (रघु 17. 1) there is भग्नप्रक्रम, in गाहन्तां महिषा (शाकुन्तल II. 6) there is also भग्नप्रक्रम, in वपुर्विरूपाक्षमलक्ष्यजन्मता (कुमार॰ V. 72) there is अविमृष्टविधेयांशदोष.

Several later commentators affirm that the *kārikās* are the work of भरत and that मम्मट only commented on them (i. e. he is only a वृत्तिकार). The साहित्यकौमुदी of विद्याभूषण says 'सूत्राणां भरतमुनीशवर्णितानां वृत्तीनां मितवपुषां कृतौ ममास्याम्।' and at the end we have 'मम्मटाद्युक्तिमाश्रित्य मितां साहित्यकौमुदीम्। वृत्तिं भरतसूत्राणां श्रीविद्याभूषणो व्यधात्॥'. Similarly महेश्वर (Jivanand's edition p. 3) says that भरत is the author of the कारिकाs in the काव्यप्रकाश. *Vide* p. II above. जयराम in his तिलक first puts forward the view that भरत is the author of the कारिकाs and then comes to the conclusion that the author of the कारिकाs and the वृत्ति is the same. The main grounds on which this theory is based are three; (I) some of the कारिकाs are identical with verses of the नाट्यशास्त्र e. g. the कारिकाs 'शृङ्गारहास्य...स्मृताः' 'रतिर्हासश्च', 'निर्वेदग्लानि...नामतः' (in the 4th उल्लास) are नाट्यशास्त्र VI. 15, 17–21; (II) the वृत्ति on the first कारिका is 'ग्रन्थारम्भे विघ्नविघाताय समुचितेष्टदेवतां ग्रन्थकृत्परामृशति'. This use of the third person shows that the कारिकाकार is a different person from the author of the वृत्ति. (III) There is a difference of opinion between the कारिका 'समस्तवस्तुविषयं श्रौता आरोपिता यदा' (10th उल्लास) and the वृत्ति thereon 'बहुवचनमविवक्षितम्'. If the कारिकाs had been the work of the वृत्तिकार, it is argued, the कारिकाकार would have said 'श्रौतावारोपितौ यदि'. All these arguments will be found on examination to be extremely weak. Only a few out of the 142 कारिकाs are found in the नाट्यशास्त्र. मम्मट probably incorporated the कारिकाs on *rasas* etc. because he could not convey the ideas more concisely and because by his time भरत's work had attained the premier place in matters of *rasa*. It will be found that there are other *kārikas* which are adapted almost *verbatim* from other works e. g. the कारिका 'कर्णावतंसादिपदे कर्णादिध्वनिनिर्मितिः। संनिधानादिबोधार्थम्' (VII उल्लास p. 400 Va.) is an adaptation of वामन's *sūtra* 'कर्णावतंसश्रवणकुण्डलशिरःशेखरेषु कर्णादिनिर्देशः, संनिधेः' (II. 2. 14); कारिकाs 'ये रसस्याङ्गिनो धर्माः' etc. and 'उपकुर्वन्ति तं सन्तं येऽङ्गद्वारेण जातुचित्' (8th उल्लास) closely follow ध्वनिकारिका (II. 7) 'तमर्थमवलम्बन्ते येऽङ्गिनं ते गुणाः स्मृताः। अङ्गाश्रितास्त्वलङ्कारा मन्तव्याः कटकादिवत्॥'. As regards the use of the third person परामृशति, the truth lies exactly the other way. Ancient writers regarded it as too dogmatic to express their opinions in the first person. Vide notes to the साहित्यदर्पण on आचष्टे (p. 1), where मेधातिथि and कुल्लूक are quoted. There is really no divergence between the कारिका 'समस्त...यदा' and the वृत्ति. The point of the वृत्ति has been missed altogether. In the *kārikā* the plural is employed to lay down a general proposition. In a समस्तवस्तुविषयरूपक, there will generally be *many* आरोप्यमाणs; and hence the plural आरोपिताः has been used. The वृत्ति also begins the explanation in the same way 'आरोप्यविषया इवारोप्यमाणा यदा *&c*'. In the words बहु...क्षितम् the वृत्ति calls attention to a special case, which may perhaps be overlooked. Even if the आरोप्यमाणs be two, there may be समस्तवस्तुविषयरूपक. This case is not clearly referred to by the *kārikā* (which uses the plural) and is therefore brought out in the वृत्ति.

There are positive grounds for asserting that the कारिकाs and वृत्ति are both the work of मम्मट. (I) मम्मट nowhere conveys in an unmistakable manner that he is commenting on another's work. There is no separate मङ्गल in the वृत्ति. If the वृत्ति had been composed by one person and the कारिकाs by another, naturally there should have been a separate मङ्गल in the वृत्ति. (II) Upon the कारिकाs 'कारणान्यथ कार्याणि' *&c.* (in the 4th उल्लास) the वृत्ति says 'तदुक्तं भरतेन विभावानुभाव°'. If भरत had been the author of the कारिकाs in the काव्यप्रकाश, the वृत्तिकार would more naturally have said 'तदुक्तमनेनैवान्यत्र' or 'तदुक्तं ग्रन्थकृतान्यत्र etc.' (III) We have the कारिका 'साङ्गमेतन्निरङ्गं तु शुद्धं माला तु पूर्ववत्'. Here the कारिका refers to मालारूपक and adds that it is similar to the former (i. e. मालोपमा). But मालोपमा has been spoken of only in the वृत्ति. Therefore this clearly indicates that the कारिकाs and the वृत्ति are the compositions of the same hand. IV None of the early commentators such as माणिक्यचन्द्र, जयन्त, सरस्वतीतीर्थ, सोमेश्वर makes any distinction between the author of the कारिकाs and of the वृत्ति. On the other hand, there are both early and later writers who distinctly ascribe the कारिकाs and वृत्ति to the same author. हेमचन्द्र says (in com. on काव्यानुशासन p. 4) 'एवमानन्दयशश्चतुर्वर्गोपायव्युत्पत्तीनां काव्यप्रयोजनतामसाधारणीं प्रतिपाद्य यत्कैश्चित् श्रीहर्षादेर्धावकादीनामिव धनं...नर्थनिवारणं प्रयोजनत्वमुपन्यस्तम्'. It will be noticed that this passage ascribes the कारिका 'काव्यं यशसे etc' and the वृत्ति thereon to the same person. Similarly हेमचन्द्र (com. on काव्यानुशासन p. 109) says 'यथाह मम्मटः अगूढमपरस्याङ्गं etc (which is उल्लास V. 1-2). Here हेमचन्द्र distinctly ascribes the कारिकाs to मम्मट. जयरथ applies the term काव्यप्रकाशकृत् without distinction to the author of the कारिकाs and of the वृत्ति (vide pp. 102, 107, 150, 199). The प्रतापरुद्रीय speaks of the कारिकाs as काव्यप्रकाश (vide pp. 6, 90, 225, 336). The चित्रमीमांसा (p. 80) ascribes a कारिका (definition of उत्प्रेक्षा) and an example thereon to काव्यप्रकाशिकाकार. The रसगङ्गाधर (p. 30) ascribes the कारिकाs to मम्मटभट्ट. Therefore मम्मट must be held to be the author of the *kārikās* also.

We find at the end of the काव्यप्रकाश a verse which has been interpreted in two ways even by the earliest commentators 'इत्येष मार्गो विदुषां विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् । न तद्विचित्रं यदमुत्र सम्यग्विनिर्मिता सङ्घटनैव हेतुः ॥'. The earliest known commentator माणिक्यचन्द्र remarks 'अथ चायं ग्रन्थोऽन्येनारब्धोऽपरेण च समर्थित इति द्विखण्डोऽपि सङ्घटनावशादखण्डायते'. The काव्यप्रकाशसङ्केत (Peterson's 2nd report p. 13 'एतेन महामतीनां प्रसरणहेतुरेष ग्रन्थो ग्रन्थकृतानेन कथमप्यसमाप्तत्वादपरेण च पूरितावशेषत्वात् द्विखण्डोऽपि etc.' The काव्यप्रकाशनिदर्शन of राजानकानन्द (written in 1665 A. C.) tells us that मम्मट composed the work up to परिकर and the rest was completed by अलक 'यदुक्तं—कृतः श्रीमम्मटाचार्यवर्यैः परिकरावधिः । प्रबन्धः पूरितः शेषो विधायालकसूरिणा ॥ अन्येनाप्युक्तम्-काव्यप्रकाशदशकोऽपि निबन्धकृद्भ्यां द्वाभ्यां कृतोऽपि कृतिनां रसतत्त्वलाभः । etc' (*vide* JBBRAS vol. 16 extra No. p. 23). The colophons at the end of the first and 10th chap. of the काव्यप्रकाशसङ्केत are 'इति श्रीमद्राजानकालकमम्मटरुचककविरचिते निजग्रन्थकाव्यप्रकाशसङ्केते प्रथम उल्लासः' and 'कृती राजानकमम्मटालकरुचकानाम्' (vide Peterson's 2nd report p. 14). A ms. of the काव्यप्रकाश dated संवत् 1215 (i. e. 1158 A. C.) described by Prof. S. R. Bhandarkar (report on tour for 1904–6 p. 79) has the colophon 'कृती राजानकमम्मटालकयोः' This joint authorship of the काव्यप्रकाश is referred to by अर्जुनवर्मदेव in his commentary on the अमरुशतक. He says (on verse भवतु विदितं p. 29 'यथोदाहृतं दोषनिर्णये मम्मटालकाभ्यां-प्रसादे वर्तस्व etc.' (vide काव्यप्र. p. 438 Vā.). In another place (on the verse लीलातामरसाहतो p. 55) he remarks 'अत्र केचिद्गुरुपदेन जुगुप्साश्लीलमिति दोषमाचक्षते...तदा वाग्देवतादेश इति व्यवसितव्य एवासौ । किं तु हृदिकमनीयवस्तुप्रस्तावे काव्यप्रकाशकारौ प्रायेण दोषदृष्टी etc.' For the verse लीलाताम॰ vide काव्यप्रकाश (p. 278 Vā.). अर्जुनवर्मदेव was 13th in succession from भोज of धारा and his inscriptions range from 1211 to 1216 A. C. Therefore in about a hundred years मम्मट came to be regarded as an *avatāra* of सरस्वती. It further follows from the words of अर्जुन॰ that अलक had a hand not only in the 10th but also in the 7th उल्लास. It is probable that having known by tradition that अलक was associated with the काव्यप्रकाश, अर्जुन॰ ascribes to him the authorship of the whole work. Most mss. read the name as अलक, but Dr. Stein says 'In order to complete the case for अल्लट as the name of the continuator of the Kāvyaprakās'a, it suffices for me to point out that this form of the name is the only one known to the tradition of the Kashmirian *pandits*, to whom the double authorship of the Kāvyaprakās'a is otherwise perfectly familiar (*vide* cat. of Jammu mss. p. XXIII). Col. Jacob therefore thinks that अल्लट is the correct form and not अलक (JRAS p. 282). I would attach more importance to ancient mss. than to the traditions of modern *pandits* (one of the ms. which gives the name as अलक is so old as 1158 A. C.). अलक would be as good a Kashmirian name as अल्लट. We have such well-known names as कुन्तक, शङ्कुक, रुय्यक, मङ्खक that end in क, to match with रुद्रट, मम्मट, कल्लट, भल्लट etc. Vide my note in I. A. for 1911 p. 208 on the subject.

Whether the अलकदत्त (styled सान्धिविग्रहिक by जोनराज) who imparted instruction in Poetics to कल्याण (probably कल्हण, the author of the राजतर०), as said in the श्रीकण्ठचरित of मङ्ख (25. 78–80) is identical with this अलक, it is difficult to say.

About the personal history of मम्मट we know practically nothing. भीमसेन in his सुधासागर (Peterson's first report p. 94) says that he was the elder brother of both कैयट (author of महाभाष्यप्रदीप) and उव्वट (author of भाष्य on ऋक्प्रातिशाख्य), that he was the son of जैयट and though born in Kashmir, studied at Benares and taught his brothers. But this account furnished by an author who wrote six centuries after मम्मट (1723 A. C.) seems to be more or less fanciful and based probably on the similarity of sounds in the three names. We know from उव्वट's भाष्य on the ऋक्प्रातिशाख्य that he was a son of वज्रट (and not of जैयट) and a native of आनन्दपुर, उव्वट wrote his वाजसनेयसंहिताभाष्य while भोज was reigning (भोजे राज्यं प्रशासति). There is therefore nothing improbable in मम्मट being a brother of उव्वट, but he cannot then be the brother of कैयट, whose father was जैयट. The Kashmirian *pandits* says that मम्मट was the maternal uncle of श्रीहर्ष, the author of the नैषधीय (Bulher's K. report p. 68). मम्मट was a man of great erudition and vast reading. He seems to have been a profound student of grammar also. He quotes th महाभाष्य and the वाक्यपदीय, places the divisions of उपमा on a grammatical basis, takes क्रिया in the sense of हेतु

(in the definition of विभावना), follows the views of grammarians about the सङ्केत of words (जात्यादिः), speaks of the grammarians as learned men *par excellence*. He wrote another work called शब्दव्यापारविचार (published by the Nirṇaya-sâgar Press). In that work he discusses in greater detail the subject of his 2nd उल्लास (viz. अभिधा and लक्षणा). He was styled राजानक, which is a title borne by Kashmirian Brâhmaṇas even now. It means 'almost a king'. *Vide* राजतर॰ (VI. 261) 'राज्ञी कुलक्रमात्येन सार्धं मन्त्रिसमान्तरे । तमानुजान निद्रोहं स्वयं राजानकाख्यया ॥'. मम्मट became the most popular writer on Poetics throughout India, as the large number of commentaries (about 70 yet discovered) testifies.

मम्मट quotes अभिनवगुप्त (who was still living in 1015 A. C.) and नवसाहसाङ्कचरित (composed about 1010 A. C.). He also refers to the liberality of भोज to learned men (यद्विद्वद्भवनेषु भोजनृपतेस्तत्त्यागलीलायितं on उदात्त). Even if this verse was composed during भोज's life-time, it must have been composed towards the latter part of his life, as it would take some years before his fame spread abroad. It was shown above that भोज could not have ruled beyond 1055 A. C. So the काव्यप्रकाश is not most probably earlier than 1050 A. C. The काव्यप्रकाश was commented upon by माणिक्यचन्द्र in his सङ्केत in संवत् 1216 (*i. e.* 1159–1160) and a ms. of the work is dated संवत् 1215 (*i. e.* 1158–59). It has been established above that the अलङ्कारसर्वस्व refers to the काव्यप्रकाश. Therefore the काव्यप्रकाश was composed at all events before 1150 A. C. So the date of the काव्यप्रकाश lies between 1050 and 1150 A. C. and is most probably about 1100 A. C.

Among the numerous commentaries, those of माणिक्यचन्द्र, सोमेश्वर, सरस्वतीतीर्थ and जयन्त deserve special mention as being amongst the earliest ones. The com. (called प्रदीप) of गोविन्दठक्कुर is a very learned one. He flourished probably in the 15th century.

25 The अलङ्कारसर्वस्व of रुय्यक. This is a standard work on figures of speech. The author is a staunch advocate of the *dhvani* school and briefly summarises the views of Bhâmaha, Udbhaṭa, Rudraṭa, Vâmana, the वक्रोक्तिजीवित, व्यक्तिविवेक, and ध्वनिकार on the essence of Poetry. He then deals with पुनरुक्तवदाभास, छेकानुप्रास, वृत्त्यनुप्रास, यमक, लाटानुप्रास, चित्र and 75 figures of अर्थ beginning with उपमा. He defines more figures

than मम्मट and his treatment is generally more elaborate than that of the latter. He adds a few figures such as परिणाम, रसवत्, प्रेयः, ऊर्जस्वि, समाहित, भावोदय, भावसन्धि and भावशबल to those defined by मम्मट and gives two altogether new figures, viz. विकल्प (p. 159 as he himself says पूर्वैरकृतविवेकोऽत्र दर्शित इत्यवगन्तव्यम्') and विचित्र (p. 133–134, about which जयरथ says 'एतद्धि ग्रन्थकृतैवाभिनवत्वेनोक्तम्). My notes to the साहित्यदर्पण will show how विश्वनाथ was indebted to the अलङ्कारसर्वस्व and received inspiration from it. The same may be said of the एकावली, कुवलयानन्द and other works. The work is divided into three parts. First come the *sūtras* (in prose) defining the figures, then the *vṛitti* and the examples, all of which are cited from previous works. Among the authors and works quoted or referred to the following deserve attention:—अलङ्कारमञ्जरी (p. 15), उद्भट, बिल्हण's विक्रमाङ्कदेवचरित (p. 118, two verses I. 11–12), भामह (183), वामन (p. 128), श्रीकण्ठस्तव (p. 19 four verses quoted), श्रीकण्ठचरित of मङ्ख, हरिश्चन्द्रचरित (p. 102). He frequently cites the views of उद्भट (p. 123, 125, 126, 174, 183, 204) and जयरथ (p. 124) tells us that the author of the सर्वस्व generally follows the views of राजानकतिलक who wrote a work called उद्भटविवेक or विचार (pp. 115, 205). In one place (p. 110) he differs from the ध्वन्यालोक (p. 111) in not regarding the verse 'स वक्तुमखिलान्शक्तो हयग्रीवाश्रितान्गुणान् । योऽम्बुकुम्भैः परिच्छेदं कर्तुं शक्तो महोदधेः ॥' as an example of आक्षेपध्वनि. He finds fault with the लोचन (44) for citing 'किं वृत्तान्तैः परगृहगतैः' &c. as an example of व्याजस्तुति (p. 113). The अलं. स. quotes the काव्यप्रकाश in several places and also criticizes the latter. For example, the सर्वस्व (p. 107) cites the verse 'राजन्राजसुता न पाठयति मां देव्योऽपि तूष्णीं स्थिताः...चित्रस्थानवलोक्य शून्यवलभावेकैकमाभाषते' as an example of पर्यायोक्त and remarks 'अन्ये तु प्रस्थानोद्यतं त्वां बुद्ध्वा त्वदरयः पलाय्य गता इति कारणरूपस्यार्थस्य प्रस्तुतत्वात्कार्यरूपोऽर्थोऽप्रस्तुत एव राजशुकवृत्तान्तस्याप्रस्तुतत्वात्प्रस्तुतार्थं प्रति स्वात्मानं समर्पयतीति अप्रस्तुतप्रशंसैवात्र न्याय्येति वर्णयन्ति'. The काव्यप्रकाश cites the verse as an instance of अप्रस्तुतप्रशंसा and makes the same remarks as in 'अन्ये तु etc'. The सर्वस्व (p. 102) quotes the verse 'अलङ्कारोऽथ वस्त्वेव शब्दाद्यत्रावभासते । प्रधानत्वेन स ज्ञेयः शब्दशक्त्युद्भवो द्विधा ॥' as a न्याय. This is a कारिका of the काव्यप्र. (4th उल्लास). On p. 183 the सर्वस्व says "अत एव 'प्रत्यक्षा इव (इव in समुद्रबन्ध) यद्भावाः क्रियन्ते भूतभाविनः । तद्भाविकम्' इत्येवमन्यैर्भाविकलक्षणमकारि"; this is the definition of भाविक in the काव्यप्र°. On p. 199 the सर्वस्व says 'शब्दालङ्कारसङ्करस्तु कैश्चिदुदाहृतो यथा—राजति तटीयमभिहत...सारा वनदा ॥ अत्र यमकानुलोमप्रतिलोमयोः शब्दालङ्कारयोः परस्परापेक्षत्वेनाङ्गाङ्गिसङ्कर इति । एतत्तु न सम्यगा-

वर्तेरन् । शब्दालङ्कारयोः शब्दवदुपकार्योपकारकत्वाभावेनाङ्गाङ्गिभावाभावात् । शब्दालङ्कारसंसृष्टिरेवात्र श्रेयसी'. The काव्यप्र. cites the verse राजति तटी &c. as an example of शब्दालङ्कारसङ्कर (with the words 'अत्र यमकमनुलोमप्रतिलोमश्च चित्रभेदः पादद्वयगते परस्परापेक्षे'). On p. 204 the सर्वस्व remarks 'अत एव व्यवस्थितत्वमन्यानुमानितमप्रयोजनकम्'; this clearly refers to the words of the कारिका 'स्फुटमेकत्र विषये शब्दार्थालङ्कृतिद्वयम् । व्यवस्थितं च' (काव्यप्र. X.) On p. 205 the सर्वस्व asserts that आश्रयाश्रयिभाव is the determining principle as to whether a particular अलङ्कार is शब्दालङ्कार or अर्थालङ्कार (लोकवदाश्रयाश्रयिभावश्च तत्तदलङ्कारनिबन्धनम् । अन्वयव्यतिरेकौ तु तत्कार्यत्वे प्रयोजकौ) and not अन्वयव्यतिरेकौ; while मम्मट takes the opposite view; similarly on p. 3 the सर्वस्व quotes 'स्वसिद्धये पराक्षेपः etc.' which occurs in the काव्यप्र. (II). It may be conceded that the quotation by रुय्यक of कारिकाs that occur in the काव्यप्रकाश is not conclusive as to the priority of the काव्यप्र. over रुय्यक; for some of the कारिकाs in the काव्यप्र. are borrowed from others. Still there are other passages from the वृत्ति in the काव्यप्र. quoted above, which are conclusive on this point. Vide also विमर्शिनी (pp 150, 163). It is further to be noted that the definitions of several अलङ्कारs are the same in both काव्यप्र. and अलं. स. e. g. चित्र, काव्यलिङ्ग, व्याजोक्ति, उत्तर, मीलित, समाधि and that about 56 illustrations are the same in the 10th उल्लास of मम्मट and in the अल. स.

About the authorship of the वृत्ति in the अलङ्कारसर्वस्व a very perplexing question arises. In the K M edition the first verse reads 'निजालङ्कारसूत्राणां वृत्त्या तात्पर्यमुच्यते ॥'. जयरथ who flourished within 75 years of रुय्यक commented upon the words निजालङ्कार &c.; so according to him रुय्यक is the author of the वृत्ति also. Later writers also regard रुचक (or रुय्यक) as the author of the वृत्ति. For example, the रत्नापण says 'तदुक्तं रुचकेन एषार्थाश्रयापि धर्मविषये श्लिष्टशब्दहेतुका क्वचिद्दृश्यते' (p. 393; this occurs on p. 58 of सर्वस्व); 'न चेदं विषमाख्यभेदेऽन्तर्भवति । इह हि स्वनिवेशो वैपरीत्यं गमयति विषमे तु व्यत्यय इति भेदस्य रुचकेनोक्तत्वात्' (p. 425; this is सर्वस्व p. 133); 'काव्यग्रहणं तर्कवैलक्षण्यार्थम् । तेन व्याप्तिपक्षधर्मतादयो न क्रियन्ते इति रुचकः' (p. 448; this is on p. 144 of सर्वस्व); चित्रमीमांसा (p. 72) 'ये तु वक्रिमवस्तुनिगूहनं व्याजोक्ति...तेषामिहापि व्याजोक्तिरेव नालङ्कृतिरिति रुचकादयः' (vide अल. स. p. 174). But a ms. described in Burnell's 'Tanjore cat. (p. 54) reads the first verse as गुर्वलङ्कारसूत्राणां वृत्त्या etc. The Trivandrum edition of the सर्वस्व with the commentary of समुद्रबन्ध reads the first verse similarly and adds at the end of the work the verse 'इति मङ्खुको वितेने काश्मीरक्षितिपसान्धिविग्रहिकः । सुकविमुखालङ्कारं तदिदमलङ्कारसर्वस्वम् ॥'. The com. of समुद्रबन्ध ends with the words 'मङ्खुकनिबन्धविवृतौ विहितायामिह समुद्रबन्धेन' and in several other places (p. 2 कदाचिन्मङ्खुकोपज्ञं and p. 4 'व्यक्तिविवेककाराभिमतस्यानुमानपक्षः...मङ्खुकस्य पूर्वपक्षत्वेनाप्यनभिमत इत्याहुः') ascribes the *vritti* to मङ्खुक. मङ्खुक is an incorrect form of मङ्खक. We know from the श्रीकण्ठचरित (25. 26–30) of मङ्ख that रुय्यक was the teacher of मङ्ख or मङ्खक (III. 63 and 72 for the form मङ्खक and I. 56 for मङ्ख) and the राजतरङ्गिणी says that मङ्खक was made minister for peace and war by king जयसिंह of काश्मीर 'सान्धिविग्रहिको मङ्खकाख्योऽलङ्कारसोदरः । स मठस्यामवग्रहः श्रीकण्ठस्य प्रतिष्ठया ॥' (VIII. 3354). *Vide* श्रीकण्ठचरित III. 66 also. Therefore it appears that a tradition arose in southern India that मङ्खक had a hand in the अलङ्कारसर्वस्व. For several reasons this tradition must be discarded. Except समुद्रबन्ध, hardly any writer ascribes the वृत्ति to मङ्खक.* On the contrary even such south Indian writers as कुमारस्वामी (vide रत्नापण pp. 393, 396, 425, 448) and जगन्नाथ (pp. 251, 342–43, 352, 482) ascribe both the *sūtras* and the *vritti* to the same author. Besides जयरथ, who was himself a very learned Kashmirian and flourished in the first quarter of the 13th century, distinctly ascribes the *vritti* to the author of the *sūtras*. समुद्रबन्ध wrote about 1300 A. C. and is much later than जयरथ. It is probable that मङ्खक, who was a pupil of रुय्यक, took great pains to spread the fame of his master's work and in editing it afresh made some additions. It is probably in this way that a few verses from the श्रीकण्ठचरित of मङ्ख (II. 49 on p. 21, VI. 70 on p. 87 and V. 23, VI. 16 and X. 10 on p. 90) got into the अलं. सू. (i. e. the master appears to quote from his pupil's work). That the वृत्ति came to be ascribed to मङ्खक is probably due to the fact that quotations from the श्रीकण्ठचरित occur in it. That unauthorised additions and alterations were made in the *vritti* is attested by जयरथ who frequently complains about the corruptions that crept into the text (vide pp. 50, 67, 107, 124, 126).

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* But the following passage from the चित्रमीमांसा (p. 10) is noteworthy 'किं तु शेषस्यालङ्कारान्तरविविक्तविषयाभावेन निरवकाशतया गतत्वेन...शेष एव नोपमेति मङ्खकादिभिरभ्युपेयते'. Vide p. 97 of सर्वस्व for this view.

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According to the colophon of a ms. of the सहृदयलीला, रुचक is another name of रुय्यक, who was the son of राजानकतिलक (*vide* Pischel's Intro. to शृङ्गारतिलक pp. 28–29). जयरथ is positive (p. 102) that the काव्यप्रकाशसङ्केत (ascribed to रुचक) was the work of the author of the अलङ्कारसर्वस्व. This statement coming from a Kashmirian writer who flourished within a century of the सर्वस्व is very valuable and must be accepted. The काव्यप्रकाशसङ्केत itself says that the author learnt Poetics under तिलक (2nd intro. verse). Later writers frequently use the form रुचक (vide रत्नापण pp. 393, 396). Instead of the name अलङ्कारसर्वस्व, many writers use the shorter form सर्वस्व (रत्नापण pp. 424, 449, 452, रसगङ्गाधर pp. 220, 227, 355, चित्रमीमांसा p. 98). The *sûtras* as well as the *vritti* are often referred to as अलङ्कारसर्वस्व or सर्वस्व; *vide* एकावलीतरल (pp. 136, 186, 237), प्रतापरुद्र° p. 291, रत्नापण (pp. 341, 452).

Besides the अलङ्कारसर्वस्व, रुय्यक wrote the following works:— 1, अलङ्कारानुसारिणी, 2, काव्यप्रकाशसङ्केत (Peterson's 2nd report p. 13 and p. 102 of विमर्शिनी); 3, नाटकमीमांसा; 4, व्यक्तिविवेकविचार; 5, श्रीकण्ठस्तव (vide अलं. स. p. 19 'उदाहृतं मदीये श्रीकण्ठस्तवे'); 6, सहृदयलीला; 7, साहित्यमीमांसा; 8, हर्षचरितवार्तिक. About the last two the अलं. स. says (p. 61) 'एषा च समस्तोपमाप्रतिपादकविषयेपि हर्षचरितवार्तिके साहित्यमीमांसायां च तेषु तेषु प्रदेशेषूदाहृता। इह तु ग्रन्थविस्तरभयान्न प्रपञ्चिता'. जयरथ (p. 13) distinctly ascribes the com. on the व्यक्तिविवेक to रुय्यक 'वाच्यस्य प्रतीयमानेन तादात्म्यतदुत्पत्त्यभावादि नेह प्रतन्यत इति व्यक्तिविवेकविचारे हि मयैवैतद्वितत्य निर्णीतमिति भावः'. The com. on the व्यक्तिविवेक (Trivandrum ed. p. 44) claims the हर्षचरितवार्तिक as a work of the author 'एतदस्माभिर्हर्षचरितवार्तिके विस्तरेण प्रतिपादितं'. Vide p. 50 also. In the same work (p. 33) the नाटकमीमांसा and साहित्यमीमांसा are said to be the author's works. जयरथ says in several places (pp. 36, 57, 58, 60) that रुय्यक wrote a work called अलङ्कारानुसारिणी. Aufrecht (C. C. p. 32 b) says that this work is a commentary on the सोमपालविलास of जल्हण, relying upon the remarks of रत्नकण्ठ (1681 A. C.) on स्तुतिकुसुमाञ्जलि (VIII. 10 'तथाहि कविवरजल्हणकृते सोमपालविलासे...अस्मार्यैः श्रीराजानकरुय्यकविरचितायामलङ्कारानुसारिण्यां etc.'). But the remarks of जयरथ show that the अलङ्कारानुसारिणी was an independant work on अलङ्कार, containing a dissertation on the 48 varieties of प्रतीयमानोत्प्रेक्षा, on मालारूपक etc. A mere commentary on another work is hardly likely to contain such dissertations. The व्यक्तिविवेकविचार (p. 45) shows that the author contemplated writing a work called बृहती. This last, if actually completed, would be his tenth work. The सहृदयलीला (published in K M series) is a brief work divided into four उल्लेखs called गुण, अलङ्कार, जीवित and परिकर. The first उल्लेख describes the ten *gunas* रूप, वर्ण, प्रभा etc. of charming ladies; the 2nd speaks of the various kinds of ornaments (of gold, pearl, stones) etc, unguents, flowers worn by women; the third speaks of youth, that is the very essence of charm; and the last briefly refers to the paraphernalia that sets off beauty to advantage.

The date of रुय्यक can be easily determined. He quotes from the विक्रमाङ्कदेवचरित (composed about 1085 according to Buhler) and criticizes the व्यक्तिविवेक and the काव्यप्रकाश. Therefore the सर्वस्व is later than 1100 A. C. He was teacher of मङ्खक, who was the सान्धिविग्रहिक of जयसिंह of Kashmir (1128-1149 A. C). मङ्ख's श्रीकण्ठचरित was composed according to Buhler (K. report p. 50) between 1135-1145 A. C. Therefore, if the quotations from the श्रीकण्ठचरित were originally part of the वृत्ति, the सर्वस्व was composed about 1150 A. C. Besides, the सर्वस्व cites (p. 93) the verse असमाप्तजिगीषस्य, which occurs in the राजतर० (IV. 441). If that verse is कल्हण's own (as is probable) and not a mere quotation, then the सर्वस्व was composed after 1150 A. C. The काव्यप्रकाशसङ्केत of माणिक्यचन्द्र (composed in 1159-60) refers to the अलं. स. several times (pp. 321, 355 Mysore ed.). Therefore the अलं. स. was composed sometime between 1135-1155 A. C. *Vide* ZDMG 62 p. 289.

A few words must be said about the commentators. जयरथ's commentary, designated विमर्शिनी, is a learned one and and is very frequently quoted and criticized by जगन्नाथ (pp. 325, 337, 352, 380, 387, 414, 418). Among the authors and works quoted by him are अनङ्गलेखा, अलङ्कारभाष्यकार, अलङ्कारवार्तिक (p. 71), अलङ्कारसार (pp. 88, 97, 171), अलङ्कारानुसारिणी, उद्भटविवेक or-विचार (115, 205), काव्यप्रकाश (pp. 3, 10, 26, 55, 142, 150), काव्यप्रकाशसङ्केत (p. 102), तिलक, पृथ्वीराजविजय (p. 64), मलभिक्षा (p. 47), भोजदेव (pp. 121, 195), मम्मट (63, 102, 77), राजतर० (p. 124), रुद्रट, लोचनकार (p. 113), वक्रोक्तिजीवितकार (p. 150). He frequently discusses readings (pp. 21, 37, 49, 126, 172 etc.). He criticizes रुय्यक also (pp. 70, 109). He refers to previous commentators of the सर्वस्व as अन्ये: (pp. 4, 5). He wrote another work called तन्त्रालोकविवेक at the end of which he gives his pedigree at great length (*vide* Buhler's Kashmir report p. 68 and CXLVIII-CXLX). His great-grand-father's brother was a minister of king उच्छल (1101-1111 A. C.) and his father शृङ्गार was a minister of राजदेव

or राजदेव (1203–1226 A. C.). जयरथ's younger brother जयद्रथ wrote the हरचरितचिन्तामणि (in 32 cantos published in KM series). Therefore he flourished in the first quarter of the 13th century. This is corroborated by the fact that he mentions पृथ्वीराजविजय which speaks of the exploits of the great Chohan prince पृथ्वीराज (captured in 1193 A. C.). The com. of समुद्रबन्ध is not so learned and so copious as that of जयरथ. It was composed at the court of रविवर्मन् king of कोलम्ब in केरल (Malabar). This king is said to have been born in 1265 A. C. The com. quotes verses in honour of रविवर्मन् (pp. 12, 13, 19 &c), discusses various readings (p. 57) and complains of the loss of Illustrations from रुय्यक's work (p. 127) and refers to the explanations of other commentators of the सर्वस्व (pp. 55, 96, 145, 209). A third commentary called सञ्जीविनी composed by चक्रवर्तिन् is quoted by मल्लिनाथ in his तरल (pp. 31, 221), in the रत्नापण (pp. 54, 312, 377, 387 &c.) and in चित्रमीमांसा (pp. 7, 74). That commentary contained verses summarising the distinctions between figures (e. g. between रूपक and परिणाम).

26 The वाग्भटालङ्कार of वाग्भट. This work with the commentary of सिंहदेवगणि has been published in the KM series. The work is not an elaborate treatise. It is divided into five परिच्छेदs which contain 260 verses. Most of the verses are in the Anushṭubh metre, a few, particularly at the end of each परिच्छेद, being composed in other metres. There is a single passage in prose (III. 14). The first परिच्छेद defines काव्य, gives प्रतिभा as the source of काव्य and defines प्रतिभा, व्युत्पत्ति and अभ्यास, speaks of the favourable circumstances for the out-turn of poetry and the conventions to be observed by poets. The second परि० says that *kāvya* may be composed in four languages संस्कृत, प्राकृत, अपभ्रंश and भूतभाषा, divides काव्य into metrical (छन्दोनिबद्ध) and non-metrical, into पद्य, गद्य and मिश्र and then defines and illustrates eight *doshas* of *pada* and of *vākya* and the *doshas* of *artha*. The third परि० defines and illustrates the ten *guṇas*. The fourth परि० treats of four *alaṅkāras* of *s'abda* viz चित्र, वक्रोक्ति, अनुप्रास and यमक and their varieties and 35 *alaṅkāras* of sense and the two styles वैदर्भी and गौडीया. The fifth परि० is concerned with the treatment of nine *rasas*, the different kinds of नायक and नायिका and kindred topics.

The author was a Jaina. His name occurs as बाहड (in Prakrit) and he seems to have been the son of सोम and a minister. On the verse बंभण्डसुत्तिसंपुड-मुत्तिअमणिणो पहासमूह व्व । सिरिबाहडत्ति तणओ आसि बुहो तस्स सोमस्स (IV. 148 p. 60), the com. remarks 'इदानीं ग्रन्थकार इदमलङ्कारकर्तृत्वख्यापनाय वाग्भटाभिधस्य महाकवेर्महामात्यस्य तन्नाम गाथयैकया निदर्शयति'. All the examples cited in the work appear to be the author's own. A few examples are in Prâkrit. He cites (as pointed out by Col. Jacob, JRAS 1897 p. 309) six verses which occur in the नेमिनिर्वाणमहाकाव्य, the author of which is a वाग्भट. On the verse ककाकुकङ्केकाङ्केकिकोकैककुः ककः । अकुकौकः काककाकु ककाकुकुककाकुकुः ॥ (IV. 12), the com. remarks 'ककाकु इत्येष श्लोक एकव्यञ्जनो नेमिनिर्वाणमहाकाव्ये राजीमतीपरित्यागाधिकारे समुद्रवर्णनरूपो ज्ञेयः'. But this verse is not found in the printed नेमिनिर्वाण. It appears that the same वाग्भट was the author of both works. In the verses cited as illustrations king जयसिंह (चालुक्य) of Anhilvad, son of कर्ण, figures very frequently. For example, 'इन्द्रेण किं यदि स कर्णनरेन्द्रसूनुरैरावणेन किमहो यदि तद्द्विपेन्द्रः । दम्भोलिनाप्यलमलं यदि तत्प्रतापः स्वर्गोऽप्ययं ननु मुधा यदि तत्पुरी सा ॥' (IV. 76); जगदात्मकीर्तिशुभ्रं जनयन्नुद्दामधामदोःपरिघः । जयति प्रतापपूषा जयसिंहः क्ष्माभृदधिनाथः (IV. 45); अणहिल्लपाटकं पुरमवनिपतिः कर्णदेवनृपसूनुः । श्रीकलशनामधेयः करी च रत्नानि जगतीह ॥' (IV. 132). *Vide* also IV. 81, 85, the former of which (आः स्यन्दनध्वजधृतोद्धुरताम्रचूडः श्रीकर्णदेवनृपसूनुरयं रणाग्रे) shows that the Anhilvad Châlukyas had the figure of a cock on their banner. जयसिंह reigned from 1093 A. C. to 1143 A. C. *Vide* I. A. vol. 6 p. 180 (at p. 213 for pedigree of the चालुक्यs of Anhilwad) and E. I. I. p. 293 for the Vadnagar प्रशस्ति. The editors of the KM. series show from the प्रभावकचरित of प्रभाचन्द्र that वाग्भट was living in *saṁvat* 1179 and 1213 (i. e. 1123 and 1156 A. C.). Therefore वाग्भट flourished in the first half of the 12th century.

27 The काव्यानुशासन of हेमचन्द्र. This work, together with the author's own commentary, has been published in the KM series. The work is divided as usual into three parts, *sûtras* (in prose), explanation and examples. It appears that the *sûtras* constitute the काव्यानुशासन and the वृत्ति explaining the *sûtras* is styled अलङ्कारचूडामणि and the commentary, which in some places is extremely meagre and explains the वृत्ति and adds some examples, is styled विवेक, as the introductory verse shows (विवरीतुं क्वचिद्दृब्धं नवं सन्दर्भितुं क्वचित् । काव्यानुशासनस्यायं विवेकः प्रतितन्यते ॥). The work is divided into eight अध्यायs. The first deals with the purposes of काव्य, the *hetu* (cause) of kâvya (viz. प्रतिभा), the aids to प्रतिभा, viz. व्युत्पत्ति,

अभ्यास; definition of काव्य; the nature of शब्द and अर्थ, meanings of मुख्यार्थ, गौणार्थ, लक्ष्यार्थ and व्यंग्यार्थ. The second chapter deals with *rasas*, *sthāyibhāvas*, व्यभिचारिभावs, सात्त्विकभावs. The third treats of *doshas* of word, sentence, *artha* and *rasas*. The fourth is concerned with *guṇas* which are three माधुर्य, ओजस् and प्रसाद and the letters that help on these. The fifth speaks of six figures of *s'abda*, अनुप्रास, यमक, चित्र, श्लेष, वक्रोक्ति पुनरुक्तवदाभास. The 6th discourses upon 29 figures of sense. He includes संसृष्टि under सङ्कर, so defines दीपक as to include तुल्ययोगिता in it, defines a figure परावृत्ति which contains the पर्याय and परिवृत्ति (of मम्मट), omits all those figures that have a touch of *rasa*, bhāva &c. in them (viz. रसवत्, प्रेयः, ऊर्जस्वि, समाहित) and passes over अनन्वय, उपमेयोपमा (as varieties of उपमा), includes under निदर्शन the figures प्रतिवस्तूपमा, दृष्टान्त and निदर्शना (of others). He uses the names जाति and अन्योक्ति for स्वभावोक्ति and अप्रस्तुतप्रशंसा. On pp. 292-294 he explains why he does not define some of the above figures. The 7th chap. treats of the characteristics and kinds of नायक and नायिका. The 8th gives the divisions of काव्य into प्रेक्ष्य and श्रव्य and their subdivisions and their characteristics.

The काव्यानुशासन is a mere compilation and exhibits hardly any originality. It borrows wholesale from the काव्यमीमांसा of राजशेखर, the काव्यप्रकाश, the ध्वन्यालोक and the लोचन. For example, compare pp. 8-10 of हेमचन्द्र with काव्यमीमांसा p. 56, pp. 11-16 of हेमचन्द्र with pp. 42-44 of the काव्यमीमांसा and pp. 122-123 of हेम॰ with pp. 42-44 of the काव्यमी. He expressly states that he bases his views upon those of अभिनवगुप्त and भरत 'साधारणीभावना च विभावादिभिरिति श्रीमानभिनवगुप्ताचार्यः । एतन्मतमेव चास्माभिरुपजीवितं वेदितव्यम्' (p. 66 of विवेक); 'तेऽस्माभिर्भरतमतानुसारिभिरुपेक्षिताः' (p. 316 of काव्यानु॰). The one merit of his work is that in the वृत्ति and the commentary he cites about 1500 examples from various authors. He however exercised very little influence over later rhetoricians and is scarcely ever quoted (except in the रत्नापण pp. 46, 75, 224, 233, 259, 279, 299). He wrote the काव्यानुशासन after his great grammatical work (शब्दानुशासन), सिद्धहेमचन्द्र. Among the authors and works (too numerous to be set out at length) referred to by him the following deserve to be noted:—अवन्तिसुन्दरी, उदात्तराघव, भट्टतोत, भट्टनायक, पञ्चशिखवट्टककथा, नागहविजय, भोजराज, मम्मट, मङ्गल, मायुराज, मायापरीय, रावणविजय, शातवाहनापरराजक (p. 316), हरविलास of राजशेखर, हरिप्रबोध, हृदयदर्पण.

हेमचन्द्र is the brightest star in the galaxy of Jain writers. He was a voluminous writer and wrote on numerous branches of study. He was born in 1088 A. C. at Dhandhuka and died in 1172 A. C. He wrote his great grammar at the request of the चालुक्य king जयसिंह सिद्धराज (1093–1143 A. C.) and कुमारपाल (1143–1172), the successor of जयसिंह, was his pupil. From the fact that he names मम्मट and wrote the काव्यानुशासन after the शब्दानुशासन, it appears that he composed the काव्यानुशासन after 1150 A. C. Materials for हेमचन्द्र's life are supplied by the प्रबन्धचिन्तामणि of मेरुतुङ्ग, the प्रबन्धकोश of राजशेखर, the प्रभावकचरित of प्रभाचन्द्र, the हेमकुमारचरित of सोमप्रभ (written in 1184 A. C.) and other Jain works and epigraphic records. Dr. Buhler wrote a monograph (in German) on हेमचन्द्र in which he brings together all available data.

28 The चन्द्रालोक of जयदेव. This has been printed several times in India. Jivananda's edition has been used for the purposes of this note. The चन्द्रालोक is an elementary treatise on Poetics written in the Anushṭubh metre. The author gives his own examples as do भामह and दण्डी. The work is divided into ten मयूखs and contains about 350 verses. The style is lucid and easy, the language is flowing and sonorous, and the work is admirably adapted to the needs of beginners. The contents are:—I. the definition of काव्य, the *hetu* of काव्य (viz. प्रतिभा aided by श्रुत and अभ्यास), the threefold division of words into रूढ, यौगिक and योगरूढ; II *doshas* of शब्द, अर्थ, वाक्य etc.; III. some devices which poets adopt to heighten the charm of their works, such as निर्वचन (exemplified in इंदुशेखरितैर्गोने सतां दोषाकरो भवान्); IV ten *guṇas*; V figures of शब्द, अनुप्रास (छेका॰, वृत्त्यनु॰, लाटानु॰), पुनरुक्तवदाभास, यमक, चित्र and one hundred figures of sense; in the midst of the 5th मयूख, at the beginning of अर्थालङ्कारs there is a fresh मङ्गल; VI *rasas*, *bhāvas*, the three *rītis* गौडी, लाटी and पाञ्चाली and the five वृत्तिs (मधुरा, प्रौढा, परुषा, ललिता and भद्रा); VII व्यञ्जना and divisions of ध्वनि (as in the ध्वन्यालोक); VIII the divisions of गुणीभूतव्यङ्ग्य; IX लक्षणा; X अभिधा.

The author was also styled पीयूषवर्ष (shower of nectar) as the work itself shows 'चन्द्रालोकममुं स्वयं वितनुते पीयूषवर्षः कृती' (I. 2), 'अनेनासावाद्यः सुकविजयदेवेन रचिते चिरं चन्द्रालोके सुखयतु मयूखः सुमनसः ॥' (I. 16). The राकागम, com. on the चन्द्रालोक, by गागाभट्ट expressly says 'जयदेवस्यैव पीयूषवर्ष इति नामान्तरम्' (Madras Govt. Mss. cat, 1918 p. 8653 No. 12877). जयदेव was the son of महादेव and सुमित्रा

(महादेवः सत्रप्रमुखमखविद्यैकचतुरः सुमित्रा तद्भक्तिप्रणिहितमतिर्यस्य पितरौ । I. 16). जयदेव, the author of the drama प्रसन्नराघव, was also the son of महादेव and सुमित्रा (vide प्रसन्न० I. 14 and 15). From the प्रसन्नराघव it appears that he was a great logician also (ननु भवं प्रमाणप्रवीणोपि श्रूयते । सूत्रधारः—येषां कोमलकाव्यकौशलकलालीलावती भारती तेषां कर्कशतर्कवक्रवचनोद्गारेपि किं हीयते ॥ I. 18). This जयदेव is different from the जयदेव that was the author of the गीतगोविन्द, as the latter was the son of भोजदेव and रामादेवी and was an inhabitant of किन्दुबिल्व in the Birbhum district of Bengal (while जयदेव पीयूषवर्ष seems not to have been a native of Bengal). The author of the चन्द्रालोक is probably to be identified with जयदेव named पक्षधर, author of the मण्यालोक (a work on logic).

The date of the चन्द्रालोक cannot be fixed with certainty. The चन्द्रालोक mentions no author by name. But in the verse 'अङ्गीकरोति यः काव्यं शब्दार्थावनलङ्कृती । असौ न मन्यते कस्मादनुष्णमनलं कृती ॥ (I. 8), there is clearly a reference to the काव्यप्रकाशकारिका (तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि). We saw above (p. CVII) that the अलङ्कारसर्वस्व was the first to define the two figures विचित्र and विकल्प. The चन्द्रालोक defines both these figures and almost in the same words as the सर्वस्व ('तुल्यबलविरोधो विकल्पः' अलं. स. p. 158; विरोधे तुल्यबलयोर्विकल्पालङ्कृतिर्मता' चन्द्रालोक V. 112; 'स्वविपरीतफलनिष्पत्तये प्रयत्नो विचित्रम्' अलं. स. p. 133, 'विचित्रं तत्प्रयत्नश्चेद्विपरीतः फलेच्छया' चन्द्रालोक V. 62). The चन्द्रालोक expressly says that it considered the views of ancient and modern *ālaṅkārikas* 'इत्थं शतमलङ्कारा लक्षयित्वा निदर्शिताः । प्राचामाधुनिकानां च मतान्यालोच्य सर्वतः ॥' V. 173. This shows that the author is one of the later writers on *alaṅkāra*. The number of *alaṅkāras* defined (viz. 100) is in favour of a late date. मम्मट defines only about 60 figures of sense, the सर्वस्व about 75. Hence the चन्द्रालोक is much later than the अलं. स. and cannot be much earlier than about 1200 A. C. A verse of the प्रसन्नराघव (कदली कदली &c. I. 37) is quoted in the साहित्यदर्पण (under IV. 3.). A few verses of the प्रसन्नराघव are quoted in the शार्ङ्गधरपद्धति (dated 1363 A. C.) viz Nos 164 (प्रसन्न० I. 9), 3520 (I. 33), 3557 (II. 22), 3626 (7. 59), 3631 (7. 60). Therefore जयदेव must have flourished before about 1300 A. C. So the चन्द्रालोक is to be placed between 1200 and 1300 A. C. The अलङ्कारशेखर of केशवमिश्र (p. 17) speaks of a poet जयदेवपण्डित who vanquished by his logical subtlety the *pandits* at the court of the king of उत्कल. This probably refers to the author of the चन्द्रालोक. The कुवलयानन्द has a verse at the end 'चन्द्रालोको विजयतां शरदागमसम्भवः । हृद्यः कुवलयानन्दो यत्प्रसादादभूदयम् ॥'. वैद्यनाथ explains that शरदागम is the original work on which the चन्द्रालोक is based. But this is wrong. शरदागम is the name of a com. on the चन्द्रालोक by प्रद्योतनभट्टाचार्य patronized by वीरभद्र, a Bundella prince (*vide* Madras Govt. Mss. cat. 1918, p. 8656 No 12878). This प्रद्योतन wrote a commentary on the कामसूत्र in 1577 A. C.

29 The रसतरङ्गिणी and the रसमञ्जरी of भानुदत्त. The first has been published by the Venkates'vara Press, Bombay and by P. Regnaud (Paris 1184) and the second with two commentaries in the Benares Sanskrit series. The रसतरङ्गिणी is divided into eight तरङ्गs; I, definition of भाव, subdivisions thereof, स्थायिभाव; II definition and divisions of विभाव; III. अनुभाव (such as कटाक्ष); IV the eight सात्त्विकभावs (स्तम्भ etc.); V व्यभिचारिभावs; VI *rasas* and detailed treatment of शृङ्गार; VII हास्य and other *rasas*; VIII स्थायिभावजा and रसजा दृष्टिः. The रसमञ्जरी is a somewhat smaller treatise than the रसतरङ्गिणी (though their topics are different) and deals with नायिकाs and their varieties (about two-thirds of the work is occupied with this topic), the सखी of the नायिका, दूती, नायकs (in शृङ्गार) and their varieties, the friends of the नायक (viz. पीठमर्द, विट, चेट, and विदूषक), the eight सात्त्विक *guṇas* (स्तम्भ etc), two varieties of शृङ्गार and the ten stages of विप्रलम्भ. In both works all the examples (except in a few cases where he indicates to the contrary) are the author's own, as he says 'स्वगाढस्य वाग्देवि दिव्यां रसतरङ्गिणीम् । अस्मत्पद्येन पद्येन रचय श्रुतिभूषणम् ॥' (रसतर० VIII. 29) and 'पद्येन स्वकृतेन तेन कविना श्रीभानुना योजिता' (last verse of रसमञ्जरी). In the रसतर० he quotes भरत very frequently and a few verses of his father. He seems to have the दशरूपक also in mind, though he does not name it. In both works he quotes from the अमरुशतक (एकत्रासनसंस्थितिः in रसत० V and प्रस्थानं वलयैः कृतं in रसमञ्जरी p. 183). In both works he refers to ancient writings in general (in the words प्राचीनसंमति or प्राचीनलेखन and पूर्वाचार्याः). In the रसतरङ्गिणी he mentions by name the रसप्रदीपिका (p. 20) and the शृङ्गारतिलक (p. 68). He composed the रसमञ्जरी before the रसतरङ्गिणी (p. 130). He quotes the verse 'अनौचित्यादृते नान्यद्रसभङ्गस्य कारणम् । प्रसिद्धौचित्यबन्धस्तु रसस्यापि न बाधते' as प्राचीनग्रन्थ (in रसत० p. 177). This is similar to a verse in the ध्व० (p. 145) and व्यक्तिविवेक (p. 31).

In the रसमञ्जरी he tells us that his father was गणेश्वर and his country was विदेह on the banks of the Ganges 'तातो यस्य

गणेश्वरः कविकुलालङ्कारचूडामणिर्देशो यस्य विदेहभूः सुरसरित्कल्लोलकिर्मीरिता ।' (last verse). Some mss. read 'विदर्भभूः' which would not agree with the word 'सुर...रिता'. In Burnell's Tanjore cat. भानुदत्त is distinctly styled मैथिल. As गणेश्वर was a मैथिल he may very likely be the गणेश्वरमन्त्री, brother of वीरेश्वर, whose son चण्डेश्वर composed the विवादरत्नाकर and weighed himself against gold in 1315 A. C. This agrees well with the date of भानुदत्त arrived at in other ways. As he mentions the शृङ्गारतिलक and रसरत्नदीपिका and had the दशरूपक before him, he is later than the 11th century. A commentary on the रसमञ्जरी by गोपाल was composed in 1437 A. C. Therefore भानुदत्त flourished probably towards the end of the 13th and the beginning of the 14th century.

30 The एकावली of विद्याधर. This work with the commentary, तरल of मल्लिनाथ, has been edited by Mr. Trivedi in the BS series. The work contains three parts, the *kārikās*, the *vritti* and the examples. The peculiarity of this work is that all the examples are composed by विद्याधर himself and contain panegyrics of his patron, king नरसिंह of उत्कल or Orissa. He himself says 'एष विद्याधरस्तेषु कान्तासंमितलक्षणम् । करोमि नरसिंहस्य चाटुश्लोकानुदाहरन् ॥'. In this respect it resembles the प्रतापरुद्रयशोभूषण, the नञ्जराजयशोभूषण, the रघुनाथभूपालीय and the अलङ्कारमञ्जूषा. The work is divided into eight उन्मेष, the subjects of which are:-I the *hetu* of काव्य (प्रतिभा, बहुज्ञत्वदर्शिता and अभ्यास), definition of काव्य, discussion of the views of भामह, महिमभट्ट and others; II. word is वाचक, लाक्षणिक and व्यञ्जक and discussion of the three powers अभिधा, लक्षणा and व्यञ्जना; III. subdivisions of ध्वनि; IV. treatment of गुणीभूतव्यङ्ग्य; V. *guṇas* (three) and *rītis*; VI. *doshas*; VII *alaṅkāras* of *s'abda*; VIII *alaṅkāras* of sense. In the first उन्मेष, विद्याधर is a thorough-going follower of the ध्वन्यालोक. His work is based on the काव्यप्रकाश and the अलङ्कारसर्वस्व. In the treatment of *alaṅkāras* he prefers the सर्वस्व to the काव्यप्रकाश e. g. he defines the figures परिणाम, उल्लेख, विचित्र and विकल्प almost in the same words as the सर्वस्व, which do not occur in the काव्यप्रकाश at all. Among others he names the following:—अभिनवगुप्त, अलङ्कारसर्वस्व, काव्यप्रकाश, बिल्हण, भोज, महिमभट्ट, वामन, श्रीहर्ष, हम्मीर, हरिहर and quotes from the दशरूपक, नैषधीय, राजशेखर. He wrote another work केलिरहस्य on Erotics.

Mr. Trivedi (in his Introduction) collects all the data for arriving at the age in which विद्याधर flourished and comes to the conclusion (p. XXIII) that he was patronised either by केसरिनरसिंह (1282–1307) or प्रतापनरसिंह (1307–1327 A. C.). The रसार्णवसुधाकर of शिङ्गभूपाल (about 1350 A. C.) refers to the एकावली 'उत्कलाधिपतेः शृङ्गाररसाभिमानिनो नरसिंहदेवस्य चिरमनुवर्तमानेन विद्याधरेण कविना बाढमभ्यन्तरीकृतोसि । एवं खलु समर्थितमेकावल्यामनेन' (p. 306 of Trivandrum ed.).

The तरल is a model commentary. It is from the pen of the famous commentator of the *mahākāvyas*. मल्लि॰ flourished probably in the 15th century.

31 The **प्रतापरुद्रयशोभूषण** of **विद्यानाथ**. An excellent edition of this work, with the commentary called रत्नापण by कुमारस्वामिन्, son of मल्लिनाथ, has been brought out by Mr. Trivedi in the B. S. series. This work is very popular in Southern India. The work contains three parts, *kārikās*, *vritti* and illustrations. All the examples are composed in honour of the काकतीय king of Telangaṇa, प्रतापरुद्रदेव (also called वीररुद्र or रुद्र), whose capital was एकशिला (Orangal or Warangal) 'प्रतापरुद्रदेवस्य गुणानाश्रित्य निर्मितः । अलङ्कारप्रबन्धोयं सन्तः कर्णोत्सवोस्तु वः ॥' I. 9. In this respect it resembles the एकावली. The work has 9 प्रकरणs on नायक, काव्य, नाटक, रस, दोष, गुण, शब्दालङ्कार, अर्थालङ्कार, मिश्रालङ्कार. Among others the following are named:—अलङ्कारसर्वस्व, उद्भट, काव्यप्रकाश, दण्डिन्, दशरूपक, बालरामायण, भरत, भामह, भोज, रुद्रभट्ट, शृङ्गारतिलक, साहित्यमीमांसा. In the third प्रकरण, while illustrating the requirements of a नाटक, he exhibits a model drama called प्रतापरुद्रकल्याण (p. 139). He follows in general the काव्यप्रकाश but prefers the अलङ्कारसर्वस्व to मम्मट in the matter of figures. He defines the figures परिणाम, उल्लेख, विचित्र and विकल्प which are passed over by मम्मट and his definition of विकल्प (विरोधेतुल्यबलयोर्विकल्पालङ्कृतिर्मता p. 456) is almost the same as that of the चन्द्रालोक (विरोधे तुल्य॰). प्रतापरुद्रदेव was the son of महादेव and मुम्मुडि or मुम्मुडम्मा, who was the daughter of रुद्राम्बा. This रुद्राम्बा was known as रुद्र and ruled at एकशिला after her father गणपति. प्रतापरुद्रदेव is said to have routed सेवुण of the यादव family (i. e. रामदेव of देवगिरि, 1271–1309 A. C.). From this fact and the information supplied by epigraphic records, it follows that प्रतापरुद्रदेव ruled in the last quarter of the 13th and the first quarter of the 14th century and was captured in 1323 A. C. by Mahammad Taghlakh's armies. Therefore the प्रतापरुद्रयशोभूषण was composed in the first quarter of the 14th century.

The रत्नापण of कुमारस्वामिन् is a good commentary, though inferior to the तरल of मल्लिनाथ. He quotes a host of writers, among whom the following deserve to be noted:-अलङ्कारचूडामणि, एकावली, एकावलीतरल, कविकल्पद्रुम, गोपाल, चक्रवर्तिन् (author of अलङ्कारसर्वस्वसञ्जीविनी), दशरूपक, नरहरि, नाटकप्रकाश, पञ्चपादिका, पदमञ्जरी, भट्टमल्ल, भावप्रकाश, भोजराज, महिमभट्ट, मानसोल्लास, रसनिरूपण, रसमञ्जरी, रसार्णव, रुद्रट, वसन्तराजीय, विदग्धमुखमण्डन, विद्याधर, शारदातनय, शिङ्गभूपाल, शृङ्गारप्रकाश, सञ्जीविनी, साहित्यचिन्तामणि, साहित्यदर्पण, हेमचन्द्र. Another com. रत्नशाण is incomplete and refers to रत्नापण.

32 The काव्यानुशासन of वाग्भट. This work has been published in the KM series together with the commentary अलङ्कारतिलक composed by the author himself. The work is divided into five अध्यायs. The main part is in the form of *sūtras* in prose and the explanation and all illustrations occur in the commentary. The first अध्याय dwells upon the प्रयोजन of काव्य, the *hetu* of *kāvya* (viz. प्रतिभा aided by व्युत्पत्ति and अभ्यास) and the definitions of these; conventions of poets; defintion of *kāvya* and its divisions गद्य, पद्य and मिश्र; definitions of महाकाव्य, आख्यायिका, कथा, चम्पू, मिश्रकाव्य (the ten रूपकs). The second chapter deals with the 16 *doshas* of पद and fourteen of वाक्य, 14 *doshas* of sense, speaks of the ten *guṇas* according to Daṇḍin and Vāmana, but gives as its opinion that the *guṇas* are really three, माधुर्य, ओजस् and प्रसाद; and mentions the *rītis*, वैदर्भी, गौडीया and पाञ्चाली. The third chap. defines 63 *alaṅkāras* of sense, of which the following deserve mention as being somewhat rare अन्य, अपर, पूर्व, लेश, पिहित, मत, उभयन्यास, भाव and आशीः. The fourth chap. treats of six *alaṅkāras* of *s'abda* चित्र, श्लेष, अनुप्रास, वक्रोक्ति, यमक, पुनरुक्तवदाभास and their varieties. The fifth chap. dilates upon the nine *rasas*, the विभावs, अनुभावs, व्यभिचारिभावs, the varieties of नायक and नायिका, the ten stages of love and the *doshas* of *rasas*. The author was a Jain. He mentions the country of मेदपाट (Mewad) and the towns of राहडपुर and नलोटकपुर. He was the son of नेमिकुमार and is to be distinguished from the वाग्भट who was the author of वाग्भटालङ्कार, as he himself mentions the latter 'दण्डिवामनवाग्भटादिप्रणीता दश काव्यगुणाः। वयं तु माधुर्यौजःप्रसादलक्षणांस्त्रीनेव गुणान्मन्यामहे' (काव्यानुशासन p. 31). In his commentary (pp. 3–5) he gives long lists of countries, rivers, plants and products peculiar to each. He seems to have written a महाकाव्य named ऋषभदेवचरित (p. 15) and a work on metrics styled छन्दोनुशासन (p. 20). A verse (on p. 58) addressed to वाग्भट (i. e. probably the author himself) is quoted in the com. and another in which नेमिकुमार is addressed occurs on p. 32 (गायन्ति रासकविधाविह मेदपाटना-

वीजुनाति तव नेमिकुमार कीर्तिम् ॥). Among the authors and works quoted by him are अब्धिमथन (अपभ्रंशनिबद्ध p. 15), आनन्दवर्धन, काव्यप्रकाश (p. 29), चन्द्रप्रभकाव्य, त्रिविक्रम (p. 20), दमयन्ती (p. 19), नेमिनिर्वाण (p. 16), बालरामायण (p. 67), भीमकाव्य (in ग्राम्यभाषा p. 15), राजीमतीपरित्याग, लीलावती (पद्यमयीकथा p. 18), वासवदत्ता (चम्पू p. 19), विष्णुविजय, शीला (a poetess p. 20), शृङ्गारतिलक (p. 61 and 63 the verses अस्माकं सखि and गाढालिङ्गन). There is no originality in the work. He largely borrows from the काव्यमीमांसा of राजशेखर, the काव्यप्रकाश and other works.

A ms. of the काव्यानुशासन (Eggeling's cat. No. 1157) is dated संवत् 1515 (1458–59 A. C.). He mentions the काव्यप्रकाश and वाग्भट. Therefore he is later than 1150 A. C. So he probably flourished in the 14th century.

33 The साहित्यदर्पण of विश्वनाथ. Beyond a few scraps of information gathered from his own works, we know very little about the personal history of Vis'vanātha. He came of a Brāhmaṇa family that had distinguished itself by learning. His great-great-grand-father was Nārāyaṇa, who appears to have been a learned man and to have written a work on Rhetoric. * His father was Chandras'ekhara, who was a poet and scholar. His verses are often quoted by Vis'vanātha (p. 11, 15, 36, 38 &c. of appendix E). Vis'vanātha mentions by name two works of his father, viz. the Pushpa-mālā (on VI. 25) and Bhāshārṇava which dealt with the characteristics of Sanskrit, S'aurasenī, Mahārāshṭrī and other Prākrit dialects. As Vis'vanātha explains certain Sanskrit expressions by Uriya equivalents in his commentary on the Kāvyaprakās'a, he appears to have been an inhabitant of Orissa. † The

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* 'तत्प्राणत्वं चास्मद्वृद्धप्रपितामहसहृदयगोष्ठीगरिष्ठकविपण्डितमुख्यश्रीमन्नारायणपादैरुक्तम् ।' S. D. III. 2-3; but in his Kāvyaprakās'adarpaṇa, Vis'vanātha says that Nārāyaṇa was his grandfather "यदाहुः श्रीकलिङ्गभूमण्डलाखण्डलमहाराजाधिराजश्रीनरसिंहदेवसभायां धर्मदत्तं स्थगयन्तः...... अस्मत्पितामहश्रीमन्नारायणदासपादाः" Intro. to K. P. p. 25 (Vā.). Two explanations are possible; I Nārāyaṇa was really the great-great-grand-father and is referred to as the grand-father for the sake of brevity; II The two Nārāyaṇas were distinct, one being the grand-son of the other. In India, a grandson often bears the name of his grand-father.

† See Vamanacharya's Introduction to K. P. p. 25 'वैपरीत्यं वापि कुर्वीति पाठः, अत्र चिकुरपदं काश्मीरादिभाषायामश्लीलार्थबोधकम्, उत्कलादिभाषायां पुत्रवाचकवत् इत्यादि ।'

father of Vis'vanātha and Vis'vanātha himself appear to have held some important office at the court of a king, probably of Kaliṅga. Both of them are styled Sāndhivigrahika-Mahāpātra. Vis'vanātha was a Vaishṇava as is made clear by the colophon * at the end of the first Parichchheda and the last verse of the Sāhityadarpaṇa. † He was a poet and quotes his own verses in Sanskrit and Prakrit at every step, when illustrating the canons of Rhetoric. He composed a number of works, besides the Sāhityadarpaṇa, of which the following are mentioned in the latter:—I. a *mahākāvya* in Sanskrit, called Rāghava-vilāsa (under III. 222-225); II. Kuvalayās'vacharita, a *kāvya* in Prakrit (III. 148); III. Prabhāvatī, a Nāṭikā (III 58); IV Chandra-kalā, another Nāṭikā (III. 96); V Pras'astiratnāvalī, a Karambhaka in sixteen languages (VI. 337). After composing the Sāhityadarpaṇa, he wrote two other works, a *kāvya* called Narasiṁha-vijaya and a commentary on the Kāvyaprakās'a called Kāvyaprakās'a-darpaṇa (see Intro. to K. P. p. 25, Vā.). Chaṇḍīdāsa, who wrote a commentary on the Kāvyaprakās'a, was the younger brother of Vis'vanātha's grand-father. ‡

The question of Vis'vanātha's date does not present much difficulty. There are certain data, which, fortunately for us, fix within very narrow limits his chronological position.

A ms. of the Sāhityadarpaṇa deposited at Jammu § is dated in the Vikrama year 1440, *i. e.* approximately 1384 A. C. From this it may be safely concluded that the Sāhityadarpaṇa was composed at some time earlier than 1384 A. C. Vis'vanātha quotes a verse which speaks of a Mahomedan king named Allauddin. ‖ We saw above that Vis'vanātha came from Orissa. The king referred to in the verse is certainly

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* 'श्रीमन्नारायणचरणारविन्दमधुव्रत etc.' Note the words 'काव्यालं-मालिंगबद्धनारायणचरणारविन्दस्तवादिना' p. 1.

† 'यावत्प्रसन्नेन्दुनिभानना श्रीर्नारायणस्याङ्कमलङ्करोति ।'

‡ 'अस्मत्पितामहानुजकविपण्डितमुख्यश्रीचण्डीदासपादानां तु खण्डरसनाम्ना' VII. 31.

§ See Dr. Stein's Catalogue of mss. at Jammu under the heading Alaṅkāras'āstra p. 64.

‖ सन्धौ सर्वस्वहरणं विग्रहे प्राणनिग्रहः ।
अल्लावदीननृपतौ न सन्धिर्न च विग्रहः ॥ IV. 14, Appendix E, p. 55.

Sultan * Allauddin Khilji, whose favourite general Malik Kafur invaded the Deccan, seized Warangal and carried his victorious arms as far as Cape Comorin. Allauddin, it is said, was poisoned in 1316 A. C. Supposing that the verse in which Allauddin is mentioned by name was written in his life-time, the Sāhityadarpaṇa cannot be said to have been composed at a date earlier than 1300 A. C. From these two circumstances it follows that the Sāhityadarpaṇa was composed at some time between 1300 A. C. and 1384 A. C.

There is a good deal of evidence, both internal and external, that confirms this conclusion.

I The internal evidence is as follows:—(a) Vis'vanātha quotes a verse from the Gitagovinda of Jayadeva. † Tradition makes Jayadeva, along with Govardhana, S'araṇa, Umāpati and Kavirāja, a protege of Lakshmaṇa-sena whose inscription at Gayā is dated in Saṁvat 1173 or 1116 A. C. ‡. Jayadeva himself mentions Govardhana etc. as his contemporaries.§ We may say that Jayadeva flourished in the first half of the 12th century.

(b) विश्वनाथ quotes a verse (कदली कदली etc. under IV. 3) from the प्रसन्नराघव (I. 37) of जयदेव who flourished between 1200 and 1300 A. C. We have pointed out in the notes that Vis'vanātha often quotes $ verbatim from the Alaṅkārasarvasva of Ruyyaka and in some places even criticizes it ¶. We know that Ruyyaka was the teacher ς of Maṅkha,

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* The word Sultan, it should be noted, occurs under the Sanskritized form सुरत्राण in the साहित्यदर्पण. 'पङ्काम्भसि सुरत्राण तव निःशाननिस्वनः !' p. 30 of our text (under उत्प्रेक्षा).

† 'हृदि बिसलताहारो नायं' etc. p. 29 of our text (under निश्चय). This verse is ascribed to Jayadeva in the Subhāshitāvali also.

‡ See Buhler's Kashmir report p. 64.

§ वाचः पल्लवयत्युमापतिधरः सन्दर्भशुद्धिं गिरां जानीते जयदेव एव शरणः श्लाघ्यो दुरूहद्रुते । शृङ्गारोत्तरसत्प्रमेयरचनैराचार्यगोवर्धनः स्पर्धी कोऽपि न विश्रुतः श्रुतिधरो धोयी कविक्ष्मापतिः ॥ 4th verse of the Gitagovinda.

$ See e. g. pp. 41, 42, 60, of the text and the notes thereon.

¶ See pp. 147, 152, 153-54, 159-60.

ς तं श्रीरुय्यकमालोक्य स प्रियं गुरुमग्रहीत् ।
सौहार्दप्रश्रयरसस्रोतःसम्भेदमज्जनम् ॥ श्रीकण्ठ. XXV. 30.

author of S'rīkaṇṭhacharita. In the 25th *sarga* of the S'rīkaṇṭhacharita Maṅkha tells us that he showed his work to an assembly of learned men in the house of his elder brother Alaṅkāra,* who was minister† of King Jayasiṁha of Kashmir (1129-1150 A. C). The S'rīkaṇṭhacharita was composed about 1140 A. C. Ruyyaka wrote his work later than 1150 A. C. at an advanced age. A good deal of time must have elapsed before Ruyyaka's work attained such popularity as to be the guide of a writer from Orissa.

(c) Vis'vanātha quotes some verses from the Naishadhīyacharita of S'rīharsha. ‡ The date of S'rīharsha has been for a long time a subject of discussion among scholars. S'rīharsha tell us that he was patronized by a king of Kānyakubja. § Rājas'ekhara in his Prabandhakosha written in Saṁvat 1405 informs us that S'rīharsha was the son of Hīra, who was a minister of Jayantachandra of Kās'ī. It is probable that this Jayantachandra is the same as the Jayachandra that was a king of Kanauj. One of the earliest inscriptions of Jayachandra is dated in Saṁvat 1223. § Buhler referred the composition of the Naishadhīya to some date between 1167 A. C. and 1174 A. C. Gadādhara, a commentator of the Naishadhīya, makes S'rīharsha a protege of Govindachandra of Vārāṇasī ¶. Maṅkha informs us that a king of Kānyakubja, named Govindachandra, sent an ambassador to Jayasiṁha, king of Kashmir.* It is not unlikely that this is the same as the king mentioned by Gadādhara. Vārāṇasī and Kānyakubja may have both been the capitals of the king, or the king may have conquered Vārāṇasī after coming to the throne of Kanauj. There is another line of reasoning which leads us approximately to the same date as the above. S'rīharsha wrote the Khaṇḍana-Khaṇḍakhādya, † in which he ridicules Udayana by twisting a verse of the latter. ‡ उदयन wrote his लक्षणावली in S'aka 906 i. e. 984-5 A. C. 'तर्काम्बराङ्कप्रमितेष्वतीतेषु शकान्ततः । वर्षेषूदयनश्चक्रे सुबोधां लक्षणावलीम् ॥.'

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* मद्यग्रजन्मनः श्रीमदलङ्कारस्य समागृहम्। तेऽध्यासते च विद्वांसः सारसा इव मानसम्॥ XXV. 15. लङ्कक must have been another name of अलङ्कार. In the third *sarga* Maṅkha tells us that he was the last of four brothers, the other three being शृङ्गार, भृङ्ग and अलङ्कार (verses 45, 53, 56).

† एकं श्रीजयसिंहपार्थिवपतिं काश्मीरनीतिस्थितं
तस्योपासितसन्धिविग्रहमलङ्कारं द्वितीयं स्तुमः। श्रीकण्ठ० XXV. 61.

‡ हनूमदाद्यैः etc (p. 38), धन्यासि वैदर्भि etc. (p. 36) which are respectively नैषधीय IX. 123 and III. 116.

§ 'ताम्बूलद्वयमासनं च लभते यः कान्यकुब्जेश्वरात्' etc., last verse of the Naishadhīya.

§ J. B. B. R. A. S. vol. X, p. 31 ff.

¶ See Prof. S. R. Bhandarkar's Report on his second tour for 1904-5 pp. 43, 87.

(d) Chaṇḍidāsa, a commentator of the Kāvyaprakās'a, was the younger brother of Vis'vanātha's grand-father. It has been shown (p. CVI) that the काव्यप्रकाश was composed between 1050 and 1150 A. C. Chaṇḍidāsa is not one of the oldest commentators of the Kāvyaprakās'a and Vis'vanātha is removed by two generations from him.

(e) Vis'vanātha quotes the words of a writer called Dharmadatta, § who was a contemporary of Nārāyaṇa, the grandfather (great-great-grandfather?) of Vis'vanātha and was vanquished by him at the court of king Narasiṁha of Kaliṅga. Whether Nārāyaṇa was the grandfather or great-great-grandfather of Vis'vanātha would not make much difference. Many kings of Kaliṅga bore the name Narasiṁha. Besides there is a good deal of confusion about the dates of their accession. §

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* अन्यः स सुहलस्तेन ततोऽवन्द्यत पण्डितः ।
दूतो गोविन्दचन्द्रस्य कान्यकुब्जस्य भूभुजः ॥ श्रीकण्ठ० XXV. 102.

† 'षष्ठः खण्डनखण्डतोऽपि सहजात्क्षोदक्षमे तन्महाकाव्येऽयं व्यगमन्नलस्य चरिते सर्गो निसर्गोज्ज्वलः ॥' at the end of the sixth *sarga* of the Nai.

‡ See Preface to Nyāyakusumāñjali, p. 15. Udayana's verse is 'शङ्का चेदनुमास्त्येव न चेच्छङ्का ततस्तराम् । व्याघातावधिराशङ्का तर्कः शङ्कावधिर्मतः ॥' 3rd स्तबक, 7th verse p. 381 of न्यायकुसुमाञ्जलि, on which S'rīharsha retorts 'तस्मादस्माभिरप्यस्मिन्नर्थे न खलु दुष्पठा । त्वद्गाथैवान्यथाकारमक्षराणि कियन्त्यपि । व्याघातो यदि शङ्कास्ति न चेच्छङ्का ततस्तराम् । व्याघातावधिराशङ्का तर्कः शङ्कावधिः कुतः ॥'

§ तदाह धर्मदत्तः स्वग्रन्थे 'रसे सारश्चमत्कारः सर्वत्राप्यनुभूयते । तच्चमत्कारसारत्वे सर्वत्राप्यद्भुतो रसः । तस्मादद्भुतमेवाह कृती नारायणो रसम् ॥' on S. D. III. 2-3.

§ See Dr. Bhandarkar's Note on the kings of Kaliṅga in the Introduction to Mr. Trivedi's edition of the Ekāvalī.

As a ms. of the Sāhityadarpaṇa is dated in 1384 A. C. Narasiṁha IV is not certainly the king at whose court Nārāyaṇa lived, because Narasiṁha IV came to the throne at some time between 1373 A. D. and 1411 A. D. Narasiṁha III also is out of question, as the date of his accession is somewhere between 1328 A. C. and 1361 A. C. It is likely that Narasiṁha II was the king referred to. The date of his accession falls between 1270 A. C. and 1303 A. C.; he is also styled Kavipriya etc. in his inscriptions, which makes it probable that he patronized many learned men. If Nārāyaṇa was really the great-great-grand-father of Vis'vanātha, then the king may have been Narasiṁha I, the date of whose accession is somewhere near 1253 A. C.

II. The external evidence is as follows:—(a) The Sāhityadarpaṇa is twice mentioned by name in the Ratnāpaṇa * of Kumārasvāmin, a commentary on the Pratāparudrīya. Kumārasvāmin is the son of the famous commentator Mallinātha, who is believed by all competent authorities to have flourished in the 15th century. †

(b) Govinda Thakkura in his Kāvyaprakās'apradīpa quotes the criticisms of Vis'vanātha on Mammaṭa's definition of *kāvya* and Vis'vanātha's definition of *kāvya* without actually naming him. ‡ Govinda is earlier than 1600 A. D., as he is mentioned by Kamalākarabhaṭṭa, who wrote a commentary on the Kāvyaprakās'a and finished the Nirṇayasindhu in 1612 A. D. §

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* See pp. 245, 248 of the प्रतापरुद्रयशोभूषण. The quotations are the definitions of the व्यभिचारिभावs मद and मोह, which occur in the S. D. (III. 146–47 and 150).

† See Dr. Bhandarkar's Preface to the Mālatīmādhava and Mr. Trivedi's Introduction (pp. XXIV-XXV) to the Bhaṭṭikāvya.

‡ अर्वाचीनास्तु "यथोक्तस्य काव्यलक्षणत्वे काव्यपदं निर्विषयं प्रविरलविषयं वा स्यात्। दोषाणां दुर्वारत्वात्। तस्मात् 'वाक्यं रसात्मकं काव्यम्' इति तल्लक्षणम्। तथा च दुष्टेऽपि रसान्वये काव्यत्वमस्त्येव। परं तदपकर्षमात्रम्। तदुक्तम् 'कीटानुविद्धरत्नादि' इत्यादि। एवं चालङ्कारादिसत्त्वे उत्कर्षमात्रम्। नीरसे तु चित्रादौ काव्यव्यवहारो गौणः" इत्याहुः। प्रदीप p. 13 (Nir.)

§ वसुऋतुऋतुभूमिते गतेऽब्दे नरपतिविक्रमतोऽत्र याति रौद्रे। तपसि शिवतिथौ समापितोऽयं रघुपतिपादसरोरुहेऽर्पितश्च ॥

From the foregoing, we see that Vis'vanātha refers to a number of writers who flourished in the 12th century A. C. and is in his turn referred to by writers belonging to the 15th and 16th centuries. The date, above assigned to Vis'vanātha, viz. the 14th century A. C., is thus confirmed by unimpeachable and independent testimony.

In the first *pari.* after the customary *maṅgala*, the author speaks of the fruits of poetry, discusses the definition of *kāvya* proposed by different writers and at last gives his own definition and illustrates it. In the second *pari.* after defining a sentence and a word, the author deals at great length with the three powers of a word. In the third *pari.* a full disquisition on *rasas*, *bhāvas* and other cognate topics is given. The fourth *pari.* exhaustively deals with the two divisions of *kāvya*, viz. ध्वनि and गुणीभूतव्यङ्ग्य and their subdivisions. In the fifth, the author establishes the existence of the *Vyañjanāvṛtti* and refutes the arguments of those who deny its existence. In the sixth, a full and complete treatment of the science of dramaturgy is given. The 7th deals with the *doshas* of *kāvya*. The 8th speaks of the three *guṇas* of *kāvya* and shows that the *guṇas* spoken of by others are either included in the three mentioned by Vis'vanātha or are no *guṇas* at all. In the 9th, the author dilates upon the styles of composition, which are four वैदर्भी, गौडी, पाञ्चाली and लाटी. In the 10th, both शब्दालङ्कार and अर्थालङ्कार are dealt with.

In the galaxy of Sanskrit rhetoricians Vis'vnātha is a star of the second magnitude only. Beside the brilliance of Ānandavardhana, Mammaṭa and Jagannātha his light appears dim. Still the work of Vis'vanātha has some merits of its own. Its greatest merit is that it presents in the compass of a single work, a full and complete treatment of the science of rhetoric in all its branches. Most Sanskrit writers on Sāhitya, such as Daṇḍin *, Mammaṭa and Jagannātha leave out the treatment of dramaturgy. The साहित्यदर्पण, however, contains a thorough disquisition on the technicalities of the dramatic art and forms, together with the Nāṭyas'āstra of Bharata and the Das'arūpa of धनञ्जय, a triumvirate in the domain of the Sanskrit drama. Another merit of the work is that it is written in a simple and flowing style. The reader is often hampered in going over the Kāvyaprakās'a of Mammaṭa by the author's studied efforts at brevity. Jagannātha frightens the student by his flowery language, his subtle reasoning and his seathing criticisms of his predecessors. Vis'vnātha, although he displays here and there a love for hair-splitting, is generally clear in expression. He is, however, more or less a compiler and not an original writer. In the notes, we have pointed out in detail to what extent he borrows from the अल. स. * Sometimes his judgment seems to forsake him and he follows slavishly the Sarvasva. † He does not appear to have bestowed much time and pains upon the selection of examples. Out of about 250 quotations occurring in परिच्छेद I, II and X he borrows no less than 85 from the Dhvanyāloka, the Kāvyaprakās'a or the Sarvasva and quotes about 20 verses of his own. He is not happy in the innovations that he introduces ‡ and is sometimes wrong in what he says. § In spite of these blemishes, his work forms an easy and suitable introduction to Sanskrit *sāhitya*.

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* Daṇḍin says 'मिश्राणि नाटकादीनि तेषामन्यत्र विस्तरः ।' K. D. I. 31; Bhāmaha says 'नाटकं द्विपदी शम्यारासकस्कन्धकादि यत् । उक्तं तदभिनेयार्थमुक्तोऽन्यैस्तस्य विस्तरः ॥' I. 24.

To judge from the number of commentaries, Vi'svanātha's work seems not to have enjoyed much popularity except perhaps in Bengal. From the various reports on the search for mss. it appears that there exist four commentaries. $ That of Rāmacharaṇa was the only one available to me. The commentary though useful in its own way, is not so learned or helpful as the Pradīpa or the Uddyota. It seldom gives the sources of the verses quoted in illustration or explanations of them. It very rarely compares the author's definitions with those of other writers. It commits gross mistakes in certain cases. ¶

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* See p. 187, 216, 209, 310 etc.

† *Vide* e. g. the treatment of परिणाम, व्यतिरेक and अर्थान्तरन्यास

‡ For example, निश्चय (p .138-141) and अनुकूल (p. 230-231).

§ Vide remarks on pp. 100, 125, 213, 243

$ Viz. that of अनन्तदास, a ms. of which is dated in 1636 A. C; that of रामचरण written in 1700 A. C. and that of मथुरानाथ शुक्ल and the प्रभा of गोपीनाथ.

¶ Vide notes on निश्चय, विरोध, भाविक.

34 The अलङ्कारशेखर of केशवमिश्र. This work has been published in the KM series. The work is divided into three parts, कारिकाs, वृत्ति and examples. The author himself tells us that the कारिकाs are the work of शौद्धोदनि 'अलङ्कारविद्यासूत्रकारो भगवाञ्छौद्धोदनिः परमकारुणिकः स्वशास्त्रे प्रवर्तयिष्यन्प्रथमं काव्यस्वरूपमाह (p. 2); 'इत्थमेवान्यथाकारमक्षराणि लिखन्त्यपि । काव्यालङ्कारविद्यायां शौद्धोदनिरसूत्रयत् ॥' (p. 83). Whether शौद्धोदनि is the name of an author or whether the कारिकाs were composed by some Buddhist writer and were subsequently ascribed to शौद्धोदनि (a name of भगवान् बुद्ध) cannot be determined. The work very largely draws upon the काव्यादर्श, काव्यमीमांसा, the चन्द्रालोक, the काव्यप्रकाश, वाग्भटालङ्कार and quotes श्रीपाद (an otherwise unknown author on *alaṅkāra*) very frequently. The work is divided into 8 रत्नs and 22 मरीचिs (rays) the subjects of which are:—1, definition of काव्य as 'रसादिमद्वाक्य' and its *hetu*, प्रतिभा etc.; 2, three रीतिs (वैदर्भी, गौडी and मागधी), उक्ति and मुद्रा with their varieties; 3, the three functions of a word viz. शक्ति, लक्षणा and व्यञ्जना; 4, eight *doshas* of पद; 5, twelve *doshas* of वाक्य; 6, eight *doshas* of अर्थ; 7, the five *guṇas* of शब्द, संक्षिप्तत्व, उदात्तत्व, प्रसाद, उक्ति and समाधि; 8, four *guṇas* of sense भाविकत्व, सुशब्दत्व, पर्यायोक्ति and सुधर्मिता; 9, in some cases the above *doshas* become *guṇas* or are not faults; 10, eight अलङ्कारs of शब्द, चित्र, वक्रोक्ति, अनुप्रास, गूढ, श्लेष, प्रहेलिका, प्रश्नोत्तर and यमक; 11, only fourteen *alaṅkāras* of sense and no more viz. उपमा, रूपक, उत्प्रेक्षा, समासोक्ति, अपह्नुति, समाहित, स्वभाव, विरोध, सार, दीपक, सहोक्ति, अन्यदेशत्व (i. e. असङ्गति of मम्मट), विशेषोक्ति and विभावना are enumerated and ten varieties of उपमा are illustrated; 12, subdivisions of रूपक; 13, other figures defined and illustrated; the उपमानs of a damsel and of her complexion, hair, forehead, eyebrows etc.; 14, how poets should describe the physical characteristics of the heroes of their works; 15, words that convey सादृश्य, conventions of poets; 16, the topics to be described such as king, queen, country, town, city, river etc. and the peculiar characteristics of each that should be dwelt upon; 17, the colours of various objects in nature; 18, words that convey numerals from one to thousand; certain tricks of words such as गतागत, संस्कृतप्राकृतैक्यता (i. e. भाषासम); 19, समस्यापूरण; 20 the nine *rasas*, the subdivisions of नायक and नायिका, the different भावs; 21 the *doshas* of रस; 22 what letters are favourable to each *rasa*.

The कारिकाs of शौद्धोदनि appear to have been composed after the 12th century. He defines *kāvya* as a sentence containing *rasas* etc (p. 2) and says that *rasa* is the soul of poetry (p. 6). On p. 80 शौद्धोदनि refers to महिमभट्ट the author of the व्यक्तिविवेक and his treatment bears close resemblance to वाग्भटालङ्कार (compare p. 27 with वाग्भटा॰ p. 28). The अलङ्कारशेखर mentions among others the following works and authors:—कविकल्पलता (p. 48, as following श्रीपाद), गोवर्धन (frequently quoted, pp. 17, 29, 37, 43, 49, &c), नागरसर्वस्व (p. 24), भोजराज (p. 7), महिमा (p. 81 the verse अनौचित्याद्वृते which occurs in ध्व॰ p. 145 is ascribed to महिमा), राजशेखर (pp. 32, 67), श्रीपाद (frequently quoted pp. 4, 5, 23, 27, 32, 72, 83 &c), श्रीहर्ष (p. 41). The author tells us that before the अलङ्कारशेखर he composed seven works for the benefit of poets (3rd Intro. verse). Out of these he mentions two works अलङ्कारसर्वस्व (pp. 9, 38) and काव्यरत्न (p. 72). The word वाक्यरत्ने (on p. 12) seems to be a mistake for काव्यरत्ने.

केशवमिश्र tells us in the Introduction and at the end that he wrote the अलङ्कारशेखर at the instance of king माणिक्यचन्द्र son of धर्मचन्द्र. This धर्मचन्द्र was son of रामचन्द्र, a scion of the family of सुशर्मा, who routed a Kâbila (Afgan) king of Delhi. According to Cunningham (Arch. Survey of India vol. V. p. 160) माणिक्यचन्द्र king of Kangra succeeded धर्मचन्द्र in 1563 A. C. and ruled for about ten years. So the अलङ्कारशेखर was composed in the latter half of the 16th century.

35 The works of अप्पय्यदीक्षित. This versatile and prolific writer, who is credited with the authorship of over one hundred works, contributed three works on Poetics. In the वृत्तिवार्तिक, which is divided into two परिच्छेद॰ as printed, he treats at length of the two functions of words, viz. अभिधा (of three sorts रूढि, योग and योगरूढि) and लक्षणा (first divided into शुद्धा and गौणी, each of which is again subdivided into निरूढ and फल and their subdivisions). The कुवलयानन्द is an elementary treatise on अलङ्कारs. Is generally adopts the definitions and examples of the चन्द्रालोक 'येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणश्लोकाः । प्रायस्त एव तेषामितरेषां त्वभिनवा विरच्यन्ते ॥' and he wrote the work by order of king वेङ्कटपति 'अमुं कुवलयानन्दमकरोदप्पदीक्षितः । नियोगाद्वेङ्कटपतेर्निरुपाधिकृपानिधेः ॥'. In the कुवलयानन्द he adds his own comments and cites examples from other authors. To the hundred figures of the चन्द्रालोक, he adds 24 separate ones. His third work the चित्रमीमांसा is a more solid performance. His method is to give a *kārikā* at first and then discuss in prose the views of others and to refute them where necessary. He first of all briefly treats the division of काव्य into ध्वनि, गुणीभूतव्यङ्ग्य and चित्र, and says that as शब्दचित्र is generally void of charm, he will treat of अर्थचित्र alone. He then takes up उपमा and points out how twenty-two figures are based thereon. Unfortunately the printed edition (K. M. series) breaks off in the midst of अतिशयोक्ति (the figures treated of being उपमा, उपमेयोपमा, अनन्वय, स्मरण, रूपक, परिणाम, ससन्देह, भ्रान्तिमान्, उल्लेख, अपह्नुति, उत्प्रेक्षा, अतिशयोक्ति) and a verse at the end says that the चित्रमीमांसा, though mutilated, causes delight like the digit of the moon or like Aruṇa 'अप्यर्धचित्रमीमांसा न मुदे कस्य मांसला । अनूरुरिव घर्मांशोरर्धेन्दुरिव धूर्जटेः ॥'. The printed चित्रमीमांसाखण्डन of जगन्नाथ goes only so far as अपह्नुति. That he contemplated writing on more figures follows from his words 'अधिकं निदर्शनाद्यलङ्कारप्रकरणे चिन्तयिष्यते' (चित्र० p. 101); while in the कुवलयानन्द (at end of श्लेष) he says 'एतद्विवेचनं तु चित्रमीमांसायां द्रष्टव्यम्,' on which वैद्यनाथ remarks 'यद्यप्युत्प्रेक्षाग्रन्थानन्तरं चित्रमीमांसा न क्वापि दृश्यते'. This shows that we have now a little more of it than वैद्यनाथ could secure.

The name of the author is written in various ways; अप्पदीक्षित, अप्पय्यदी० and अप्पय्यदीक्षित. For the form अप्पय, *vide* रसगङ्गाधर p. 218. The third Intro. verse in the चित्रमीमांसाखण्डन gives it as अप्पय्य (and the metre requires it to be so 'सूक्ष्मं विभाव्य मयका समुदीरितानामप्पय्यदीक्षितकृताविह दूषणानाम् ।') and रसग० (p. 120) has that form also. The metre of the verse at the end of the कुवलयानन्द (अमुं...दीक्षितः) requires the form to be अप्पदीक्षित and रसग० (pp. 209, 226, 249, 254, &c,) has that form also. अप्पय्यदीक्षित is very severely criticized by जगन्नाथ and on the devoted head of the दीक्षित he heaps the choicest abuse (such as दीर्घश्रवस् at रसग. p. 239, द्रविडपुङ्गव p. 420).

As अप्पय्यदीक्षित quotes the एकावली, the प्रतापरुद्रयशोभूषण and the अलङ्कारसर्वस्वसञ्जीविनी, he is later than the 14th century. Dr. Hultzsch (E. I. Vol. IV p. 269) shows that the वेङ्कटपति mentioned in the कुवलयानन्द was वेङ्कट I of Vijayanagar, one of whose grants is dated 1523 S'ake (i. e. 1601-2 A. C.). Therefore अप्पय्य flourished in the latter half of the 16th and the first quarter of the 17th century. नीलकण्ठदीक्षित, grandson of आच्चादीक्षित who was the younger brother of अप्पय्यदीक्षित, composed his नीलकण्ठविजय in गतकलि 4738 (i. e. 1637-8 A. C.). This also corroborates the above date. Further the bitter personal remarks that जगन्नाथ makes against him and the rancour that he displays require that अप्पय्यदीक्षित was alive during जगन्नाथ's life (though much older than जगन्नाथ). It will be seen that जगन्नाथ's literary career lies between 1620–1660 A. C.

36 The रसगङ्गाधर of जगन्नाथ. This work together with the commentary called मर्मप्रकाश by नागेशभट्ट has been edited in the KM series. This is a standard work on poetics, particularly on *alaṅkāras*. The रसगङ्गाधर stands next only to the ध्वन्यालोक and the काव्यप्रकाश in the field of Poetics. Though a modern writer he has a wonderful command over classical Sanskrit. He cites his own examples, as he proudly says 'निर्माय नूतनमुदाहरणानुरूपं काव्यं मयात्र निहितं न परस्य किंचित् । किं सेव्यते सुमनसां मनसापि गन्धः कस्तूरिकाजननशक्तिभृता मृगेण ॥'. His verses are composed in an easy, flowing and graceful style and exhibit great poetic talent. His method is first to define a topic, then to discuss it and elucidate it by citing his own examples and to comment on the views of his predecessors. His prose is characterised by a lucid and vigorous style and displays great critical acumen. He is always independent in his views and boldly criticizes on occasions esteemed ancient writers, e. g. ध्वन्यालोक (for regarding the verse प्राप्तश्रीः as an examples of रूपकध्वनि, p. 247), मम्मट (pp. 5, 229, 334 493), अलङ्कारसर्वस्व (pp. 251, 269, 301, 342 &c). His criticism displays great sanity of judgment, maintains a high level of brilliant polemics and acuteness and is generally couched in courteous language (except when dealing with the views of Appayya). The justice of his criticism has to be acknowledged in most cases.

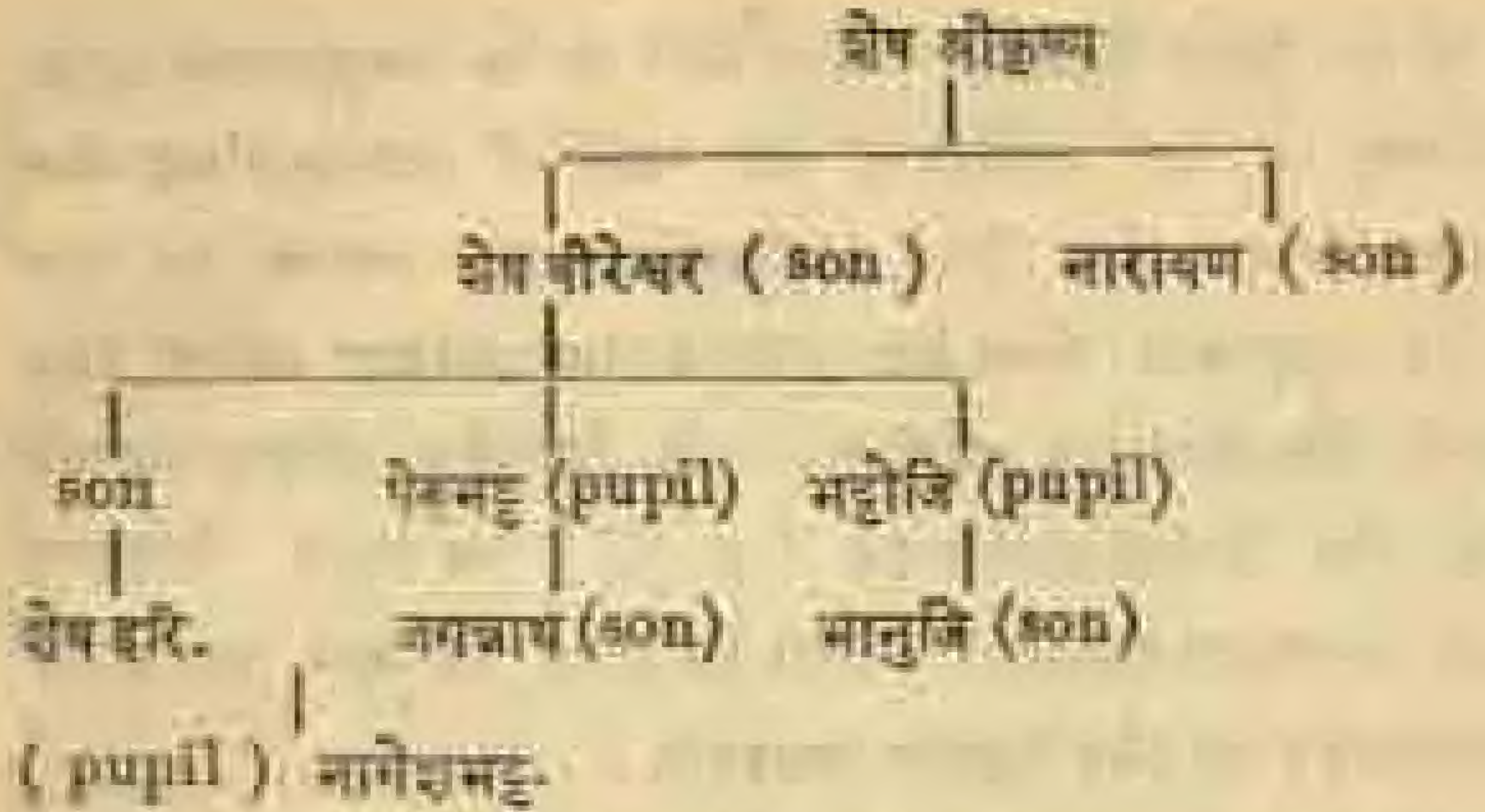
The work is a very bulky one and it is impossible to convey even a vague idea of its contents by a mere outline. In the first आनन he begins by defining *kāvya* as 'रमणीयार्थप्रतिपादकः शब्दः काव्यम्', examines the definition of काव्य given by others, asserts that *pratibhā* alone is the source of *kāvya*, divides काव्य into four varieties उत्तमोत्तम, उत्तम, मध्यम, अधम। explains *rasas*, *bhāvas* and kindred topics; speaks of the different views about *guṇas* being three or ten; explains भाव, रसाभास, भावोदय &c. The 2nd आनन treats of the divisions of ध्वनि; of संयोग, वियोग and other determining circumstances; discusses अभिधा and लक्षणा and their varieties; उपमा and other figures of speech (70 in all). The work breaks off in the midst of the figure उत्तर and the com. of नागेश who flourished only about 50 years after जगन्नाथ

extends only up to that figure. It is not to be supposed that जगन्नाथ passed away in the midst of the task of composing the रसगङ्गाधर, because from the 2nd introductory verse to his चित्रमीमांसाखण्डन it appears that he wrote the latter after the former 'रसगङ्गाधरे चित्रमीमांसाया मयोदिताः । ये दोषास्तेऽत्र संक्षिप्य कथ्यन्ते विदुषां मुदे ॥'. In the चित्रमीमांसाखण्डन (p. 12) he says 'विशेषस्तु उदाहरणालङ्कारप्रकरणे रसगङ्गाधरादवसेयः'. But in the extant रसगङ्गाधर there are no remarks on the figure उदाहरण.

Besides the रसगङ्गाधर and the चित्रमीमांसाखण्डन, जगन्नाथ wrote about a dozen other works. For these and for the question of his date, the edition of the भामिनीविलास by the late Mr. L. R. Vaidya and the introduction in the K. M. edition of the रसगङ्गाधर may be consulted. The गङ्गालहरी and भामिनीविलास are two of his well-known works. He wrote a refutation of the मनोरमा of भट्टोजि and styled it मनोरमाकुचमर्दनम्.

जगन्नाथ was a Tailaṅga Brāhmaṇa. He was the son of पेरुभट्ट (or पेरमभट्ट) and learnt at the feet of his own father and also of शेषवीरेश्वर. पेरुभट्ट was the pupil of ज्ञानेन्द्रभिक्षु in अद्वैत, of महेन्द्र in logic, of खण्डदेव in पूर्वमीमांसा at Benares, of वीरेश्वर surnamed शेष in grammar. It appears that the title of पण्डितराज was conferred upon जगन्नाथ by Emperor Shah Jehan. He bewails over the death of Āsaf (in the आसफविलास), probably the favourite Khan Khanan of Shah Jehan who died in 1641 A. C. and praises Dārā, the son of Shah Jehan, in his जगदाभरण. Vide the verses सुधेव वाणी (on p. 166 of रस०), शुचा तु याते (p. 457) for आसफ and the verse भूमीनाथ शहाबुद्दीन for Shah Jehan (p. 210). A ms. of the चित्रमीमांसाखण्डन is dated *Saṁvat* 1709 (i. e. 1652–53 A. C.). Therefore both the रसगङ्गाधर and the चित्रमीमांसाखण्डन were composed before 1650 and after 1641 A. C. and they are the products of a mature mind. Therefore the literary activity of जगन्नाथ lies between 1620 and 1660 A. C.

नागेश is a very learned writer and wrote commentaries on numerous S'āstras. He is removed by about two generations from जगन्नाथ, as the following pedigree will show, and flourished in the first quarter of the 18th century.


शेष श्रीकृष्ण
शेष वीरेश्वर (son)
नारायण (son)
son
पेरुभट्ट (pupil)
भट्टोजि (pupil)
शेष हरि.
जगन्नाथ (son)
भानुजि (son)
(pupil) नागेशभट्ट.

For the शेष family of Benares vide I. A. for 1912 p. 245 ff.

जगन्नाथ is the last great writer on the Alaṅkāras'āstra. Therefore it is proper to bring this part of the subject to a close at this stage.

Part II.

The origin and growth of the Alaṅkāras'āstra

1 Early poetic efforts. It is extremely difficult to give an accurate definition of poetry and try to distinguish it from other forms of literature. But true poetry (leaving aside the question whether a work clothed in prose is poetry or not) is distinguished at least by three things, viz. by a certain peculiar diction, by its subject matter and by the spirit in which it approaches the handling of its themes. Judged from this stand-point, the most ancient monument of the Indo-Aryan languages, viz the Ṛigveda, contains, though it is mainly a religious book of fervent prayers, a great deal of true poetry. Many of the hymns, particulary those addressed to Ushas, exhibit fine specimens of poetry. For example, *vide* the following: अभ्रातेव पुंस एति प्रतीची गर्तारुगिव सनये धनानाम् । जायेव पत्य उशती सुवासा उषा हस्रेव नि रिणीते अप्सः ॥ ऋ. I. 124. 7. This verse contains four *Upamās*, the last two of which may occur in the poetry of any country. In 'द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते । तयोरेकः पिप्पलं स्वाद्वत्त्यनश्नन्नन्यो अभिचाकशीति ॥' (ऋ. I. 164. 20) there is a fine idea, which would be regarded as the figure अतिशयोक्ति by Sanskrit *ālaṅkārikas*. In 'द्वादशारं न हि तज्जराय वर्वर्ति चक्रं परि द्यामृतस्य' (ऋ. I. 164. 11), it may be said that the figure is व्यतिरेक. One may trace the desire for श्लेष in such Vedic passages as 'स्वसुर्जारः शृणोतु नः' (Ṛig. VI. 55. 5.) and in 'यत्रा सुपर्णा अमृतस्य' etc. (ऋ. I. 164. 21 explained in निरुक्त III. 12 in two ways). The Upanishads also, though they are devoted to the pursuit of philosophical truth, contain highly poetic passages e. g. 'धनुर्गृहीत्वौपनिषदं महास्त्रं शरं ह्युपासा निशितं संधयीत । आयम्य तद्भावगतेन चेतसा लक्ष्यं तदेवाक्षरं सोम्य विद्धि ॥' मुण्डकोपनि. II. 2. 3. Similarly the verse 'आत्मानं रथिनं विद्धि शरीरं रथमेव तु' (कठोपनिषद् I. 3. 3.) contains a good रूपक and the verses 'इन्द्रियेभ्यः परा ह्यर्था अर्थेभ्यश्च परं मनः ।......पुरुषः परः ।' contain the figure सार. In the Ṛigveda there are several hymns that contain charming dialogues, viz. the dialogue of Saramā and the Paṇis (Ṛig. X. 108), of the rivers and the sage विश्वामित्र (Ṛig. III. 33). These dialogues are the precursors of the Sanskrit drama.

2 Coming to later days, there is ample evidence to show that centuries before the Christian era poetry of a high order

had been composed. It is accepted almost by all scholars that the Mahābhārata in its extant form cannot be placed later than the 2nd century A. C. and that a large portion of it may be at least as old as 500 B. C. Similarly the रामायण has been assigned to the 4th century B. C. by some scholars (Dr. Keith in JRAS 1915 p. 320), while others (like Dr. Jacobi) would place it as far back as 600 B. C. These two epics contain highly poetical passages. Many passages are quoted from the महाभारत in the ध्वन्यालोक (p. 125, p. 238) and the काव्यप्रकाश (4th उल्लास, the गृध्रगोमायुसंवाद in शान्तिपर्व 153) and a few from the रामायण (e. g. ध्व॰ p. 63 रविसंक्रान्त, &c, which is अरण्य॰ 22. 13). The महाभारत is more of a धर्मशास्त्र than a काव्य, though, as the work itself asserts in no mood of vanity, it has inspired many poets ('इतिहासोत्तमादस्माज्जायन्ते कविबुद्धयः' आदिपर्व II. 385 and 'इदं कविवरैः सर्वैराख्यानमुपजीव्यते' आदि॰ II. 389). The रामायण is truly a *kāvya* in its main purpose, its form and contents. It abounds in elaborate descriptions and flights of fancy. For example, the highly poetical description of the sea (चलन्तमिव फेनौघैर्नृत्यन्तमिव चोर्मिभिः) in the युद्धकाण्ड (4. 110 ff), the imaginative description of the sky in सुन्दरकाण्ड (57. 1–4) and the elaborate रूपक in अयोध्याकाण्ड (69. 28 ff) may be referred to in this connection. The दशरूप (I. 68) advises the authors of dramas to draw upon the रामायण and the बृहत्कथा for their plots. The quotation 'अक्रूरो ददते मणिम्' in the निरुक्त (II. 2) seems to be taken from some secular poetic work. The *sūtra* of Pāṇini (अधिकृत्य कृते ग्रन्थे IV. 3 87) and the following sūtra indicate the existence of secular works before Pāṇini's day which may have been poetic. नमिसाधु on रुद्रट (II. 8) tells us that पाणिनि wrote a महाकाव्य called पातालविजय and then quotes one verse and a portion of another from that work. राजशेखर attributes the composition of the *kāvya* जाम्बवतीजय to the grammarian पाणिनि (Peterson's 4th Report LXXVI). The सुवृत्ततिलक (III. 30) says that पाणिनि excelled in the composition of the उपजाति metre. Many verses ascribed to पाणिनि in the anthologies (*vide* Peterson's preface to सुभाषितावलि p. 58 and JRAS 1891 pp. 311–316) out of which the verse उपोढरागेण occurs in the ध्व॰ (p. 35, without name) and the verse ऐन्द्रं धनुः in काव्या॰ सू॰ of वामन (IV. 3. 27). Whether पाणिनि the grammarian and the poet पाणिनि are identical is rather doubtful. A *vārtika* on अधिकृत्य कृते ग्रन्थे (viz. लुबाख्यायिकाभ्यो बहुलम्) shows that the class of composition known as आख्यायिका existed long before पतञ्जलि. The latter speaks of a *kāvya* composed by वररुचि ('यत्तेन कृतं न च तेन प्रोक्तं वाररुचं काव्यं' महाभाष्य vol. II, p. 315). पतञ्जलि, while commenting on the वार्तिक 'लुबाख्यायिकाभ्यो बहुलम्' mentions by name three works of the आख्यायिका class, viz. वासवदत्ता, सुमनोत्तरा and भैमरथी (महाभाष्य vol. II. p. 313; see also p. 284). He refers to two works dealing with the death of Kaṁsa and the humiliation of Bali and dramatic representations of these themes (vol II. 34 and p. 36 'ये तावदेते शोभनिका नामैते प्रत्यक्षं कंसं घातयन्ति प्रत्यक्षं च बलिं बन्धयन्तीति'). In another passage he makes a reference to the wives of actors 'नटानां स्त्रियो रङ्गं गता यो यः पृच्छति कस्य यूयं कस्य यूयमिति तं तं तव तवेत्याहुः' (vol III. p. 7). The महाभाष्य contains many quotations from the works of poets that went before it, some of which possess poetic charm, e. g. 'असिद्वितीयोनुससार पाण्डवम्' and 'सङ्कर्षणद्वितीयस्य बलं कृष्णस्य वर्धताम्' (vol I. p. 426); जघान कंसं किल वासुदेवः (vol II. p. 119); जनार्दनस्त्वात्मचतुर्थ एव (vol. III p. 143); प्रियां मयूरः प्रतिनर्नृतीति and यद्वत्त्वं नरवर नर्नृतीषि हृष्टः (vol III. p. 338); एति जीवन्तमानन्दो नरं वर्षशतादपि (vol I. p. 277); वरतनु संप्रवदन्ति कुक्कुटाः (vol I. p. 238). The verse एति etc. occurs in the सुन्दरकाण्ड (128. 2 where it is called लौकिकीगाथा). The preceding brief discussion shows that from at least 500 B. C. to 100 B. C. a great deal of poetical material of a secular character had been accumulated in classical Sanskrit. This must have naturally led to speculations about the functions and objects of poetry, the classifications of different kinds of poetry, the enunciation of rules about the standard form of certain classes of composition, in short, to attempts, more or less crude, to establish a theory of Poetics and literary criticism. From this time forward the two processes, viz composition of poetry and the elaboration of rules, must have proceeded hand in hand.

3 Early beginnings of Poetics. Epigraphic records of the 2nd century A. C. and onwards show that before that period a theory of Poetics had been evolved. *Vide* on this part of the subject and in general for the development of Poetics my articles in I. A. for 1912 pp 124 ff and p. 204 and on the epigraphic material Buhler's essay 'Die Indische Inschriften etc.' (translated by Prof. Ghate in I. A. for 1913 pp. 29, 137, 172, 188, 230, 243). The Inscription of रुद्रदामन् at Junagad (dated 150 A. C.) sheds very great light on the stage Poetics had reached by that time. Vide ASWI vol. II p. 128 and E. I. vol. VIII. p. 36 for the inscription. The preserved portion contains only two verbs, it is written in prose with long compounds, it is full of alliteration and other tricks with words. A brief quotation will convey an idea of the nature of the inscription 'सर्वक्षत्राविष्कृतवीरशब्दजातोत्सेकाविधेयानां यौधेयानां प्रसह्योत्सादकेन...शब्दार्थगान्धर्वन्यायाद्यानां विद्यानां महतीनां पारणधारणविज्ञानप्रयोगावाप्तविपुलकीर्तिना...स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य...स्वयमधिगतमहाक्षत्रपनाम्ना नरेन्द्रकन्यास्वयंवरानेकमाल्यप्राप्तदाम्ना महाक्षत्रपेण रुद्रदाम्ना.' This shows that in or before the second century काव्य had been divided into गद्य and पद्य, that some of the *guṇas* that figure in later works had been already named (*vide* स्फुट, मधुर, कान्त, उदार, which correspond to प्रसाद, माधुर्य, कान्ति and उदारता of the काव्यादर्श), both गद्य and पद्य were required to be अलङ्कृत (that is 'possessed of figures of speech'). The composer of this inscription was evidently trying to come up to the standard of a good poet laid down in the works on Poetics of his day and therefore this inscription represents a mediocre attempt at what a *kāvya* was in those days required to be. The Nasik Inscription of Siri Puḷumāyi, which is somewhat earlier than that of रुद्रदामन्, though in Prakrit, exhibits the same traits (Bombay Gazetteer vol. 16 p. 550). It is full of compounds and contains similar efforts at alliteration. An inscription of the 4th century A. C. contains a panegyric of the great Emperor समुद्रगुप्त by हरिषेण (*vide* Fleet's Gupta inscriptions, No. 1 p. 8). The prose of this प्रशस्ति rivals the style of Bāṇa. This प्रशस्ति tells us that 'the title कविराज had been applied to समुद्रगुप्त on account of the composition of many *kāvyas* that were the source of inspiration to learned men'. A brief quotation will be helpful 'कृपणदीनानाथातुरजनोद्धरणसत्रदीक्षाद्युपगतमनसः समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनदवरुणेन्द्रान्तकसमस्य स्वभुजबलविजितानेकनरपतिविभवप्रत्यर्पणनित्यव्यापृतायुक्तपुरुषस्य निशितविदग्धमतिगान्धर्वललितैर्व्रीडितत्रिदशपतिगुरुतुम्बुरुनारदादेर्विद्वज्जनोपजीव्यानेककाव्यक्रियाभिः प्रतिष्ठितकविराजशब्दस्य etc.' These inscriptions therefore show that long before the 2nd or 4th century, Poetics had made a good deal of progress. There are indications of great antiquity that point in the same direction. The निघण्टु (III. 13) collects together several phrases from the Ṛigveda and calls them उपमाः (such as इदमिव, इदं यथा, तद्वत् &c). The निरुक्त, while commenting on this part of the निघण्टु, cites a very scientific definition of उपमा from गार्ग्य a predecessor of यास्क and remarks that in the Ṛigveda a superior object is sometimes compared with an inferior one (though the general rule is that the उपमान is superior to or more well-known than the उपमेय) 'अथात उपमा यदतत्तत्सदृशमिति गार्ग्यस्तदासां कर्म ज्यायसा वा गुणेन प्रख्याततमेन वा कनीयांसं वाप्रख्यातं वोपमिमीतेऽथापि कनीयसा ज्यायांसम्' (III. 13). The निरुक्त then cites Ṛig. X. 4. 6 (तनूत्यजेव तस्करा वनर्गू &c, where the arms are compared to desperate thieves) and Ṛig. X. 40. 2 (कुह स्विद्दोषा कुह वस्तोरश्विना &c, where the As'vins are compared to the levir having intercourse with his brother's widow). यास्क foreshadows the later distinction between पूर्णा and लुप्ता simile in the words 'लुप्तोपमान्यर्थोपमानीत्याचक्षते' (निरुक्त III. 18). A complete *Upamā* has four constituent elements, उपमान, उपमेय (or उपमित), the common property (सामान्य) and the word expresive of the relation (such as इव, तुल्य &c). Long before Pāṇini these technical words had become fixed in the language. The following sūtras will make this clear 'उपमानानि सामान्यवचनैः and उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' (पा. II. 1. 55–56); 'तुल्यार्थैरतुलोपमाभ्यां तृतीयान्यतरस्याम्' पा. II. 3. 72. Pāṇini refers to the *Naṭasūtras* composed by S'ilālin and कृशाश्व (पाराशर्यशिलालिभ्यां भिक्षुनटसूत्रयोः' and 'कर्मन्दकृशाश्वादिनिः' IV. 3. 110–111). There is nothing left to show what these contained, but if they were to deserve the high-sounding designation of a *sūtra*, it is not unlikely that they gave (however crudely) instruction as to what the business of an actor was, how he could work upon the emotions of the audience (i. e. In short some theory of *rasa*). The Vedāntasūtras name two *alaṅkāras* viz. उपमा and रूपक ('अत एव चोपमा सूर्यकादिवत्' III. 2. 18 and 'आनुमानिकमप्येकेषां शरीररूपकविन्यस्तगृहीतेर्दर्शयति च' I. 4. 1). The बुद्धचरित of अश्वघोष (not later than 3rd cen., as it was translated into Chinese about 414–421 A. C.) was composed at a time, when some theory of poetics had already been in vogue. Each canto has at the end a verse or verses in a different metre. The author is very much after alliteration (I. 14, 15 ; V. 26), employs such a frightful jingle as हरितुरगतुरङ्गवत्तुरङ्गः (V. 87) and is very fond of यथासंख्य (V. 42 and IX. 16). He uses the technical words हाव and भाव ('भावज्ञानेन हावेन चातुर्याद्रूपसम्पदा' IV. 12). Vide नाट्य° 20. 8–10 for भाव and हाव. It was shown above (p. XI.) that the नाट्यशास्त्र must have been composed not later than 300 A. C. It contains a full exposition of the *rasa* theory, of dramaturgy and of four figures of speech and *guṇas*. Subandhu in his वासवदत्ता alludes in various places to topics of Poetics. He boasts of his skill in weaving a web of puns on each syllable (प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम्.), speaks of वक्रोक्ति, of the soul of poetry, of the composition of an excellent poet in which the expletives तु and हि do not occur and which is divided into long sections and contains Vaktra metre ('अमहेणापि काव्यगौरवेण' p. 129, 'सत्कविकाव्यबन्ध इवानवबद्धतुहिनिपातः' p. 158, 'दीर्घोच्छ्वासरचनाकुलं सुश्लेषवक्त्रघटनापटु सत्काव्यविरचनमिव' p. 238, S'rirangam ed.). He speaks of शृङ्खलाबन्ध, उत्प्रेक्षा and आक्षेप (p. 146). बाण speaks of such puzzles as अक्षरच्युतक, मात्राच्युतक, बिन्दुमती, प्रहेलिका &c, he knew the difference made between कथा and आख्यायिका (उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती । कथमाख्यायिकाकारा &c, in हर्षचरित), he speaks of श्लेष, उत्प्रेक्षा, उपमा, दीपक, जाति (हरन्ति कं नोज्ज्वलदीपकोपमैः &c. in कादम्बरी and श्लेषप्रायमुदीच्येषु in the हर्षचरित), he extols a prince as the source or fountain of the ambrosial *rasas* of *kāvyas* ('आगमः काव्यामृतरसानाम्' कादम्बरी 1st para). Thus by 600 A. C., we find that numerous figures had been defined, rules had been laid down for the guidance of poets and various classes of composition such as कथा and आख्यायिका had distinctive forms. Works dealing with Poetics are extant that were composed about the time of Bāṇa (such as those of भामह and दण्डी).

4 The name of the S'âstra. The earlier works on Poetics are generally designated Kāvyālaṅkāra, e. g. the works of भामह, वामन and रुद्रट. These works were so called probably because *alaṅkāras* played the most prominent part in the treatment of Poetics in them (following the maxim प्राधान्येन व्यपदेशा भवन्ति). वामन in his काव्या. सू. tells us that the word अलङ्कार is used in two senses viz. (I) a thing of beauty and (II) a figure of speech (अलङ्क्रियते अनेन). According to him it follows that a work on Poetics is called काव्यालङ्कार because it points out and explains the things of beauty in a *kāvya*, which make us prize the latter 'काव्यं ग्राह्यमलङ्कारात् । सौन्दर्यमलङ्कारः । काव्या. सू. 1. 1. 1-2 (वृत्ति-अलङ्कृतिरलङ्कारः । करणव्युत्पत्त्या पुनरलङ्कारशब्दोऽयमुपमादिषु वर्तते।). The कामधेनु remarks सोऽयमलङ्कारः काव्यग्रहणहेतुत्वेन उपन्यस्यते तदुत्पादकत्वाच्छास्त्रमपि अलङ्कारनाम्ना व्यपदिश्यत इति शास्त्रस्यालङ्कारत्वेन प्रसिद्धिः प्रतिष्ठिता स्यादिति सूत्रयितुमयं विन्यासः कुतः काव्यं ग्राह्यमलङ्कारादिति. This is more or less scholastic. Even in those early works that are not designated as अलङ्कार, figures of speech loom very large as in the काव्यादर्श of Daṇḍin, three fourths of which are taken up by the explanation and elucidation of figures of speech (of *s'abda* and *artha*). Another name for Poetics is *Sāhitya*. This word seems to have been used in early works in three different but allied senses, though in modern times it is generally employed for Poetics. In the verse साहित्यसङ्गीतकलाविहीनः the word साहित्य appears to have been used in the sense of काव्य. In the verse साहित्यपाथोनिधिमन्थनोत्थं कर्णामृतं रक्षत हे कवीन्द्राः (बिल्हण's विक्रमाङ्कदेवचरित I. 11), it will be noticed that साहित्य means 'literature in general' and *kāvya* is said to arise like nectar from the ocean of साहित्य (i. e. काव्य is the quintessence of साहित्य). प्रतीहारेन्दुराज in eulogising his teacher मुकुल and his proficiency in the मीमांसा and other *s'āstras* speaks of him as 'साहित्यश्रीमुरारेः'. Here obviously the word साहित्य stands for साहित्यशास्त्र (as in the case of मीमांसा, व्याकरण and तर्क that precede the word साहित्यश्रीमुरारेः). मुकुल in the explanation of the *kārikā* (पदवाक्यप्रमाणेषु तदेतत्प्रतिबिम्बितम्। यो योजयति साहित्ये तस्य वाणी प्रसीदति॥' अभिधावृत्ति॰ p. 21) remarks 'व्याकरणमीमांसातर्कसाहित्यात्मकेषु चतुर्षु शास्त्रेषूपयोगात्'. राजशेखर (काव्यमी. p. 4) says 'पञ्चमी साहित्यविद्येति यायावरीयः। सा हि चतसृणामपि विद्यानां निष्यन्दः।'. मङ्खक says 'विना न साहित्यविदाऽपरत्र गुणः कथञ्चित्प्रथते कवीनाम्।' (श्रीकण्ठचरित II. 12). These passages establish that sometime before 900 A. C. (when राजशेखर flourished) the word साहित्य came to be used in the sense of 'the science of Poetics'. How much earlier it was employed in that sense it is difficult to say. The word साहित्य seems to be derived from सहित (meaning 'together'). When poetry came to be defined as 'शब्दार्थौ सहितौ काव्यं,' the science of poetic criticism that propounded this definition was naturally called साहित्य. राजशेखर gives this etymology 'शब्दार्थयोर्यथावत्सहभावेन विद्या साहित्यविद्या' (काव्यमी. p. 5). Similarly the व्यक्तिविवेकटीका (p. 36) remarks 'न च काव्ये शास्त्रादिवदर्थप्रतीत्यर्थं शब्दमात्रं प्रयुज्यते सहितयोः शब्दार्थयोस्तत्र प्रयोगात्। साहित्यं तुल्यकक्षत्वेनान्यूनातिरिक्तत्वम्।'. भामह says 'शब्दार्थौ सहितौ काव्यं' (I. 16) and the वक्रोक्तिजीवित (p. LXXX above) does the same. The शिशुपालवध says 'शब्दार्थौ सत्कविरिव द्वयं विद्वानपेक्षते' (II. 86).

Therefore the use of the word साहित्य arose probably after the 7th or 8th century.

5 The topics of the अलङ्कारशास्त्र. The next question is to consider the problems with which the science of Poetics grapples. In part I when describing the contents of several works these topics have been more or less indicated as regards each individual work. Here all these topics will be brought together and their connection with each other will be briefly pointed out. The first problem of Poetics is to declare what poetry can do for us and for the poet also (i. e. to enumerate the प्रयोजन of काव्य). Then the *s'ástra* has to consider the essential qualities that consititute the equipment of a poet (i. e. काव्यहेतु has to be considered). A definition of *kāvya* is attempted. In defining a *kāvya*, reference is generally made to *s'abda* and *artha* and one has also to say what constitutes the soul or the essence of *kāvya* (which makes काव्य what it is). It is here (about the soul of poetry) that the greatest divergence of view prevails. As *s'abda* and *artha* are necessary for *kāvya*, the various powers of word and its relation to *artha* have to be discussed. This leads to the topic of the three वृत्तिs, अभिधा, लक्षणा and व्यञ्जना and their subdivisions and the three kinds of *artha*, वाच्य, लक्ष्य and व्यङ्ग्य. The critic has to give the several divisions of *kāvya* from different stand-points, viz. into गद्य, पद्य and मिश्र (according to the external form), into the best, mediocre and inferior *kāvyas* according to the predominance or otherwise of the most essential things in a *kāvya*, into दृश्य and श्रव्य, into संस्कृत, प्राकृत etc. (according to the language employed) and so on. The division into दृश्य and श्रव्य opens up the vast field of dramaturgy. Certain *guṇas* must always be present. As to their number (3, 10, 24 etc.) great difference of opinion prevails. As allied to this subject of *guṇas*, the various styles (*rītis*) have to be considered. A *kāvya* must be free from blemishes and therefore the *doshas* of *pada*, *vākya*, *artha*, *rasa* etc. have to be discussed. Lastly certain embellishments of *kāvya* (either of *s'abda*, *artha* or both) are dealt with. Certain works on Poetics go beyond this and lay down practical rules (as to the conventions to be observed by poets) and give information of an encyclopaedic character (e. g. about geography, about flora and fauna etc.).

It is by no means to be supposed that all or even many works on Poetics attempt the treatment of all these topics. The works on Poetics fall into several groups. (I) Some like the साहित्यदर्पण and the प्रतापरुद्रयशोभूषण traverse the whole field of Poetics (including dramaturgy). (II) Most of the well-known works on Poetics confine themselves to the topics indicated above except dramaturgy e. g. the काव्यादर्श, the काव्यालङ्कारसूत्र of वामन, काव्यालङ्कार of भामह, रुद्रट and वाग्भट, the काव्यप्रकाश, रसगङ्गाधर etc. In the present essay also works on dramaturgy have not generally been considered except in a few cases (where the *rasa* theory is concerned). (III) Some works treat of only dramaturgy and the theory of *rasa*, such as the नाट्यशास्त्र, the दशरूपक etc. (IV) Many works are concerned with *alaṅkāras* alone e. g. अलङ्कारसारसंग्रह, अलङ्कारसर्वस्व, कुवलयानन्द, चित्रमीमांसा etc. (V) A few are concerned with the exposition of some special theory of Poetics, *viz.* the ध्वन्यालोक on the ध्वनि school, the वक्रोक्तिजीवित, व्यक्तिविवेक. (VI) Some works deal only with the powers of word, *viz.* अभिधा etc. such as the अभिधावृत्तिमातृका, वृत्तिवार्तिक, शब्दव्यापारविचार. (VII) A few deal only with the theory of *rasa* (without treating of dramaturgy) such as the the शृङ्गारतिलक, the रसतरङ्गिणी. (VIII) several dilate upon only some special matters such as the रसमञ्जरी (where नायिकाs and their subdivisions and other kindred topics are discussed).

6 The function and purpose of Poetry (काव्यप्रयोजन).

Poetry is an art and its immediate purpose and aim is the giving of delight, of aesthetic pleasure. This has been recognised by Sanskrit critics from very ancient times. The नाट्यशास्त्र says that the dramatic art was promulgated by Bharata as a pleasure-giving device for all people 'क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यद्भवेत्' and 'वेदविद्येतिहासानामाख्यानपरिकल्पनम्। विनोदकरणं लोके नाट्यमेतद्भविष्यति ॥' नाट्य. I. 11 and 86; 'तथापि प्रीतिरेव प्रधानं...प्राधान्येनानन्द उक्तः' लोचन p. 12 and 'प्रीत्यात्मा च रसस्तदेव नाट्यं नाट्य एव च वेद इत्यस्मदुपाध्यायः' लोचन p. 149; 'सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलितवेद्यान्तरमानन्दं' काव्यप्र. I. Several other purposes that are served by poetry are enumerated by the works on poetics. Some of them are benefits derived by the poet himself, while others are reaped by the reader. They are (from the reader's point of view); I solace; II instruction in knowledge of religion, of morality and philosophy; III. proficiency in the arts and ways of the world. To the poet also poetry brings fame and wealth. The नाट्यशास्त्र says that to minds that are afflicted by the sorrows and worries of this world, नाट्य would bring relief and solace 'दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम्। विश्रान्तिजननं काले नाट्यमेतन्मया कृतम् ॥' (I. 80). भामह says 'धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च। प्रीतिं करोति कीर्तिं च साधुकाव्यनिबन्धनम् ॥' I. 2; वामन says 'काव्यं सद्दृष्टादृष्टार्थं प्रीतिकीर्तिहेतुत्वात्' I. 1. 5; 'काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये। सद्यः परनिर्वृतये कान्तासम्मिततयोपदेशयुजे ॥' काव्यप्र. I; *vide* रुद्रट I. 4, 8-13, 21 and XII. 1 'ननु काव्येन क्रियते सरसानामवगमश्चतुर्वर्गे। लघु मृदु च नीरसेभ्यस्ते हि त्रस्यन्ति शास्त्रेभ्यः ॥'. Poetry, however, does not (or should not) directly teach religion, philosophy or morality, but only indirectly and impliedly as said by मम्मट 'कान्तेव सरसतापादनेनाभिमुखीकृत्य रामादिवद्वर्तितव्यं न रावणादिवदित्युपदेशं...करोतीति.' *Vide* my notes on साहित्यद० p. 4. Most of the works on Poetics more or less echo the words quoted above.

7 The equipment of the poet (काव्यहेतु). Most of the writers on Poetics lay down that the things essential to the making of a true poet are three, प्रतिभा (Imagination), व्युत्पत्तिः (culture) and अभ्यास (constant practice). 'नैसर्गिकी च प्रतिभा श्रुतं च बहु निर्मलम् । अमन्दश्चाभियोगोस्याः कारणं काव्यसम्पदः ॥' काव्यादर्श I. 103; 'काव्यं तु जायते जातु कस्यचित्प्रतिभावतः ।...शब्दाभिधेये विज्ञाय कृत्वा तद्विदुपासनाम् । विलोक्यान्यनिबन्धांश्च कार्यः काव्यक्रियादरः ॥' भामह I. 5 and 10; 'त्रितयमिदं व्याप्रियते शक्तिर्व्युत्पत्तिरभ्यासः ॥' रुद्रट I. 14; 'शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् । काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥' काव्यप्र. I. 3; *vide* also एकावली I. 12; वाग्भटालङ्कार I. 3; अलङ्कारशेखर (p. 4). There were other writers who regarded *pratibhā* as the sole equipment required for the making of a genuine poet. राजशेखर says 'सा (शक्तिः) केवलं काव्ये हेतुरिति यायावरीयः' (p. 11); 'प्रतिभैव च कवीनां काव्यकरणकारणम् । व्युत्पत्त्यभ्यासौ तस्या एव संस्कारकारकौ न तु काव्यहेतू' अलङ्कारतिलक of वाग्भट (p. 2); 'तस्य च कारणं कविगता केवला प्रतिभा' रसगङ्गाधर p. 8. प्रतिभा is that power whereby the poet sees the subjects of his poem as steeped in beauty and gives to his readers in apt language a vivid picture of the beauty he has seen. It is a power whereby the poet not only calls up in his reader's heart the impressions of faded experiences, but whereby he presents ever new, wonderful and charming combinations and relations of things never before experienced or thought of by the ordinary man. A poet is one who is a seer, a prophet, who sees visions and possesses the additional gift of conveying to others less fortunate through the medium of language the visions he has or the dreams he dreams. The following definitions of प्रतिभा will make this clear. 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता......वर्णनानिपुणः कविः' भट्टतौत in काव्यकौतुक (vide p. LXXVI above); 'प्रतिभा अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा' and 'शक्तिः प्रतिभानं वर्णनीयवस्तुविषयनूतनोल्लेखशालित्वम्' लोचन pp. 29 and 137; 'अपारे काव्यसंसारे कविरेव प्रजापतिः । यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥' (ध्व० p. 222); 'प्रसन्नपदनव्यार्थयुक्त्युद्बोधविधायिनी । स्फुरन्ती सत्कवेर्बुद्धिः प्रतिभा सर्वतोमुखी ॥' वाग्भटालङ्कार I. 4; vide also वामन's वृत्ति on I. 3. 16; रुद्रट I. 15–16; the *prâkrit* verse 'अतडट्ठिए वि तहसंठिए व्व हिअअम्मि जा णिवेसेइ । अत्थविसेसे सा जअइ विकडकइगोअरा वाणी ॥' quoted in ध्व० p. 236; राजशेखर p. 11. भट्टतौत (p. LXXVI above) refers to this

two-fold gift of the poet, of seeing visions of striking beauty(विचित्र...प्रख्या) and of conveying through appropriate language the visions he sees.

व्युत्पत्ति does not present much difficulty. There is theoretically no subject which the poet may not handle and therefore a certain modicum of culture is necessary for him if he is to appeal to the hearts of his contemporaries and to future generations. The नाट्यशास्त्र says 'न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला । न तत्कर्म न वा योगो नाटके यन्न दृश्यते ॥' 19. 117; 'छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात् । युक्तायुक्तविवेको व्युत्पत्तिरियं समासेन ॥' रुद्रट I. 18; काव्यमी. 5th chap; वाग्भटालङ्कार I. 5.

On this subject of 'the making of the Sanskrit poet' *vide* Dr. Thomas in Bhandarkar commemoration vol. p. 375 ff.

8 The definition of poetry (काव्यलक्षण). Numerous definitions of *kāvya* have been offered by several writers; many of these definitions are affected by the author's view about the soul of poetry. Some of the definitions are no more than mere descriptions. The definitions of a few writers, particularly early ones, treat शब्द and अर्थ as equally prominent, while others give more prominence to शब्द; some give a definition of काव्य which is more difficult than the thing to be defined (such as that of विश्वनाथ 'वाक्यं रसात्मकं काव्यं). An attempt will be made to group together some of these definitions. The following lay equal emphasis on शब्द and अर्थ. 'शब्दार्थौ सहितौ काव्यं' (भामह I. 16; vide also I. 11 and 13 for काव्य being निर्दोष and सालङ्कार); 'ननु शब्दार्थौ काव्यं' रुद्रट II. 1; 'शब्दार्थौ सहितौ वक्र etc.' वक्रोक्तिजीवित (p. LXXX above); 'तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि' मम्मट; 'गुणालङ्कारसहितौ शब्दार्थौ दोषवर्जितौ । ... काव्यं काव्यविदो विदुः ॥' प्रतापरुद्र॰; 'शब्दार्थौ निर्दोषौ सगुणौ प्रायः सालङ्कारौ काव्यम्' काव्यानु॰ of वाग्भट p. 14; 'अदोषौ सगुणौ सालङ्कारौ च शब्दार्थौ काव्यम्' हेमचन्द्र p. 16; vide वामन's वृत्ति on I. 1. 1 Other writers lay more emphasis on शब्द. 'तैः शरीरं च काव्यानामलङ्काराश्च दर्शिताः । शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ॥' काव्यादर्श I. 10; 'इष्टार्थव्यवच्छिन्ना पदावली । काव्यं स्फुटदलङ्कारं गुणवद्दोषवर्जितम् ॥' अग्निपुराण 336. 6–7; 'रमणीयार्थप्रतिपादकः शब्दः काव्यम्' रसगङ्गा॰ (p. 4); *vide* also चन्द्रालोक (I. 7). These latter definitions emphasize one of the aspects of poetry, viz that, though poetry employs the words of the current language, it differs from the everyday speech of people in the choice of words, in the diction that it employs which is chosen with an eye to beauty. But these definitions are very defective in one respect. If, as Daṇḍin says, words are the body of poetry, it may be asked (to continue that metaphor):—what is the soul of Poetry? To this question various answers have been given by several schools. The रस school of भरत made रस the soul of poetry (dramatic), while the school of आनन्दवर्धन (called the ध्वनि school) extended the conception underlying the *rasa* theory and laid down that व्यङ्ग्य is the soul of poetry. Some of the definitions dominated by the *rasa* school and ध्वनि school are 'काव्यं रसादिमद्वाक्यं श्रुतं सुखविशेषकृत्' शौद्धोदनि in अलङ्कारशेखर (p. 2); 'वाक्यं रसात्मकं काव्यं' साहित्यदर्पण; 'निर्दोषं गुणवत्काव्यमलङ्कारैरलङ्कृतम् । रसान्वितं कविः कुर्वन्कीर्तिं प्रीतिं च विन्दति ॥' सरस्वती°. On account of the limitations of space imposed in this essay it is impossible to refer to the criticisms passed on these definitions. *Vide* my notes to साहित्यदर्पण pp. 5–30 for some of them. In order to understand the relative positions of रस, ध्वनि, गुण, अलङ्कार, रीति in the theory of Poetics, the different schools must be enumerated and their doctrines briefly stated. The principal schools in chronological order are the *rasa* school, the *alaṅkāra* school, the *rīti* school, the *dhvani* school, the *vakrokti* school. Vide ध्वन्यालोक pp. 4–11 where the author refers to three schools, one totally denying the existence of ध्वनि, the 2nd saying that what is called ध्वनि is included under भक्ति (i. e. लक्षणा) and the third asserting that ध्वनि is not capable of scientific treatment but can only be experienced by the soul (सहृदयहृदयसंवेद्य). In the first class (अभाववादिनः) again three sub-schools are pointed out slightly differing from each other (*vide* लोचन p. 4). समुद्रबन्ध speaks of five schools in a somewhat different manner 'इह विशिष्टौ शब्दार्थौ काव्यम् । तयोश्च वैशिष्ट्यं धर्ममुखेन व्यापारमुखेन व्यङ्ग्यमुखेन वेति त्रयः पक्षाः । आद्येऽप्यलङ्कारतो गुणतो वेति द्वैविध्यम् । द्वितीयेऽपि भणितिवैचित्र्येण भोगकृत्त्वेन वेति द्वैविध्यम् । इति पञ्चसु पक्षेष्वाद्य उद्भटादिभिरङ्गीकृतः, द्वितीयो वामनेन, तृतीयो वक्रोक्तिजीवितकारेण, चतुर्थो भट्टनायकेन, पञ्चम आनन्दवर्धनेन ।' (p. 4). It is to be noted here that समुद्रबन्ध does not mention the *rasa* theory of भरत; while भट्टनायक is really an adherent of the *rasa* school, though his method of explaining it is peculiar (vide p. LXXVII-VIII). He did not follow the ध्वनिकार in his treatment of the functions of words as explained above. Besides these, the view of महिमभट्ट that all ध्वनि is included under अनुमान stands by itself, but as he had no followers, he need not be considered as the founder of a school. जयरथ in his

विमर्शिनी quotes two verses (p. 9) in which twelve different theories opposed to the *dhvani* theory are enumerated 'तात्पर्यशक्तिरभिधा लक्षणानुमिती द्विधा । अर्थापत्तिः क्वचित्तन्त्रं समासोक्त्याद्यलंकृतिः ॥ रसस्य कार्यता भोगो व्यापारान्तरबाधनम् । द्वादशेत्थं ध्वनेरस्य स्थिता विप्रतिपत्तयः ॥'. But he points out that, as said in the ध्वनिकारिका (काव्यस्यात्मा etc.), three theories opposed to that of ध्वनि are principal. *Vide* Prof. Sovani's learned paper in the Bhandarkar com. vol. p. 383 ff on the 'pre-*dhvani* schools of *alaṅkāra*'.

9 The rasa school. This school, so for as the extant works go, was founded by the author of the नाट्यशास्त्र and has reference to the dramatic art. The central pivot round which the whole *rasa* system revolves is the *sūtra* 'विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः' which literally means 'rasa results from the combination of determinants, the consequents and the secondary or accessary moods (with the permanent or dominant moods, the स्थायिभाव)'. The correct interpretation of this *sūtra* of भरत and the detailed treatment of the theory of *rasa* has engrossed the best portion of numerous works and it is not possible to convey a complete idea in a few lines. Only a bare outline is attempted here. It has to be remembered that Poetry mainly appeals to human feelings and emotions and not to reason. The theory of *rasa* has a semi-physiological, semi-psychological basis and tries to explain how human feelings and emotions are worked upon by poetry. There are certain permanent or dominant moods of the human mind (called स्थायिभाव) which generally lie dormant but are roused when appropriate *stimuli* are applied (just as reactions are produced in our body by the administration of appropriate drugs). The *stimuli* in a dramatic representation are words and gestures (अभिनय) while in a poem they are words alone. Just as a skilful painter produces the illusion of reality by means of a few colours, so the dramatist or the poet by words and gestures so rouses some of the dominant moods that for the moment the spectator or reader forgets himself and has aesthetic enjoyment of a particular kind. The resultant aesthetic enjoyment and pleasure are called *rasa*. The permanent or dominant moods that the drama or poetry may call forth are said to be eight (or nine), रति (love), हास (gaiety), शोक, क्रोध, उत्साह (energy or vigour), भय, जुगुप्सा (repugnance), विस्मय (some add the ninth शम)-

Love manifests itself in relation to a man or woman i. e. it depends upon these and when the mood of love is to be roused it is furthered by such exciting causes as moonrise, spring, flowers, bowers &c. These two viz. the fundamental determining elements of love (man and woman) and the exciting elements are called विभाव (the former being called आलम्बनवि० and the latter उद्दीपनवि०). Such external manifestations as movements of the eye, glances &c. convey the working of the emotion of love and hence are called अनुभाव. There are many fleeting or secondary moods that are common to several dominant moods and serve the purpose of completely manifesting the permanent mood, such as निर्वेद (despondencey), ग्लानि (*ennui* or fatigue). These two may help to completely manifest the permanent moods of रति and शोक. These are called व्यभिचारिभाव. The dominant moods रति, हास, शोक, when fully roused by means of appropriate विभाव, अनुभाव, and व्यभिचारिभाव attain to the condition of शृङ्गार, हास्य and करुण *rasas*. It is to be noted that the dramatist does not put down any labels that in a particular composition there is शृङ्गार or करुण. He simply refers to the appropriate विभाव (hero and heroine and exciting circumstances), the ensuants (such as glances) and the accessary moods and leaves the spectator or reader to enjoy the aesthetic pleasure resulting from such description. It is therefore that the *rasas* are said to be only suggested (and not expressed). Conversely even if an author expressly said that there was शृङ्गार or करुण *rasa* in a particular piece, still there would be no aesthetic enjoyment of that *rasa* in case the appropriate elements were wanting. For a detailed description of the *rasa* theory in all its parts vide नाट्यशास्त्र (VI and VII chap), दशरूप (4th prakās'a), साहित्यदर्पण (III) and Rasataraṅgiṇī. The eight *rasas* are शृङ्गार, हास्य, करुण, रौद्र, वीर, भयानक, बीभत्स and अद्भुत (vide नाट्य. VI. 15). Some added a ninth *rasa* (शान्त). But भरत and other writers on dramaturgy do not accept it as a *rasa* in नाट्य, 'शममपि केचित्प्राहुः पुष्टिर्नाट्येषु नैतस्य' दशरूप IV. 35. The reason is that the business of a drama is carried on by means of अभिनय; the very environment of a dramatic representation is antagonistic to the स्थायिभाव शम (tranquility), but a *kāvya* which is to be read in a quiet and secluded place may very fitly develops शान्त *rasa* as in the महाभारत. *Vide*

त्र. pp. 176 and 238. रुद्रट added a tenth *rasa* called प्रेयान् (XII. 3), while the रसतरङ्गिणी (6th तरङ्ग) answers the objection of some that वात्सल्य, लौल्य, भक्ति and कार्पण्य should be regarded as additional *rasas* by saying that they are included in the others. Similarly the रसरत्नहार of शिवराम (on verse 5) says that the *rasas* भक्ति, वात्सल्य and श्रद्धा put forward by some are included in the nine *rasas* or the *bhāvas*. Rasa is so called because it is a mental state and is pleasure to be simply aesthetically enjoyed ('रसनाद्रसत्वमेषां' as रुद्रट says in XII. 4 or 'विभावानुभावसात्त्विकव्यभिचारिभावैरुपनीयमानः परिपूर्णः स्थायिभावो रस्यमानो रसः' रसतरङ्गिणी VI; नाट्य° VI. 34. For विभावs vide नाट्य° VII. 4 'बहवोऽर्था विभाव्यन्ते वागङ्गाभिनयाश्रयाः । अनेन यस्मात्तेनायं विभाव इति संज्ञितः ॥'; 'ज्ञायमानतया तत्र विभावो भावपोषकृत् । आलम्बनोद्दीपनत्वप्रभेदेन स च द्विधा ॥' दशरूप IV. 2; 'विशेषेण भावयन्त्युत्पादयन्ति ये रसांस्ते विभावाः ।' रसतर° II. Why स्थायिभाव is so called is explained as 'यथा नराणां नृपतिः शिष्याणां च यथा गुरुः । एवं हि सर्वभावानां भावः स्थायी महानिह ॥' नाट्य. VII. 8; 'विरुद्धैरविरुद्धैर्वा भावैर्विच्छिद्यते न यः । आत्मभावं नयत्यन्यान्स स्थायी लवणाकरः ॥' दशरूप IV. 34; 'चरमसमयपर्यन्तस्थायित्वादस्य स्थायित्वव्यपदेशः' रसतर. I. अनुभावs are defined as 'अनुभावो विकारस्तु भावसंसूचनात्मकः ।' दशरूप VII. 3 on which धनिक says 'स्थायिभावाननुभावयतः सामाजिकान् सभ्रूविक्षेपकटाक्षादयो रसपोषकारिणोऽनुभावाः'. Eight of the अनुभावs are also called सात्त्विकभावs 'पृथग्भावा भवन्त्यन्येऽनुभावत्वेऽपि सात्त्विकाः । सत्त्वादेव समुत्पत्तेस्तच्च तद्भावभावनम् । स्तम्भप्रलयरोमाञ्चाः स्वेदो वैवर्ण्यवेपथू ॥ अश्रु वैस्वर्यमित्यष्टौ स्तम्भोऽस्मिन् निष्क्रियाङ्गता । प्रलयो नष्टसंज्ञत्वं शेषाः सुव्यक्तलक्षणाः ॥' दशरूप IV. 4-6. There is a difference of opinion as to why they are called सात्त्विकभावs. According to दशरूप, सत्त्व means 'a sympathetic heart' and सात्त्विक means 'सत्त्वेन निर्वृत्त'; vide साहित्यदर्पण III. 134 for a similar view; but the रसतर° IV says 'सत्त्वं जीवशरीरं तस्य धर्माः सात्त्विकाः । इत्थं च शारीरभावाः स्तम्भादयः सात्त्विका भावा इत्यभिधीयन्ते ।'. There are thirty-three व्यभिचारिभावs, such as निर्वेद, ग्लानि, शङ्का etc. for which see नाट्य° VI. 18-21 and साहित्यद° III. 141. They are so called as 'विविधमाभिमुख्येन रसेषु चरन्तीति' नाट्य° p. 72; 'विशेषादाभिमुख्येन चरन्तो व्यभिचारिणः । स्थायिन्युन्मग्ननिर्मग्नाः कल्लोला इव वारिधौ ॥' दशरूप IV. 7. The eight स्थायिभावs, the व्यभिचारिभावs and the सात्त्विकभावs constitute 49 भावs. 'नानाभिनयसम्बद्धान्भावयन्ति रसानिमान् । यस्मात्तस्मादमी भावा विज्ञेया नाट्ययोक्तृभिः ॥ न भावहीनोऽस्ति रसो न भावो रसवर्जितः । परस्परकृता सिद्धिस्तयोरभिनये भवेत् ॥ व्यञ्जनौषधिसंयोगो यथान्नं स्वादुतां नयेत् । एवं भावा रसाश्चैव भावयन्ति परस्परम् ॥' नाट्य. IV. 35-37.

There is divergence of opinion between लोल्लट, शङ्कुक, नायक and अभिनवगुप्त as to the exact mode in which the enjoyment of *rasa* is brought about. Most later writers follow अभिनवगुप्त. Briefly put Lollaṭa's view is as follows. *Rasa* in the primary sense belongs to the hero, Rāma etc. (i. e. Rāma loves Sītā and the dramatist describes this love in appropriate words). The spectator ascribes to the actor, on account of the latter's clever acting, the same mental attitude that belonged to Rāma and the spectator's apprehension of imputed love in the actor brings to him delight. This is the meaning of the words विभावा...रसनिष्पत्तिः. This view does not treat of *rasa* as a matter of the spectator's feelings or emotions. शङ्कुक thinks that *rasa* is a matter of inference. The actor who has been well trained in the art of gesticulation cleverly simulates the actions of real heroes and the spectator for the moment apprehends the actor as non-different from the real hero and infers love (of Rāma etc.) from the अनुभावs, व्यभिचारिभावs presented by the actor and mentally contemplates such love and relishes it. Here *rasa* is no doubt spoken of in relation to the spectator; but it is said to be a matter of inference due to clever imitation (अनुकरणरूपो रसः). For the view of भट्टनायक (vide above LXXVII). भट्टनायक denies that *rasa* is a matter of inference; nor does he accept the view that *rasa* is manifested as something relished by the spectator. He looks upon रसास्वाद as in the same category with परब्रह्मसाक्षात्कार. As परब्रह्म is आनन्दमय, so is the apprehension of *rasa*. अभिनवगुप्त holds the view that *rasa* is अभिव्यक्त (and not कार्य nor ज्ञाप्य). He does not accept the two functions of भट्टनायक (other than अभिधा). He thinks that love and other moods are dormant in the minds of spectators, are roused by the stimulus of विभावs etc. and reach the state of *rasa*. Vide काव्यप्रकाश (IV) for a detailed statement of these views and लोचन (pp. 24, 56). भरत's view that रस is the soul of poetry was accepted by रुद्रभट्ट in the शृङ्गारतिलक, by the अग्निपुराण ('वाग्वैदग्ध्यप्रधानेऽपि रस एवात्र जीवितम्' chap. 336. 33); काव्यमी० p. 6 (रस आत्मा), by शौद्धोदनि (अलङ्कारास्तु शोभायै रस आत्मा परे मनः ।' अलङ्कारशेखर p. 6).

10 The alaṅkāra school. The foremost representatives of this school are भामह and उद्भट; दण्डी, रुद्रट and प्रतीहारेन्दुराज belong to this school. It is not to be supposed that they were unaware of the theory of *rasa*. For example भामह says that a *mahākāvya* should contain the *rasas* 'युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक्' (I. 21); 'रसवद्दर्शितस्पष्टशृङ्गारादिरसं यथा' (III. 6). Similarly उद्भट defines रसवद् as 'रसवद्दर्शितस्पष्टशृङ्गारादिरसादयम् । स्वशब्दस्थायिसञ्चारि-

विभावाभिनयास्पदम् ॥' (IV), in which he refers to the technical terms स्थायिभाव, विभाव, सञ्चारि (or व्यभिचारि) भाव and in the next verse names the nine *rasas*. दण्डी also defines रसवद् and ऊर्जस्वि and says 'मधुरं रसवद्वाचि वस्तुन्यपि रसस्थितिः ।' (I. 51) and 'कामं सर्वोप्यलङ्कारो रसमर्थे निषिञ्चति' (I. 62). He is quite aware of the eight *rasas* and their स्थायिभावs 'इह त्वष्टरसायत्ता रसवत्ता स्मृता गिराम्' (II. 292); 'प्राक् प्रीतिर्दर्शिता सेयं रतिः शृङ्गारतां गता' (II. 281); *vide* also काव्या० II. 283, 285, 287. रुद्रट says 'तस्मात्तत्कर्तव्यं यत्नेन महीयसा रसैर्युक्तम्' (XII. 2). These writers were well aware of the theory of *rasa*, but they had not found out how to apply it to *kāvya* in general. To them *alaṅkāras* seemed to be the most important part in *kāvyas*, so much so that they made *rasas* subordinate to *alaṅkāras* and defined such figures as रसवद् etc. भामह and दण्डी hardly made any distinction between अलङ्कारs and *guṇas*. भामह regards the figure भाविक as a *guṇa* ('भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणं' III. 52); while दण्डी regards the ten गुणs as *alaṅkāras* ('काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते ।...काश्चिन्मार्गविभागार्थमुक्ताः प्रागप्यलङ्क्रियाः ।' II. 1 and 3). The अलं. स. (p. 3 and p. 7) says 'इह तावद्भामहोद्भटप्रभृतयश्चिरन्तनालङ्कारकाराः प्रतीयमानमर्थं वाच्योपस्कारकतयालङ्कारपक्षनिक्षिप्तं मन्यन्ते ।...उद्भटादिभिस्तु गुणालङ्काराणां प्रायशः साम्यमेव सूचितम् ।...तदेवमलङ्कारा एव काव्ये प्रधानमिति प्राच्यानां मतम् ।'. The तरल says 'अभाव एव ध्वनेरिति भामहप्रभृतयो मन्यन्ते' (p. 24). This may lead one to think that भामह is ध्वन्यभाववादिन्. But this is not entirely correct. भामह, दण्डी and others were no doubt not aware of the theory that प्रतीयमान sense is the soul of poetry and they do not employ the words ध्वनि, गुणीभूतव्यङ्ग्य in their works. But they do refer to प्रतीयमान sense. In their definition of अप्रस्तुतप्रशंसा, समासोक्ति, आक्षेप, they included a good deal of प्रतीयमान sense (i. e. गुणीभूतव्यंग्य of ध्व.) e. g. 'यत्रोक्ते गम्यतेऽन्योऽर्थस्तत्समानविशेषणः । सा समासोक्तिः' (भामह II. 79). All the rest of ध्वनि they would have included under the figure पर्यायोक्त. *Vide* रसगङ्गा० pp. 414–415. Though भामह and दण्डी did not speak of ध्वनि (or व्यङ्ग्य) as the pervading element of poetry, they spoke of वक्रोक्ति or अतिशयोक्ति as all important and as lying at the root of all figures; vide भामह II. 85 (सैषा सर्वैव quoted above) and 'अलङ्कारान्तराणामप्येकमाहुः परायणम् । वागीशमहितामुक्तिमिमामतिशयाह्वयाम् ॥' काव्या. II. 220. For भामह's meaning of वक्रोक्ति vide section 12 below. रुद्रट defined a figure भाव (vide p. LIV above), in which there is some वस्तु (matter of fact) that is व्यङ्ग्य. He cites an example of implied उत्प्रेक्षा (IX. 13). Therefore he also was not unaware of व्यङ्ग्य sense. The prominence given to *alaṅkāras* by दण्डी and भामह persisted, though in a lesser degree, even in later times. Even though मम्मट is a thoroughgoing follower of the ध्वन्यालोक, his treatment of *alaṅkāras* is longer than that of any other topic in his work. The number of *alaṅkāras* separately named by various writers exceeds two hundred. *Vide* I. A. 1912 p. 206-208 for further information about *alaṅkāras*.

11 The Riti school. Vāmana is the foremost representative of this school. दण्डी also devotes considerable space to the *rītis* and most later writers on *alaṅkāras* have to say something about them. वामन in his own way made a distinction between *guṇas* and *alaṅkāras* (vide p. XLVIII). Vāmana speaks of ten *guṇas* of word and the same ten *guṇas* of sense, viz ओजः, प्रसाद, श्लेष, समता, समाधि, माधुर्य, सौकुमार्य, उदारता, अर्थव्यक्ति, कान्ति. दण्डी mentions ten *guṇas* under the same names, but makes no difference between *guṇas* of word and those of sense. The doctrine of *guṇas* was an ancient one. It was shown above that the inscription of रुद्रदामन् (150 A. C.) refers to some *guṇas* such as माधुर्य, कान्ति, उदारता. The नाट्यशास्त्र (16. 92) enumerates ten *guṇas* of काव्यार्थ 'श्लेषः प्रसादः समता समाधिर्माधुर्यमोजः पदसौकुमार्यम्। अर्थस्य च व्यक्तिरुदारता च कान्तिश्च काव्यार्थगुणा दशैते ॥'. It will be noticed that the names are the same as those of दण्डी and वामन. In the नाट्यशास्त्र *guṇas* and *alaṅkāras* occupy a subordinate position (16. 104). They are described in the 16th chap. along with 26 other ornaments of poetry; while *rasa* occupies the most prominent place in the नाट्यशास्त्र. दण्डी gives them great prominence (I. 40-101) and the treatment of *guṇas* and *alaṅkāras* takes up almost the whole of his work. दण्डी's work, however, assigns the most prominent place to *alaṅkāras* of *s'abda* and *artha* and makes no distinction between *guṇas* and *alaṅkāras* (vide p. CLI); while वामन differentiates between them. दण्डी thinks that the ten *guṇas* are the essence of the *vaidarbha* style (मार्ग or रीति), while the *gauḍī* style generally presents the opposites of the ten *guṇas* (except अर्थव्यक्ति, उदारता and समाधि, which are required by partisans of both styles). 'इति वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः। एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि ॥ (काव्या. I. 42); *vide* I. 75, 76, 100. He speaks of the *guṇa* समाधि (अन्यधर्मस्ततोन्यत्र लोकसीमानुरोधिना। सम्यगाधीयते यत्र स समाधिः स्मृतो यथा ॥ कुमुदानि निमीलन्ति

etc.) as the all-in-all of poetry. But this does not mean that समाधि was the soul of poetry according to him. The words are more or less rhetorical. वामन boldly asserts that *rīti* is the soul of poetry, that *rīti* consists in the special arrangement or combination of words and that the specialty lies in the possession of *guṇas* (रीतिरात्मा काव्यस्य । विशिष्टा पदरचना रीतिः । विशेषो गुणात्मा । काव्या॰ सू॰ I. 2. 6–8). He speaks of three *rītis* वैदर्भी, गौडीया and पाञ्चाली and says that the वैदर्भी style is endowed with all the ten *guṇas* while the Gauḍiyā specially affects ओजः and कान्ति and पाञ्चाली is specially characterised by माधुर्य and सौकुमार्य (I. 2. 11–13). He cites 'गाहन्तां महिषा' (शाकुन्तल II. 6), 'दोर्दण्डाञ्चित॰ (महावीरचरित I. 54) and ग्रामेऽस्मिन्पथिकाय (अमरु॰ 131) as respectively the examples of the three styles. He clearly explains why the styles were so named ('विदर्भादिषु दृष्टत्वात्तत्समाख्या' काव्या॰ सू॰ I. 2. 10 'विदर्भगौडपाञ्चालेषु देशेषु तत्रत्यैः कविभिर्यथास्वरूपमुपलब्धत्वाद्देशसमाख्या । न पुनर्देशैः किंचिदुपक्रियते काव्यानाम्' वृत्ति). It must be observed that there is considerable difference between the definitions of the various *guṇas* given by the नाट्य॰, दण्डी and वामन, though there is agreement in some. For want of space it is not possible to go into details. To take one or two examples: ओजः is defined by the नाट्य॰ (16.99) as 'समासवद्भिर्विविधैर्विचित्रैश्च पदैर्युतम् । सा तु स्वरै (सानुस्वरै ?) रुदारैश्च तदोजः परिकीर्त्यते ॥' and by दण्डी as 'ओजः समासभूयस्त्वम्'; while वामन defines as 'गाढबन्धत्वमोजः' (III. 1. 5) and 'अर्थस्य प्रौढिरोजः'. समाधि is defined by the नाट्य॰ as अभियुक्तैर्विशेषस्तु योऽर्थस्यैवोपलभ्यते । तेन चार्थेन सम्पन्नः समाधिः परिकीर्त्यते ॥ (16. 97), but वामन defines it as 'आरोहावरोहक्रमः समाधिः' (III. 1. 12) and 'अर्थदृष्टिः समाधिः' (III. 2. 6); for दण्डी, vide above. The *alaṅkāra* school looked upon *alaṅkāras*, which are really of secondary importance and without which *kāvya* can very well exist, as very important. The *rīti* school marks a very real advance over the *alaṅkāra* school. Though it did not reach the real essence of poetry, it approached very near it. Instead of looking upon mere *alaṅkāras* as the essence of poetry, it looked upon the *guṇas* as the essence. The *rīti* school was not yet quite aware of that to which the *guṇas* belonged. It is therefore that the ध्वनिकारिका (III. 52) says about the *rīti* school 'अस्फुटस्फुरितं *&c*' (vide p. XLIX above). वामन included in his वक्रोक्ति (defined as सादृश्याल्लक्षणा) all अविवक्षितवाच्य ध्वनि and he seems to have found room for *rasas* in the *guṇa* कान्ति ('दीप्तरसत्वं कान्तिः' काव्या॰ सू॰ III. 2. 14). *Guṇas* really belong to *rasa &c*, the soul of poetry. The ध्व॰ points out that माधुर्य is a special characteristic of शृङ्गार, that it reaches the highest pitch in विप्रलम्भशृङ्गार and करुण, that ओजः is found specially where रौद्र, वीर and अद्भुत prevail and that प्रसाद is a *guṇa* common to all *rasas* (ध्वनिकारिका II. 8–11). भामह speaks very briefly of *guṇas* and refers to only three of them, माधुर्य, ओजस् and प्रसाद (II. 1–3). Later writers like मम्मट, हेमचन्द्र reduce the *guṇas* to the above three and show that the rest are either included in the three or are really दोषाभाव. The number of *rītis* varies with different writers. राजशेखर in his काव्यमी. gives the same three *rītis* as वामन; but in his कर्पूरमञ्जरी he speaks of three *rītis* as वच्छोमी (from वत्सगुल्म modern Basim in Berar), मागही (मागधी) and पञ्चालिआ. रुद्रट speaks of four (लाटीया is added); vide II. 4–6. वाग्भटालङ्कार gives only two like दण्डी. वाग्भट's काव्यानुशासन names three like वामन; while भोज enumerates six, adding आवन्ती, मागधी and लाटी to वामन's three.

12 The Vakrokti school. The word वक्रोक्ति has been used in literature from ancient times and bears several meanings. बाण (कादम्बरी para 44 of my edition) speaks of 'gay men expert in वक्रोक्ति' (वक्रोक्तिनिपुणेन विलासिजनेन). In another place where चन्द्रापीड makes a bantering humerous speech (क्रीडालाप) about the quarrel of the parrot परिहास and the jealous *maina*, the parrot addresses him with the words 'एतानि तुष्यत एवैतावतीर्वक्रोक्तीः । इममपि जानात्येव परिहासजल्पितानि ।...अभूमिरेषा दुर्जनभक्ति-भाषितानाम् ।'. Here वक्रोक्ति is used in the sense of क्रीडालाप or परिहासजल्पित. In the अमरुशतक (29) also the word is used in the same sense 'सा पत्युः प्रथमापराधसमये सख्योपदेशं विना नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिसंसूचनम् ।'. In दण्डी the word is used as opposed to स्वभावोक्ति and he says that श्लेष generally lends charm to वक्रोक्ति (II. 363 'श्लेषः सर्वासु पुष्णाति प्रायो वक्रोक्तिषु श्रियम् । भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् ॥'). So वक्रोक्ति is a striking mode of speech, often based on श्लेष and differing from the plain, matter of fact ordinary mode of speech. भामह uses the word in the same sense, saying that वक्रोक्ति sets off to advantage all figures of speech (II. 85). He required वक्रोक्ति to be present in all *alaṅkāras.* Vide the following from भामह 'वक्राभिधेयशब्दोक्तिरिष्टा वाचामलङ्कृतिः ॥' (I. 36). 'हेतुश्च......नालङ्कारतया मतः । समुदायाभिधानस्य वक्रोक्त्यनभिधानतः ॥' (II. 86); 'वाचां वक्रार्थशब्दोक्तिरलङ्काराय कल्पते ।' (V. 66); 'वक्रवाचां कवीनां ये प्रयोगं प्रति साधवः ।' (VI. 23). The लोचन (p. 208) quotes भामह (I. 36) and explains 'शब्दस्य हि वक्रता अभिधेयस्य च वक्रता लोकोत्तीर्णेन रूपेणावस्थानम्'. This insistence on वक्रोक्ति emphasises two

characteristics of poetry, viz. that, though poetry necessarily takes the words used in common speech its choice of words is different from that of ordinary speech i. e. its diction is different and that the poet gives expression to striking combinations or relations of things which are beyond the reach of ordinary matter-of-fact men. The वक्रोक्तिजीवितकार uses the word वक्रोक्ति mainly in this sense, but he goes too far in making वक्रोक्ति the soul of poetry. In this respect he is similar to the *alaṅkāra* school. Vide above part I. 19 for detailed statement of his views. जयरथ says that वक्रोक्ति is due to कविप्रतिभा (p. 8). कुन्तक's definition of वक्रोक्ति as 'वैदग्ध्यभङ्गीभणितिः' seems to be borrowed from अवन्तिसुन्दरी 'विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावमिति अवन्तिसुन्दरी' (काव्यमी. p. 46). The word विदग्ध has been used from ancient times as opposed to विद्वत् and means 'versed in *belle lettres*, proficient in poetic or clever speech'. Vide ध्व० 'प्रसिद्धं चेदमस्त्येव विदग्धविद्वत्परिषत्सु' etc. (p. 239); ध्व. p. 201 'विदग्धपरिषत्सु'. In the मालतीमाधव (I) when मकरन्द hears the double-meaning words 'रमणीय एव वः सुमनसां संनिवेशः etc' he ejaculates 'अहो वैदग्ध्यम्'. For भङ्गि see above quotation from कादम्बरी, ध्व. pp. 169, 241 and लोचन 180. The word भणिति occurs in the वासवदत्ता 'अविदितगुणापि सत्कविभणितिः कर्णेषु वमति मधुधाराम्'; vide ध्व. p. 242 'भणितिकृतं वैचित्र्यमात्रं'. वक्रोक्ति is regarded as an अलङ्कार and given a totally different sense by वामन 'सादृश्याल्लक्षणा वक्रोक्तिः' (वक्रोक्ति is indication based upon resemblance) and the instance is 'उन्मिमील कमलं सरसीनां कैरवं च निमिमील मुहूर्तात्' (अत्र नेत्रधर्मावुन्मीलननिमीलने सादृश्याद्विकाससङ्कोचौ लक्षयतः). This would be the समाधिगुण of दण्डी (vide I. 93-94). रुद्रट regards वक्रोक्ति as *s'abdālaṅkāra* and gives two varieties, काकुवक्रोक्ति and श्लेषवक्रोक्ति. He is followed in this by मम्मट, वाग्भटालङ्कार, रुय्यक, काव्यानुशासन of वाग्भट, एकावली and हेमचन्द्र. For examples vide साहित्यदर्पण X (appendix E). But रुय्यक regards वक्रोक्ति as an अर्थालङ्कार and remarks 'वक्रोक्तिशब्दश्चालङ्कारसामान्यवचनोऽपीहालङ्कारविशेषे संज्ञितः' (p. 177). It will be thus seen that the वक्रोक्ति of रुद्रट and रुय्यक is much narrower in scope than the वक्रोक्ति of भामह, दण्डी and of the वक्रोक्तिजीवित.* The वक्रोक्ति school is really an offshoot of the *alaṅkāra* school and need not be separately recognised.

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*For two other words that occur very frequently in works on Poetics in a similar sense, विच्छित्ति and वैचित्र्य, vide ध्व. p. 130, लोचन pp. 5 and 8, व्यक्तिविवेकव्याख्या p. 44, अल. स. p. 45 (for विच्छित्ति) and ध्व. p. 243 and लोचन p. 5 for वैचित्र्य.

13 The Dhvani school. For an analysis of the ध्वन्यालोक vide LXV above. The *dhvani* theory is only an extension of the *rasa* theory. The *rasa* theory took account only of a complete dramtaic work. The main object of a dramatic work is the evolution of some *rasa*, s'riṅgāra, karuṇa etc. by means of विभाव, अनुभाव etc. This naturally presupposes a composition of some length. But if there be a single charming verse, it cannot be said to evolve a *rasa*, although it may suggest some one or more of the constituents that bring about the relishing of a complete *rasa*. Such single pieces would be outside the pale of *kāvya*, if it were said that the soul of *kāvya* is *rasa* alone. It was shown above that *rasa* is always suggested and not directly expressed. Hence, applying the same reasoning, the ध्वन्यालोक said that the best poetry is that which contains a charming व्यङ्ग्य sense. 'अयमेव हि महाकवेर्मुख्यो व्यापारो यद्रसादीनेव मुख्यतया काव्यार्थीकृत्य तद्व्यक्त्यनुगुणत्वेन शब्दानामर्थानां चोपनिबन्धनम् । एतच्च रसादितात्पर्येण काव्यनिबन्धनं भरतादावपि सुप्रसिद्धमेवेति ...। रसादयो हि द्वयोरपि तयोः (काव्यनाट्ययोः) जीवितभूताः' ध्व. p. 181-82); 'सारभूतो ह्यर्थः स्वशब्दानभिधेयत्वेन प्रकाशितः सुतरामेव शोभामावहति । प्रसिद्धिश्चेयमस्त्येव विदग्धविद्वत्परिषत्सु यदभिमततरं वस्तु व्यङ्ग्यत्वेन प्रकाश्यते न साक्षाच्छब्दवाच्यत्वेनेव ।' ध्व. p. 239. Though it is possible to extract some sort of व्यङ्ग्य sense from any sentence or word, still all words or sentences are not necessarily *kāvya* but only those words, which have particular qualities and are arranged in a particular manner and contain a charming व्यङ्ग्य, constitute *kāvya*. *Vide* लोचन (p. 28) 'तेन सर्वत्रापि न ध्वननसद्भावेपि तथा व्यवहारः । आत्मसद्भावेपि क्वचिदेव जीवव्यवहार इत्युक्तं प्रागेव ।'. The ध्व. divides व्यङ्ग्य sense into three varieties रसादि, अलङ्कार and वस्तु. Under the first are included not only the nine *rasas*, but all the *bhāvas* and their *ābhāsas* also etc. What is meant by वस्तुध्वनि is this that a mere fact is suggested by words that express another sense. What is meant by an *alaṅkāra dhvani* is this that what is suggested is an imaginative thing (not a matter of fact) which if expressed in so many words would assume the form of a figure of speech. The suggestion of *rasa* and others does not require explanation here. The ध्व० seems to hold like Wordsworth that poetry is the spontaneous overflow of powerful feelings ('क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ॥' p. 26). When Vālmiki was powerfully affected by the spectacle of the death of the loving क्रौञ्च at the hands of the hunter, the sage's imagination was stirred and he burst forth into an impassioned song. But it is not to be supposed that the sage was himself दुःखित nor is it to be supposed that the reader when he reads the impassioned poem is simply दुःखित; for if that were really so, no one would feel delight in reading the poem. Vide लोचन p. 27 'तेन रस एव वस्तुत आत्मा । वस्त्वलङ्कारध्वनी तु सर्वथा रसं प्रति पर्यवस्येते इति वाच्यादुत्कृष्टौ तौ इत्यभिप्रायेण ध्वनिः काव्यस्यात्मेति सामान्येनोक्तम् ।...प्राथमिकानामभ्यासार्थिनां यदि परं चित्रेण व्यवहारः प्राप्तपरिणतीनां तु ध्वनिरेव प्राधान्येन काव्यमिति स्थितमेतत् ।'. The ध्वन्यालोक divided काव्य into three varieties, the best or ध्वनिकाव्य, गुणीभूतव्यङ्ग्य and चित्र. In the last it included all *alankāras* of word and sense. Vide ध्व. II. 4 (p. 67 for ध्वनिकाव्य), III. 35 (p. 205 for गुणीभूतव्यङ्ग्य), III. 42-45 (p. 220, चित्रकाव्य). But the ध्वन्यालोक is careful to point out that a true poet should never waste his powers over composing poems that have no relation to *rasa* 'एतच्च चित्रं कवीनां विशृङ्खलगिरां रसादितात्पर्यमनपेक्ष्यैव काव्यप्रवृत्तिदर्शनादस्माभिः परिकल्पितम् । इदानीन्तनानां तु न्याय्ये काव्यनयव्यवस्थापने क्रियमाणे नास्त्येव ध्वनिव्यतिरिक्तः काव्यप्रकारः । यतः परिपाकवतां कवीनां रसादितात्पर्यविरहे व्यापार एव न शोभते ।' (p. 221). *Vide* his remarks on अनुप्रास and यमक (II. 15-20 pp. 85–87). After having dealt with ध्वनि as the soul of poetry it assigns to *guṇas* and *alankāras* their proper position (ध्व. p. 78) 'तमर्थमवलम्बन्ते &c' (vide p. C II. above) on which the वृत्ति is 'ये तमर्थं रसादिलक्षणमङ्गिनं सन्तमवलम्बन्ते ते गुणाः शौर्यादिवत् । वाच्यवाचकलक्षणान्यङ्गानि ये पुनस्तदाश्रितास्तेऽलङ्कारा मन्तव्याः कटकादिवदिति ।'. About the *rītis* (III. 52 p. 231) he says that they are explained by the position assigned to the *guṇas* (as the लोचन remarks रीतिर्हि गुणेष्वेव पर्यवसायिता). He speaks of सङ्घटना as being threefold (असमासा, मध्यमसमासा and दीर्घसमासा) and that each of the three is generally suited to some particular *rasa* or *rasas* (though not as an invariable rule) and that *guṇas* are not of the nature of सङ्घटना, nor are they dependent upon सङ्घटना, but that the appropriateness of सङ्घटना is determined by the *rasa* and by the speaker and the subject (pp. 133–135). The वृत्तिs dependent upon words such as उपनागरिका and those dependent upon sense (such as कैशिकी) are on the same level with *rītis* i. e. like the latter they all depend upon *rasa* as the soul. Compare ध्व० p. 182 'तत्र रसानुगुण औचित्यवान् वाच्याश्रयो यो व्यवहारस्ता एताः कैशिक्याद्या वृत्तयः । वाचकाश्रयाश्चोपनागरिकाद्याः । वृत्तयो हि रसादितात्पर्येण संनिवेशिताः कामपि नाट्यस्य काव्यस्य च छायामावहन्ति । रसादयो हि द्वयोरपि तयोर्जीवितभूताः । इतिवृत्तादि तु शरीरभूतमेव ।'; vide also ध्व० pp. 163 and 231. The three वृत्तिs, उपनागरिका, परुषा and ग्राम्या (called कोमला

by some) are spoken of by उद्भट, मम्मट (IX), and other writers. 'शषाभ्यां रेफसंयोगैष्टवर्गेण च योजिता। परुषा नाम वृत्तिः स्याद् ह्लह्वाद्यैश्च संयुता॥ सरूपसंयोगयुतां मूर्ध्नि वर्गान्त्ययोगिभिः। स्पर्शैर्युतां च मन्यन्ते उपनागरिकां बुधाः॥ शेषैर्वर्णैर्यथायोगं कथिता कोमलाख्यया।' उद्भट I. उपनागरिका is appropriate to शृङ्गार, परुषा to वीर and रौद्र and कोमला to हास्य. रुद्रट (II. 19) enumerates five वृत्तिs (मधुरा, ललिता, प्रौढा, परुषा and भद्रा). The वृत्तिs peculiar to the नाट्यशास्त्र are four, भारती, कैशिकी, सात्वती and आरभटी. Vide भरत chap. XX. The plot is the body of नाट्य ('इतिवृत्तं हि नाट्यस्य शरीरं परिकीर्तितम्' नाट्य 19. 1) and *rasa* is the soul. About the वृत्तिs भरत says 'वृत्तयो नाट्यमातरः' (20. 62.). Each वृत्ति is appropriate to some *rasa*. Vide नाट्य. XX. 63-64. राजशेखर distinguishes between प्रवृत्ति, वृत्ति and रीति as follows 'वेषविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमो वृत्तिः, वचनविन्यासक्रमो रीतिः' (p. 9). All these propositions laid down by the ध्वन्यालोक about the several component parts of a complete theory of Poetics are implicitly followed by all later writers on Poetics. It is therefore that the रसगङ्गाधर says 'ध्वनिकृतामालङ्कारिकसरणिव्यवस्थापकत्वात्' (p. 425). Before the theory of ध्वनि secured general acceptance, it had to pass through an ordeal of fierce criticism at the hands of प्रतीहारेन्दुराज (p. LXI), वक्रोक्तिजीवित (LXXXII), भट्टनायक and महिमभट्ट.

14 The divisions of poetry. As in modern works poetry is divided into epic, lyric, dramatic, so in Sanskit works also it is so divided. Classification of poetry is made from various stand-points. The first division made by दण्डी is into गद्य, पद्य and मिश्र. While most English critics are agreed that versification is a *sine qua non* for poetry (though Prof. Moulton and a few others maintain the opposite view), all Sanskrit writers on Poetics are unanimous that versification is not a necessary condition of poetry. Not only so but a few like Vamana say 'गद्यं कवीनां निकषं वदन्ति (काव्या. सू. on I. 3. 21).' दण्डी then speaks under पद्य of सर्गबन्ध (or महाकाव्य an epic) and (मुक्तक, a single verse), कुलक (five श्लोकs), कोष and सङ्घात (compilations of unconnected verses). Under गद्य he refers to कथा, आख्यायिका, चम्पू. The मिश्र *kâvya* is constituted by नाटक and other varieties of plays. दण्डी also divides काव्य into संस्कृत, प्राकृत and अपभ्रंश; while रुद्रट (II. 11) into six, संस्कृत, प्राकृत, मागध, पिशाच, शूरसेन and अपभ्रंश. For भामह's divisions of काव्य vide p. XVII. वामन divides काव्य into गद्य and पद्य; the former into three varieties, वृत्तगन्धि (resembling verse), चूर्ण, and उत्कलिकाप्राय; पद्य is of various sorts, but he gives two divisions of both गद्य and पद्य into अनिबद्ध (unconnected) and

निबद्ध (connected i. e. a प्रबन्ध) and declares that among complete works, the drama is superior ('सन्दर्भेषु दशरूपकं श्रेयः' I. 3. 30). हेमचन्द्र (8th अध्याय) divides काव्य into प्रेक्ष्य and श्रव्य; and the former into पाठ्य and गेय and these into numerous varieties; श्रव्य is divided into महाकाव्य, आख्यायिका, कथा, चम्पू and अनिबद्ध. He further speaks of काव्यs composed in संस्कृत, प्राकृत, अपभ्रंश and ग्राम्यापभ्रंश and regards आख्यान, निदर्शन, प्रवह्लिका, मतल्लिका, मणिकुल्या, परिकथा, खण्डकथा, सकलकथा, उपकथा as varieties of कथा. Vide ध्व. p. 141 and the लोचन thereon for several varieties of काव्य.

15 Doshas. This is an important topic in all works on Poetics. भरत speaks of ten *doshas* (16. 84). *Vide* pp. XXXI–XXXII. दण्डी and भामह speak of ten and eleven *doshas* respectively. But they make no scientific distinction between *doshas* of पद, of वाक्य, of पदार्थ and वाक्यार्थ. This is done by वामन. This distinction of the *doshas* of पद, वाक्य and अर्थ is accepted by मम्मट and other later writers. The doctrines of the ध्वन्यालोक that, in a composition in which *rasa* is to be evolved, औचित्य of various kinds has to be looked to (p. 144, ff) and that certain items that conflict (विरोधि) with the main *rasa* should be avoided (p. 161 ff), gave rise to the *doshas* of *rasa*. Vide मम्मट VII for रसदोषs. मम्मट refers (10th उल्लास) to several *doshas* of *alaṅkāras* and shows that they are included in the several *doshas* discussed by him in the 7th उल्लास.

Index of authors and works on the Alaṅkāras'ātra.

In this index works on अभिनय and erotics have been altogether excluded, although in the reports on mss. these works are often included under the heading of अलङ्कार. Only a few works on dramaturgy have been included. The index is principally based upon Aufrecht's Catalogus catalogorum and upon the I. O. catalogue, Burnell's catalogue, Madras Govt. mss. catalogue and a few others. Many difficulties arise in preparing an index. The entries in the catalogues of this kind are often very meagre and misleading. The same work often appears under different names e. g. the अलङ्कारशतक of जयदेव listed by Oppert is most probably the same as the चन्द्रालोक of जयदेव. Oftentimes the similarity of names is misleading. The word रस occurs in the names of works on *alaṅkāra* as well on medicine. The word नाट्यसूत्र in the विवादरत्नाकर (p. 477) is a mistake for लाट्यसूत्र (i. e. लाट्यायनश्रौतसूत्र I. 3. 19) as the quotation shows. The names of a few commentators, particularly of the Kāvyaprakās'a, have not been separately indexed. As both authors and their works are separately mentioned, there are numerous double entries. The abbreviations employed are:—

a.=author. acc.=according. ano.=anonymous. C. or com.=commentary. c c=commentary on a commentary. m=mentioned. v=vide.

1 अच्युतराय 19th cen. 837.
2 अजितसेन देवयतीश्वर minister of राचमल्ल (Gaṅga). 10th cen. v. 36, 762.
3 अणुरत्नमण्डन or रत्नमण्डन a. of जल्पकल्पलता. 15th cen.
4 अनन्त a. of साहित्यकल्पवल्ली. 812.
5 अनन्तपण्डित. 606.
6 अप्पय्यदीक्षित a. of कुवलयानन्द. End of 16th cen. 319, 375, 724.
7 अभिधावृत्तिमातृका of मुकुल. About 925 A. C.
8 अभिनवगुप्त, a. of लोचन. 990–1020 A. C. v. 166, 433, 457.
9 अभिनवभारती, c. on नाट्यशास्त्र. m. by राघवभट्ट on शाकुन्तल.
10 अभिसाराष्टरस of गोपालदास.
11 अमरचन्द्र, pupil of जिनदत्तसूरि, completed काव्यकल्पलता. Middle of 13th cen.
12 अमृतानन्द vide 73.
13 अयोध्याप्रसाद. 582.
14 अरिसिंह, son of आषाढ, a. of

काव्यकल्पलता. Middle of 13th cen.
15 अर्थालङ्कारमञ्जरी or अलङ्कारमञ्जरी of त्रिमल्लभट्ट of Kāsī.
C मधुधारा of सुधीन्द्रयति, 527.
16 अल्लक or -ट completed काव्यप्रकाश.
17 अलङ्कारकारिकाः.
18 अलङ्कारकुलप्रदीप of विश्वेश्वर, son of लक्ष्मीधर. 18th cen.
19 अलङ्कारकौमुदी of वल्लभभट्ट.
20 C व्याख्या ano.
21 अलङ्कारकौस्तुभ of विश्वेश्वर, son of लक्ष्मीधर, quotes रसगङ्गाधर. After 1700 A. C.
22 C विवरण by himself.
23 अलङ्कारकौस्तुभ of कल्याणसुब्रह्मण्य composed about 1800 A.C.
24 C by same.
25 अलङ्कारकौस्तुभ of कविकर्णपूर in 10 किरणs. Rules illustrated by verses about कृष्ण and राधा. Born in 1524 A. C.
26 C किरण by author.
27 C दीधितिप्रकाशिका by वृन्दावनचन्द्रतर्कालङ्कार.
28 C सारबोधिनी by विश्वनाथचक्रवर्तिन्.
29 C by लोकनाथ.
30 अलङ्कारकौस्तुभ of वेङ्कटाचार्य, son of अप्पयार्य and pupil of his uncle श्रीनिवासार्य.
31 अलङ्कारक्रममाला of दामोदर हर्षे.
32 अलङ्कारग्रन्थ of काशीलक्ष्मण कवि. End of 17th cen. Examples in praise of Shahajirāja of Tanjore.
33 अलङ्कारचन्द्रिका of नारायणदेव.
34 अलङ्कारचन्द्रिका v. काव्यचन्द्रिका.
35 अलङ्कारचन्द्रोदय of वेणीदत्तशर्मा, in 6 उल्लासs.
36 अलङ्कारचिन्तामणि of अजितसेन.
37 C in Government Oriental Library, Madras.
38 अलङ्कारचिन्तामणि of शान्तराज, son of पद्मपण्डित. 18th cen. (This is more probably a writer of the ms. of the above. Vide Triennial cat. Madras 1910-11, 12-13).
39 अलङ्कारचूडामणि v. 290.
40 अलङ्कारतिलक of भानुदत्त, in five परिच्छेदs.
41 अलङ्कारतिलक of वाग्भट. v. 289.
42 अलङ्कारतिलक of श्रीकण्ठमिश्र.
43 अलङ्कारदर्पण (134 श्लोकs in प्राकृत).
44 अलङ्कारनिकर्ष (or निकष) of सुधीन्द्र or सुधीन्द्रयोगिन्, a follower of मम्म.
45 अलङ्कारप्रकाशिका.
46 अलङ्कारप्रबोध m. in काव्यकल्पलता. composed by अमरचन्द्र.
47 अलङ्कारभाष्यकार, m. by जयरथ in विमर्शिनी (pp. 35, 46, 83, 138, 173). Between 1150-1200 A. C.
अलङ्कारमञ्जरी vide अर्थालङ्कार°.
48 अलङ्कारमञ्जरी m. by अलं. स. (p. 15).
49 अलङ्कारमञ्जरी of सुखलाल.
50 अलङ्कारमञ्जरीटीका मधुधारा of सुधीन्द्र.
51 अलङ्कारमञ्जूषा of पुरोहित देवशङ्कर, son of Nanabhai, native of Rānera (Rander near Surat). Examples glorify the Peshwa Madhavrao and his uncle Raghunathrao. Between 1761-1768 A. C.

52 अलङ्कारमणिदर्पण of प्रधान वेङ्कप्पय्य.

53 अलङ्कारमणिहार of कृष्ण ब्रह्मतन्त्र परकालस्वामी.

54 अलङ्कारमयूख.

55 अलङ्कारमुक्तावलि of रामसुधीश्वर, son of नृसिंह.

56 C रसशोभाकर of कृष्णसूरि.

57 अलङ्कारमुक्तावलि of विश्वेश्वर, son of लक्ष्मीधर. A compendium of the अलङ्कारकौस्तुभ, to which he refers.

58 अलङ्काररत्नाकर of शोभाकर in 107 sūtras. रसगङ्गाधर says (p. 281) that कुवलयानन्द follows अलङ्काररत्नाकर. m. in वृत्तिवार्तिक (p. 20).

59 C o श्लोकोदाहरण by same.

60 o संनिबद्धदेवीस्तोत्र of यशस्कर.

61 o स्तोत्रव्याख्या of रत्नकण्ठ.

62 अलङ्काररहस्य of प्रभाकर, a. of रसप्रदीप. 1583 A. C.

63 अलङ्कारराघव of यज्ञेश्वरदीक्षित.

64 अलङ्कारलक्षणानि of शम्भुनाथ.

65 अलङ्कारवादार्थ, discussion on साहित्यदर्पण.

66 अलङ्कारवार्तिक m. in the विमर्शिनी of जयरथ (p. 71) as a work by the a. of the अलं. स.

67 अलङ्कारशतक of जयदेव. Probably same as चन्द्रालोक.

68 अलङ्कारशास्त्रसंग्रह of रामसुब्रह्मण्य.

69 अलङ्कारशिरोभूषण of कन्दाल्यार्य, son of रामानुजार्य.

70 अलङ्कारशिरोमणि of रामचूडामणि. m. in his own काव्यदर्पण.

71 अलङ्कारशिरोमणि or अलङ्कारशेखर of जीवनाथ.

72 अलङ्कारशेखर of केशवमिश्र. Based on the *sūtras* of शौद्धोदनि. Latter half 16th cen.

73 अलङ्कारसंग्रह of अमृतानन्दयोगिन्. Written at the instance of मन्मभूपति.

74 अलङ्कारसंग्रह ano. (Madras Govt San. mss. 1918 p. 8606).

75 अलङ्कारसमुद्गक of शिवराम. 18th cen.

76 अलङ्कारसर्वस्व of केशवमिश्र. m. in his own अलङ्कारशेखर.

77 अलङ्कारसर्वस्व of रुय्यक, teacher of मङ्ख. About 1150 A. C.

78 C विमर्शिनी by जयरथ. First quarter of 13th cen.

79 C सञ्जीविनी by चक्रवर्ती. m. by मल्लिनाथ in तरल (pp. 31 and 221) and कुमारस्वामी.

80 C by समुद्रबन्ध. Latter half of 13th cen.

81 अलङ्कारसर्वस्व ano. Author's teacher composed another work in honour of गोपालदेव.

82 अलङ्कारसार m. in विमर्शिनी by जयरथ (pp. 88, 97, 171).

83 अलङ्कारसार of बालकृष्ण, who was a follower of वल्लभाचार्य school.

84 अलङ्कारसारसंग्रह of उद्भट. About 800 A. C.

85 C लघुवृत्ति of प्रतीहारेन्दुराज. Middle of 10th cen.

86 C styled उद्भटविवेक by राजानकतिलक. m. in विमर्शिनी (pp. 115, 124 205). Before 1150 A. C. as रुय्यक follows it.

87 अलङ्कारसारोद्धार by भीमसेन. 1723 A. C.
88 अलङ्कारसुधा of नागेश v. 321.
88a अलङ्कारसुधानिधि m. in the रत्नापण (p. 44) and वृत्तिवार्तिक (p. 19).
89 अलङ्कारसूत्र of शौद्धोदनि.
90 ,, m. in the विमर्शिनी (p. 150).
91 अलङ्कारसूर्योदय of यज्ञेश्वरदीक्षित. About 1700. Probably same as author of 63.
92 अलङ्कारस्थिति or कुवलयानन्दखण्डन of भीमसेन दीक्षित.
93 अलङ्कारानुक्रमणिका.
94 अलङ्कारानुसारिणी m. by जयरथ in विमर्शिनी (pp. 36, 57, 58, 60) as composed by a. of अलं. सू.
95 अलङ्कारेन्दुशेखर by वेङ्कटनृसिंहकवि, who is same as the author of No. 669.
96 अलङ्कारेश्वर m. by शिवराम on the वासवदत्ता.
97 अलङ्कारोदाहरण of जयरथ, son of शृङ्गार. First quarter of 13th cen. Refers to his अलङ्कारविमर्शिनी.
अलङ्कारोदाहरण of शोभाकर v. 59.
98 अल्लराज or मल्लराज v. 614.
99 अवन्तिसुन्दरी m. by राजशेखर.
100 अवस्थासंग्रह m. by महि०.
101 अष्टनायिकादर्पण of भगवत्कवि.
102 आनन्द a. of काव्यप्रकाशनिदर्शन.
103 आनन्ददास. 626.
104 आनन्दवर्धन a. of ध्वन्यालोक. 397, 431.
105 आनन्दशर्मन् 608.
106 आपराजिति m. by काव्यमी.
107 आमोद C. on रसमञ्जरी.
108 आशाधर, a. of कारिकादीपिका on the कुवलयानन्द. v. 322.
आशाधर v. 300.
109 इन्दुराज, teacher of अभिनवगुप्त Probably not identical with प्रतीहारेन्दुराज. Latter half of 10th cen.
इन्दुराज see प्रतीहारेन्दु०.
110 उज्ज्वलनीलमणि of रूपगोस्वामी. 16th cen.
111 C लोचनरोचनी by सनातनगोस्वामी.
112 C किरण by विश्वनाथ चक्रवर्ती.
113 C किरणलेशा.
114 C आगमचन्द्रिका and आत्मप्रबोधिका.
115 उज्ज्वलपदा of यशस्विकवि, C on साहित्यकौतूहल.
116 उत्प्रेक्षावली of वरदाचार्य.
117 उदाहरणदर्पण vide 211.
118 उदाहरणप्रदीप. v. 212.
119 उदाहरणविवरण. v. 213.
120 उद्द्योत. v. 230.
121 उद्भट v. 84, 297.
122 उद्भटविवेक v. 86.
123 उपमासुधानिधि by S'alvapullaingar.
124 ऋजुवृत्ति vide 214.
125 एकषष्ट्यलङ्कारप्रकाश.
126 एकावली of महामहेश्वरकवि.
127 एकावली of विद्याधर. End of 13th and beginning of 14th cen.
128 C तरल by मल्लिनाथ 15th cen.
129 C प्रकाश by प्रभाकर, son of माधवभट्ट and grandson of रामेश्वरभट्ट. born in 1564 A. C.
130 औचित्यविचारचर्चा of क्षेमेन्द्र. Latter half of 11th cen.

131 C. सहृदयसन्तोषिणी of श्रीवेतारण्यनारायण.
132 कवेश्वरदीक्षित a. of रामचन्द्रयशोभूषण.
133 कन्दालयार्य v. 69.
134 कर्णपूरस्वामी or कविकर्णपूर, a. of अलङ्कारकौस्तुभ. v. 25.
135 कर्पूररसमञ्जरी of बालकवि.
136 कलाधर, compiler of काव्यप्रकाशीयकारिकावलि.
137 कल्याणसुब्रह्मण्य, a. of अलङ्कारकौस्तुभ. v. 23.
138 कविकण्ठपाश. names पिङ्गल's work as its source.
139 कविकण्ठहार.
140 कविकण्ठाभरण of क्षेमेन्द्र. Latter half of 11th cen.
141 कविकर्णपाश (?). Same as 138 (?)
142 कविकर्पटी or -टिका of शङ्खधर.
143 कविकल्पलता of देवेश्वर or देवेन्द्र, son of वाग्भट; acc. to अलङ्कारशेखर of केशवमिश्र (p. 48) followed श्रीपाद. 14th cen.
144 C of बेचाराम सार्वभौम
145 C बालबोधिका of सूर्यकवि.
146 C विवेक.
147 कविकल्पलता of राघवचैतन्य.
148 कविकौतुक of विष्णुदास, son of माधव.
149 कविगजाङ्कुश m. in the काव्यालङ्कारकामधेनु.
150 कविचन्द्र a. of काव्यचन्द्रिका. Son of कविकर्णपूर. 16th cen.
151 कवितावतार of पुरुषोत्तम.
152 कविनन्दिका of रामकृष्ण. 215.
153 कविशिक्षा of जयमङ्गल.
154 कविशिक्षावृत्ति of अमरचन्द्र. C. on काव्यकल्पलता.
155 कविसमयकल्लोल by अनन्तार्य. mentions काव्यप्रकाश, नञ्जराजयशोभूषण, प्रतापरुद्रीय.
156 कवीन्द्रकर्णाभरण of विश्वेश्वर. First half of 18th cen.
157 C by himself.
158 कान्तिचन्द्र a. of काव्यदीपिका.
159 कारिकार्थप्रकाशिका. C. on काव्यप्रकाश of रघुदेव.
160 कालिदास m. by काव्यमी.
161 काव्यकलाप.
162 काव्यकल्पलता of अरिसिंह and अमरचन्द्र. Middle of 13th cen. Also called कविशिक्षावृत्ति. A ms is dated 1418 A. C. v. 11, 14.
163 C मञ्जरी or परिमल of अमरचन्द्र.
164 C वृत्ति मकरन्द of शुभविजयगणि. 1609–10 A. C.
165 काव्यकौतुक of भट्टतौत. m. in the लोचन. About 950 A. C.
166 C विवरण of अभिनवगुप्त 950–1020 A. C.
167 काव्यकौमुदी in 3 परिच्छेदs.
168 काव्यकौमुदी of देवनाथ. C on काव्यप्रकाश. v. 216.
169 काव्यकौमुदी of रत्नभूषण. 18th cen.
170 काव्यकौस्तुभ of विद्याभूषण.
171 काव्यचन्द्रिका of कविचन्द्र v. 150
172 काव्यचन्द्रिका of रामचन्द्र न्यायवागीश, son of विद्यानिधि.
173 काव्यतत्त्वविचार of हृदयरत्न.
174 काव्यतत्त्वविवेककौमुदी of कृष्णकिङ्कर. C. on the काव्यादर्श.
175 काव्यतिलक of विश्वेश्वर, a. of अलङ्कारकौस्तुभ.
176 काव्यदर्पण of रत्नपाणि. m. by his son रवि.
177 काव्यदर्पण of राजचूडामणिदीक्षित.

178 काव्यदर्पण of श्रीनिवासदीक्षित.
179 काव्यदर्पण by मनोहर v. 218.
180 काव्यदर्पण, by मधुमतिगणेश. com. on काव्यप्रकाश. 217.
181 काव्यदीपिका of कान्तिचन्द्र. v. 158.
182 काव्यदीपिका of गोविंद.
183 काव्यदीपिका ano. (Mad. Govt. mss. cat 1918 p. 8618).
184 काव्यनिर्णय of धनिक. m. in दशरूपावलोक. 1000 A. C.
185 काव्यनौका. C. on काव्यप्रकाश.
186 काव्यपरिच्छेद.
187 काव्यपरीक्षा of श्रीवत्सलाञ्छनभट्टाचार्य. In verse with वृत्ति by author in five उल्लासs. ms, dated 1550 A. C.
188 काव्यप्रकाश of मम्मट and अलट (क?). About 1100 A. C.
189 C of कमलाकरभट्ट. about 1612 A. C.
190 C of कृष्णमित्राचार्य.
191 C of गदाधर.
192 C of गुणरत्नगणि.
193 C of गोपालभट्ट. A गोपाल is quoted in the कामधेनु on वामन.
194 C of जयराम न्यायपञ्चानन.
195 C of तिरुवेङ्कट, son of विश्वतिम्म. names गोपाल.
196 C of नारायणभट्ट.
197 C of पण्डितराज.
198 C of बालदेव.
199 C of भवदेव (com. called लीला).
200 C of भानुचन्द्र.
201 C of वत्सेश्वर.
202 C of रत्नेश्वर.
203 C of राजानन्द.
204 C of वाचस्पतिमिश्र. m. by चण्डीदास.
205 C of शिवनारायण.
206 C of सुबुद्धिमिश्र. m. by चक्रवर्ती.
207 C अर्थप्रकाशिका of रघुदेव v. 159.
208 C अवचूरि of राघव.
209 C आदर्श of महेश्वरन्यायालङ्कार. m. by वैद्यनाथ.
210 C उदाहरणचन्द्रिका of वैद्यनाथ 1683 A. C. He wrote the प्रदीपप्रभा also.
211 C उदाहरणदर्पण.
212 C उदाहरणप्रदीप of नागेशभट्ट.
213 C उदाहरणविवरण ano.
214 C ऋजुवृत्ति by नरसिंहसूरि son of तिम्माजिमखिन्. comments on कारिकाs only.
215 C कविनन्दिका of रामकृष्ण v. 152.
216 C काव्यकौमुदी of देवनाथ v. 168.
217 C काव्यदर्पण of मधुमतिगणेश 180.
218 C काव्यदर्पण of मनोहर v. 179.
219 C काव्यादर्श of सोमेश्वरभट्ट, son of भट्टदेवक of the भरद्वाजगोत्र. 1st half of 13th cen.
220 C तात्पर्यविवरण of महेशचन्द्र.
221 C तिलक of जयराम. m. by सारबोधिनी.
222 C दर्पण of विश्वनाथ. 14th cen.
223 C दीपिका of जयन्त. 1294 A. C. under सारङ्गदेव of Guzerat.
224 C दीपिका of चण्डीदास, granduncle of विश्वनाथ.

Latter half of 13th cen.
225 C दीपिका of शिवनारायणदास
225a. C निदर्शन of राजानकानन्द. 1660 A. C.
226 C नरसिंहमनीषा of नृसिंहठक्कुर. End of 17th cen.
227 C पदवृत्ति of नागराजकेशव.
228 C प्रदीप of गोविन्दठक्कुर. latter half of 16th cen.
229 CC प्रदीपप्रभा of वैद्यनाथ. 1684 A. C.
230 CC प्रदीपोद्द्योत of नागेशभट्ट.
231 C बालचित्तानुरञ्जनी of नरहरिसरस्वतीतीर्थ. born in 1242 A. C.
232 C भावार्थ of रामकृष्ण.
233 C भावार्थचिन्तामणि of महेश्वर.
234 C मधुमती of रवि. m. by कमलाकर.
235 C मधुररसा by कृष्ण द्विवेदिन्.
236 C रत्नदर्पण of रत्नपाणि. m. by रवि in मधुमती.
237 C रसप्रकाश of श्रीकृष्णशर्मन्.
238 C रहस्यनिबन्ध of भास्कर.
239 C रहस्यप्रकाश of रामनाथ तर्कवाचस्पति. About 1660 A. C.
240 C रहस्यप्रकाश of जगदीश तर्कपञ्चानन.
241 C विवेक of श्रीधर. m. by विश्वनाथ and चण्डीदास.
242 C विषमपदी of शिवराम.
243 C विस्तारिका of परमानन्दचक्रवर्ती. m. by रत्नकण्ठ.
244 C श्लोकदीपिका of गोविन्दठक्कुर.
245 C श्लोकदीपिका of जनार्दनव्यास.
246 C सङ्केत of रुचक. Probably same as the author of the अलं. स. In the 2nd Intro. verse he distinctly says that he learnt अलङ्कार from तिलक.
247 C सङ्केत of माणिक्यचन्द्र. 1159-60 A. C.
248 C सम्प्रदायप्रकाशिनी of विद्याचक्रवर्ती.
249 C सार of रामचन्द्र.
250 C सारबोधिनी of वत्सवर्मन् or वत्सलाञ्छन. m. by रत्नकण्ठ and जगन्नाथ.
251 C सारसमुच्चय of रत्नकण्ठ. Quotes भास्कर, पण्डितराज, प्रदीप.
252 C साहित्यकौमुदी of विद्याभूषण. comments on कारिकाs only.
253 CC कृष्णानन्दिनी on the above.
254 C साहित्यचन्द्र on कारिकाs only.
255 C साहित्यचूडामणि of लौहित्यभट्टगोपाल. 1750 A. C.
256 C साहित्यदीपिका of भास्कर. m. by गोविन्दठक्कुर.
257 C सुधासागर of भीमसेन. 1723 A. C.
258 C सुबोधिनी of वेङ्कटाचलसूरि.
259 C सुमनोमनोहरा of गोपीनाथ.
260 काव्यप्रकाशसार of रामचन्द्र. 249.
261 काव्यप्रकाशीयकारिकावलि of कमलाकर. v. 136.
262 काव्यमञ्जरी. v. 323.
263 काव्यमीमांसा of राजशेखर. First quarter of 10th cen.
264 काव्यरत्न of विश्वेश्वर, a. of अलङ्कारकौस्तुभ. v. 21.
265 काव्यरत्न of केशवमिश्र. m. in अलङ्कारशेखर (p. 72).

266 काव्यरसायन.
267 काव्यलक्षण ano. (Mad. Govt. ms. cat. 1918 p. 6630).
268 काव्यविलास of चिरञ्जीवभट्ट in two chapters on रस and अलङ्कार. mentions रसगङ्गाधर.
269 काव्यशिक्षा of गङ्गादास.
270 काव्यशिक्षा of विनयचन्द्र.
271 काव्यसरणि m. in वृत्तिवार्तिक (p. 20).
272 काव्यसारसंग्रह of श्रीनिवास. About 1800 A. C.
273 काव्यसुधा or साहित्यसुधा.
274 काव्यादर्श of दण्डिन्. 6th cen.
275 C of तरुणवाचस्पति.
276 C of त्रिभुवनचन्द्र.
277 C of भगीरथ.
278 C of वादिघङ्घाल.
279 C of विजयानन्द.
280 C काव्यतत्त्वविवेककौमुदी of कृष्णकिङ्कर.
281 C चन्द्रिका of त्रिशरणतर्कवागीश.
282 C मार्जन of हरिनाथ महोपाध्याय.
283 C मुक्तावलि of नरसिंहसूरि.
284 C रसिकरञ्जिनी of विश्वनाथ.
285 C वैमल्यविधायिनी of मल्लिनाथ.
286 C श्रुतानुपालिनी.
287 C हृदयङ्गमा.
288 काव्यानुशासन of वाग्भट, son of नेमिकुमार. About 13th cen.
289 C अलङ्कारतिलक by same.
290 काव्यानुशासन of हेमचन्द्र 1088-1172 A. C.
291 C विवेक by हेमचन्द्र.
292 काव्यामृत of श्रीवत्सलाञ्छन.
293 काव्यामृततरङ्गिणी or काव्यप्रकाशखण्डन, criticizes 7th उल्लास of काव्यप्रकाश.
294 काव्यार्थगुम्फ of हरिप्रसाद. 18th cen.
295 काव्यार्थचूडामणि.
296 काव्यालङ्कार of भामह. 6th or 7th cen.
297 C विवरण of उद्भट. About 800 A. C.
298 काव्यालङ्कार of रुद्रट. 800–850 A. C.
299 C टिप्पण by नमिसाधु. 1069 A. C.
300 C by आशाधर. About 1200 A. C.
301 C रसतरङ्गिणी.
302 C by वल्लभदेव 10th cen.
303 काव्यालङ्कारकामधेनु of गोपेन्द्रतिप्पभूपाल. v. 308
304 काव्यालङ्कारध्वनि (?)
305 काव्यालङ्कारशिशुप्रबोध of पुत्रराज, son of जीवनेन्द्र.
306 काव्यालङ्कारसूत्र of वामन. About 800 A. C.
307 C by himself.
308 C कामधेनु by गोपेन्द्रतिप्पभूपाल.
309 C by सहदेव.
310 C साहित्यसर्वस्व of महेश्वरसुबुद्धिमिश्र.
काव्यालोक *vide* ध्वन्यालोक.
311 काव्यालोक m. in रत्नापण (p. 73) and चित्रमीमांसा (pp. 27, 53).
312 काव्यालोक of हरिप्रसाद, son of गङ्गेश्वर, composed in 1728 A. C.
काव्यालोकलोचन *vide* ध्वन्यालोकलोचन.
313 काव्येन्दुप्रकाश by कामराजदीक्षित.
314 काशीलक्ष्मणकवि, v. 32.
315 किरणावली of शङ्खधर.

316 कुन्तक a. of वक्रोक्तिजीवित. Between 900–1000 A. C.

317 कुमारस्वामिन् son of मल्लिनाथ, a. of com. रत्नापण. 15th cen.

318 कुरविराम a. of com. on दशरूप.

319 कुवलयानन्द of अप्पय्यदीक्षित, son of रङ्गराज. 16th cen.

320 C अलङ्कारचन्द्रिका of वैद्यनाथ, son of रामचन्द्र, about 1683

321 C अलङ्कारसुधा or षट्पदानन्द of नागेशभट्ट.

322 C कारिकादीपिका of आशाधर, son of रामजीभट्ट, v. 108.

323 C काव्यमञ्जरी by न्यायवागीशभट्टाचार्य.

324 C रसिकरञ्जनी of गङ्गाधर, grandson of brother of a pupil of अप्पय्य, who acc. to गङ्गाधर composed over 100 works.

325 C by मथुरानाथ.

326 C लघ्वलङ्कारचन्द्रिका of देवीदत्त.

327 कुवलयानन्दखण्डन or अलङ्कारसारस्थिति of भीमसेनदीक्षित. About 1723 A. C.

328 कुवलयामोदिनी.

329 कूटसन्दोह by रामानुज.

330 कृष्ण 53.

331 कृष्ण a. of साहित्यतरङ्गिणी.

332 कृष्णकिङ्कर a. of काव्यतत्त्वविवेककौमुदी v. 174, 280.

333 कृष्णदीक्षित a. of रघुनाथभूपालीय. 555.

334 कृष्णद्विवेदिन्, a. of मधुररसा, v. 235.

335 कृष्णशर्मा 532–33.

336 कृष्णसूरि 56.

337 कृष्णानन्दिनी C. on साहित्यकौमुदी.

338 केशव, a. of रसिकसञ्जीविनी.

339 केशवमिश्र v. 72, 76, 265.

340 क्रमदीश्वर m. by हेमचन्द्र.

341 क्षेमहंसगणि.

342 क्षेमेन्द्र a. of औचित्यविचारचर्चा. v. 130, 140.

343 गङ्गादास, a. of काव्यशिक्षा 269.

344 गङ्गाधर, a. of रसपद्माकर. 593

345 गङ्गाधर v. 324.

346 गङ्गाराम जडी. 1752 A. C. 585, 611–12.

347 गणेश, a. of रसोदधि v. 587.

348 गदाधरभट्ट, son of गौरीपति, a. of रसिकजीवन.

349 गागाभट्ट v. 367.

350 गुणचन्द्रिका (?)

351 गुणतरङ्गिणी (?)

352 गोपाल, a. of रसमञ्जरीविकास. 605.

353 गोपालदास a. of भाषाविभूषण.

354 गोपालदास v. 10.

355 गोपालभट्ट 604, 758.

356 गोपीनाथ v. 259.

357 गोपेन्द्रतिप्पभूपाल v. 303, 308.

358 गोवर्धन, m. in अलङ्कारशेखर of केशवमिश्र (pp. 27, 37).

359 गोविन्द, a. of काव्यदीपिका v. 182.

360 गोविन्दठक्कुर. v. 228, 241.

361 घासीराम a. of रसचन्द्र. 1696 A. C. v. 578.

362 चक्रवर्तिन् a. of सर्वबोधिनी and com. on काव्यप्रकाश. v. 79.

363 चण्डीदास, a. of com. on काव्यप्रकाश. v. 224, 430.

364 चन्द्रचूड, a of प्रस्तावचिन्तामणि.

365 चन्द्रालोक of जयदेवपीयूषवर्ष. 13th cen.

366 C शरदागम or चन्द्रालोकप्रकाश of प्रद्योतनभट्टाचार्य latter half of 16th cen.

367 C सुधा or राकागम of विश्वेश्वरभट्ट alias गागाभट्ट. latter half of 17th cen. v. 349.
368 C शारदशर्वरी by विरूपाक्ष.
369 C रमा or हरिलोचनचन्द्रिका of वैद्यनाथ पायगुण्ड.
370 C प्रदीपिका.
371 C by वाजचन्द्र.
372 C बुधरञ्जनी by श्रीविठ्ठलसूरि.
373 चन्द्रिका, com. on ध्वन्यालोक. m. by लोचन and व्यक्तिविवेक.
374 चन्द्रिका v. 281.
375 चित्रमीमांसा of अप्पय्यदीक्षित.
376 C गूढार्थप्रकाशिका by बालकृष्ण पायगुण्ड. ms. dated 1784 A. C.
377 C सुधा by धरानन्द. comments up to अतिशयोक्ति.
378 C चित्रालोक.
379 चित्रमीमांसाखण्डन of जगन्नाथ पण्डितराज. First half of 17th cen.
380 चित्रमीमांसादोषधिक्कार of नीलकण्ठ.
381 चिन्नअप्पय्यदीक्षित a. of दोषधिक्कार.
382 चिरञ्जीव, a. of काव्यविलास. 268.
383 चिरञ्जीवभट्टाचार्य a. of शृङ्गारतटिनी.
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584 C नूतनतरि by भगवद्भट्ट. 461
585 C नौका by गङ्गाराम जडी. v 346, 467.
586 C रसिकरञ्जिनी by वेणीदत्त. 1553 A. C.
587 C रसोदधि by गणेश. ms. dated 1698 A. C v. 347.
588 C रसोदधि by महादेव.

589 C साहित्यसुधा of नेमिसाह.
590 C सेतु by जीवराजशर्मा. 395.
591 रसदीर्घिका of विद्याराम.
592 रसनिरूपण 442.
593 रसपद्माकर of गङ्गाधर v. 344.
594 रसप्रकाश of कृष्णशर्मन्.
595 रसप्रदीप of प्रभाकर, son of भट्टमाधव and grandson of भट्टरामेश्वर. 1583 A. C.
596 रसबिन्दु.
597 रसमञ्जरी of लक्ष्मीधर.
598 रसमञ्जरी of भानुदत्त. 508.
599 C आमोद by रङ्गशायिन् *alias* गुर्जलशायिन्, v. 107.
600 C परिमल by शेषचिन्तामणि, son of शेषनृसिंह.
601 C प्रकाश by नागेशभट्ट काळ, son of शिवभट्ट.
602 C भानुभावप्रकाशिनी by महादेव. 537.
603 C रसिकरञ्जन by व्रजराज दीक्षित.
604 C रसिकरञ्जिनी by गोपालभट्ट, son of हरिवंशभट्ट, son of नृसिंह.
605 C विकास by गोपाल *alias* बोपदेव, son of नृसिंह. 1437 A. C. v. 352.
606 C व्यङ्ग्यार्थकौमुदी by अनन्तपण्डित. 1635 A. C. v. 5.
607 C व्यङ्ग्यार्थकौमुदी or समञ्जसा by विश्वेश्वर, son of लक्ष्मीधर.
608 C व्यङ्ग्यार्थदीपिका by आनन्दशर्मन्. v. 105.
609 C स्थूलतात्पर्यार्थ.
610 C by रमानाथवैद्य.
611 रसमीमांसा of गङ्गारामजडी.
612 C छाया by himself.
613 रसरत्नकोश.
614 रसरत्नदीपिका or रसरत्नप्रदीप of अल्लराज or मल्लराज. m. in the रसतरङ्गिणी. About 12th cen. mentions कविकङ्कण. v. 98.
615 रसरत्नहार of शिवराम त्रिपाठिन् quotes रसमञ्जरी and its टीका व्यङ्ग्यार्थकौमुदी (p. 124).
616 C लक्ष्मीविहार by himself.
617 रसरत्नाकर m. by मल्लि. on किराता० 9. 71.
618 रसरत्नावली of वीरेश्वरपण्डित. ms. dated 1646 A. C.
619 रसविलास of शुक्लदेव. 520.
620 रसविवेक. name not known; younger brother of श्रीइन्द्रनृपण.
621 रससमुच्चय.
622 रससर्वस्व of भीमेश्वरभट्ट. 519.
623 रससागर m. by मल्लिनाथ on शिशु. 15. 89.
624 रससिन्धु of पौण्डरीकरामेश्वर. 480
625 रससुधाकर m. in नाटकचन्द्रिका of रूपगोस्वामी.
626 रससुधार्णव of आनन्ददास v. 103
627 रसाकर.
628 रसामृतशेष of रूपगोस्वामी.
629 रसामृतसिन्धु.
630 रसार्णव by सिंहमहीपति (Burnell 57 a). 18th century (?). Same as 632 (?)
631 रसार्णव. m. in the रसायन (p. 226). Probably same as the next.
632 रसार्णवसुधाकर by सिंहभूपाल. About 1350 A. C.
633 रसिकजीवन of गदाधरभट्ट. 348.
634 रसिकप्रकाश of देवनाथ 416.
635 रसिकरञ्जन 603.
636 रसिकरञ्जिनी com. of गङ्गाधर 324
637 „ com. of गोपालभट्ट.
638 रसिकरञ्जिनी com. of विश्वनाथ on काव्यादर्श. 284.

639 रसिकरञ्जिनी com. of वेणीदत्त 586.
640 रसिकसञ्जीविनी of केशव, 338.
641 रसिकसर्वस्व.
642 रसोदधि by मोहनदास.
643 रसोदधि 587.
644 ,, 588.
645 रागागम by विश्वेश्वर. 367.
646 राघवचैतन्य v. 147.
647 राजचूडामणिदीक्षित 70, 177.
648 राजशेखर v. 263.
649 रामकवि 459.
650 रामचन्द्र. v. 447.
651 रामचन्द्रदीक्षित a. of शब्दभेदनिरूपण.
652 रामचन्द्रन्यायवागीश a. of काव्यचन्द्रिका. v. 172.
653 रामचन्द्रयशोभूषण of कच्छपेश्वर दीक्षित. Illustrations in honour of बोम्मराज. 132.
654 रामचरण. 826.
655 रामशर्मन्. 460.
656 रामसुधीश्वर 55.
657 रामसुब्रह्मण्य 68.
658 रामानुज v. 329.
659 रीतिवृत्तिलक्षण by विट्ठल.
660 रुचक vide रुय्यक.
661 रुचिनाथमिश्र m. by पद्माकर in रसप्रदीप.
662 रुद्रट 298.
663 रुद्रभट्ट, a. of शृङ्गारतिलक, 900–1100 A. C.
664 रुय्यक (राजानक) v. 77, 246, 805, 830.
665 रूपगोस्वामी v. 110, 445, 628.
666 लक्षणदीपिका of गौरनार्य. also called पदार्थदीपिका and प्रबन्धदीपिका. quotes साहित्यचूडामणि.
667 लक्षणदीपिका (another work?). by गौरनार्य (Mad. Govt. mss. cat. 1918 p. 8694). quotes कविकण्ठपाश, साहित्यचन्द्रोदय and साहित्यरत्नाकर.
668 लक्षणमालिका
669 C अलङ्कारेन्दुशेखर of श्रीदीननृसिंहकवि.
670 लक्ष्मणभट्ट. 562.
671 लक्ष्मीधर 597
672 लक्ष्मीनाथभट्ट 795.
673 लघ्वलङ्कारचन्द्रिका 326.
674 लोकनाथ 29.
675 लोचन 433.
676 C आस्वाकौमुदी 434.
677 लोचनरोचनी. 111.
678 लोल्लट m. in काव्यप्रकाश.
679 लौहित्यभट्टगोपाल v. 255.
680 वक्रोक्तिजीवित of कुन्तक v. 316
681 वत्सलाञ्छनभट्टाचार्य v. 250.
682 वनतरङ्गिणी com. on रुद्रट v. 301.
683 वरदाचार्य v. 116, 524.
684 वल्लभदेव v. 302.
685 वल्लभभट्ट a. of अलङ्कारकौमुदी. 19
686 वसन्तराज. 458.
687 वाक्पतिपाद m. by सोमेश्वर.
688 वाक्पतिराज m. by काव्यमी. Probably same as above.
689 वाग्भट v. 288–89.
690 वाग्भट, son of सोम, a. of वाग्भटालङ्कार. 1100–1160 A. C.
691 वाग्भटालङ्कार, of वाग्भट, son of सोम. 690.
692 C by आदिनाथ.
693 C by जिनवर्धन 1404–1418 A. C.
694 C समासान्वयटिप्पन by क्षेमहंसगणि v. 341.
695 C विवरण by गणेश. ms. copied in 1713 A. C.
696 C by समयसुन्दर
697 C by सिंहदेवगणि
698 C बालप्रबोधिका by वाचना-

मार्य प्रमोदगणि 1625 A. C.
699 C by राजहंसोपाध्याय.
700 वादिजङ्घाल v. 278.
701 वामन v. 306-7.
702 विजयानन्द v. 279.
703 विट्ठल 659.
704 विट्ठलेश्वर 765.
705 विदग्धमुखमण्डन of धर्मदास. m. by भानुचन्द्र in कादम्बरीटीका and by रत्नपाण.
706 C विद्वन्मनोहरा by ताराचन्द्र
707 C by आत्माराम.
708 C by जिनप्रभसूरि.
709 C श्रवणभूषण by नरहरिभट्ट.
710 C सुबोधिनी by त्रिलोचन.
711 विद्याधर v. 127.
712 विद्यानाथ. v. 481.
713 विद्याभूषण a. of साहित्यकौमुदी v. 253.
714 विद्याराम a. of रसदीर्घिका 591.
715 विनयचन्द्र v. 270.
716 विश्वनाथ a. of शारदशर्वरी 368.
717 विश्वनाथकविराज a. of साहित्यदर्पण. 14th cen. v. 222, 823
718 विश्वनाथचक्रवर्ती 112
719 विश्वेश्वर alias गागाभट्ट 367.
720 विश्वेश्वरपण्डित 21, 57, 156, 175, 579, 607.
721 विष्णुदास v. 148, 751
722 वीरनारायण 820.
723 वीरेश्वरपण्डित a. of रसरत्नावलि. 618.
724 वृत्तिवार्तिक of अप्पयदीक्षित.
725 वृन्दावन 27.
726 वेङ्कटनृसिंहकवि v. 95.
727 वेङ्कटसूरि a. of टीका on साहित्यरत्नाकर.
728 वेङ्कटाचार्य a. of अलङ्कारकौस्तुभ. 30.
729 वेणीदत्तशर्मन् 35, 586.
730 वैद्यनाथपायगुण्ड, son of रामचन्द्र, v. 210, 220, 320, 369.
731 व्यक्तिविवेक of महिमभट्ट 539.
732 C व्याख्या or विचार by a. of अलङ्कारसर्वस्व.
733 व्यङ्ग्यार्थकौमुदी 606.
,, or समञ्जसा, by विश्वेश्वर 607.
734 व्यङ्ग्यार्थदीपिका of आनन्दशर्मन् 608.
735 व्यतिरेकावली.
736 व्रजराजदीक्षित. 603.
736a शङ्कुक m. by कल्हण.
737 शङ्खधर v. 142.
738 शब्दभेदनिरूपण of रामचन्द्रदीक्षित and नारायणशास्त्रिन्.
739 शब्दव्यापारविचार of मम्मट. 534.
740 शब्दार्थचिन्तामणि of चिदम्बरकवि.
741 शब्दालङ्कारमञ्जरी.
742 शम्भुनाथ 64.
743 शरच्चन्द्रिका of सुब्रह्मण्यशास्त्रिन्.
744 शशधर. v. 315.
745 शान्तराज 38.
746 शारदशर्वरी 368.
747 शारदागम by प्रद्योतनभट्ट. 366.
748 शारदातनय a. of भावप्रकाश 512.
749 शिङ्गधरणीश or -भूपाल 148, 632.
750 शिवराम त्रिपाठिन् 75, 443, 615.
751 शिशुप्रबोध काव्यालङ्कार of विष्णुदास.
752 शिशुप्रबोधालङ्कार of पुरराज.
753 शुभविजयगणि v. 164.
754 शृङ्गारकौस्तुभ.
755 शृङ्गारतटिनी of चिरञ्जीवभट्टाचार्य 383.
756 शृङ्गारतरङ्गिणी.
757 शृङ्गारतिलक of रुद्रभट्ट. 663.
758 C रसतरङ्गिणी by गोपालभट्ट son of हरिवंशभट्ट. 580.
759 शृङ्गारदीपिका of भानुदत्त.
760 शृङ्गारप्रकाश of भोजदेव. m. in

एकावली (p. 98) and रत्नापण (p. 221).
761 शृङ्गारभेदप्रदीप of हरिहर.
762 शृङ्गारमञ्जरी of अजितसेन. latter half of 10th cen.
763 शृङ्गारमण्डन.
764 शृङ्गाररत्नाकर.
765 शृङ्गाररसमण्डन of विठ्ठलेश्वर.
766 शृङ्गाररसविलास of देवदत्त. v. 415.
767 शृङ्गारलता of सुखदेवमिश्र.
768 शृङ्गारसरसी of भावमिश्र. 514.
769 शृङ्गारसार of वेङ्कटनारायणदीक्षित.
770 शृङ्गारसारावलि of वेङ्कटनारायणदीक्षित. Same as above (?)
771 शृङ्गारसारोदधि of सुधाकरपौण्डरीकयाजि.
772 शृङ्गारसारिणी of चित्रधर.
773 शृङ्गारहार of बलदेव 491.
774 शृङ्गारामृतलहरी of सामराजदीक्षित.
775 शेषचिन्तामणि. 600.
776 शोभाकरमिश्र 58.
777 शौद्धोदनि 89.
778 श्यामदेव m. by काव्यमी.
779 श्रीकरमिश्र 42.
780 श्रीधर v. 241.
781 श्रीनिवास v. 272.
782 श्रीनिवासदीक्षित a. of काव्यदर्पण v. 178.
783 श्रीपाद m. in अलङ्कारशेखर (pp. 5, 6, 27, 32 &c). Earlier than कविकल्पलता acc. to केशवमिश्र (p. 48).
784 श्रीवत्सलाञ्छन. v. 187, 292.
785 श्रीवत्साङ्कमिश्र. 550.
786 श्लोकदीपिका of गोविन्दठक्कुर 244.
787 „ of जनार्दन 245.
788 षट्पदानन्द of नागेश. 321.
789 षट्सहस्रीकृत् m. by धनिक on दशरूप (IV. 2).
790 सदलङ्कारचन्द्रिका
791 सनातनगोस्वामी v. 111.
792 समुद्रबन्ध v. 80
793 संप्रदायप्रकाशिनी of विद्याचक्रवर्तिन्. 248
794 सरस्वतीकण्ठाभरण of भोजदेव. 521.
795 C दुष्करचित्रप्रकाशिका by लक्ष्मीनाथभट्ट.
796 C रत्नदर्पण by रत्नेश्वर on 3 परिच्छेदs only. 557.
797 C मार्जन by हरिनाथ.
798 C विवरण by जगद्धर; son of रत्नधर on four परिच्छेदs.
799 C by हरिकृष्णव्यास.
800 सरस्वतीतीर्थ (नरहरि before taking संन्यास) v. 231.
801 सरोजकलिका of काव्यरत्न.
802 सर्वस्वसञ्जीविनी by चक्रवर्तिन्. 79
803 सर्वालङ्कारसंग्रह of अमृतानन्दयोगिन्, written for king मन्म, son of भक्ति. 12th cen. same as 73.
804 सहदेव v. 309.
805 सहृदयलीला of राजानकरुय्यक. About 1150 A. C.
सहृदयालोक or सहृदयहृदयालोक v. ध्वन्यालोक.
806 सामराजदीक्षित 774.
807 सारबोधिनी of श्रीवत्सलाञ्छन 250.
808 सारसमुच्चय of रत्नकण्ठ 251.
809 साहितीसार of सीताराम.
810 साहित्यकन्दकोद्धार.
811 साहित्यकल्पद्रुम.
812 साहित्यकल्पवल्ली of अनन्त.
813 साहित्यकल्लोलिनी of माधवाचार्य based on काव्यप्रकाश, रसार्णवसुधाकर.
814 साहित्यकौतूहल of यशस्विकवि, son of गोपाल and काशी. v. 115.
815 C उज्ज्वलपदा by same.

816 साहित्यकौमुदी of विद्याभूषण 252.
817 C कृष्णानन्दिनी v. 253, 337.
818 साहित्यचन्द्र com. on काव्यप्रकाशकारिका.
819 साहित्यचन्द्रिका.
820 साहित्यचिन्तामणि of वीरनारायण. m. in रत्नापण (p. 97), कामधेनु and वृत्तिवार्तिक (p. 4).
821 साहित्यचूडामणि of भट्टगोपाल 255.
822 साहित्यतरङ्गिणी of कृष्ण v. 331.
823 साहित्यदर्पण of विश्वनाथकविराज. 14th cen.
824 C प्रभा by गोपीनाथ
825 C लोचन by अनन्तदास. ms. dated 1636 A. C.
826 C रामचरण 1700–1 A. C.
827 C by मथुरानाथशुक्ल.
828 साहित्यदीपिका of भास्करमिश्र 256
829 साहित्यबोध of सीताराम.
830 साहित्यमीमांसा of रुय्यक. m. in अल. स. (p. 61) and व्यक्तिविवेकटीका (p. 33).
831 साहित्यमुक्तावलि.
832 साहित्यरत्नाकर of धर्मसूरि, son of पर्वतनाथ. 425.
833 C मन्दर of मल्लादिलक्ष्मणसूरि.
834 C नौका by वेङ्कटसूरि, son of लक्ष्मणसूरि and disciple of वेङ्कटार्य. 468.
835 साहित्यसर्वस्व of महेश्वर. 310.
836 साहित्यसङ्ग्रह of शम्भुदास.
837 साहित्यसार of अच्युतराय मोडक 1831 A. C.
838 C सरसामोद.
839 साहित्यसार of मानसिंह. 544.
840 साहित्यसुधा or काव्यसुधा of नेमिसाह. 589.
841 साहित्यसुधासिन्धु of विश्वनाथ. 17th cen.
842 साहित्यसूक्ष्मसरणि of श्रीनिवास.
843 सिंहभूपाल or शिङ्गभूपाल a. of रसार्णवसुधाकर. 632.
844 सीताराम 809.
845 सुखदेवमिश्र a. of शृङ्गारलता. 767.
846 सुखलाल 49.
847 सुधा of नागाभट्ट. 367.
848 सुधाकर a. of शृङ्गारसारोदधि.
849 सुधासागर or सुधोदधि of भीमसेन 257.
850 सुधीन्द्रयति 50.
851 सुरेन्द्र (सुधीन्द्र) 44.
852 सुन्दरमिश्र a. of नाट्यप्रदीप 453.
853 सुबुद्धिमिश्र a. of तत्त्वपरीक्षा. 396.
854 सुबुद्धिमिश्रमहेश्वर. v. 310.
855 सुबोधिनी of वेङ्कटाचलसूरि 258.
856 सुब्रह्मण्यशास्त्रिन् a. of शरच्चन्द्रिका. 743.
857 सुमनोमनोहरा of गोपीनाथ 259.
858 सुरानन्द m. by काव्यमी.
859 सूर्यकवि v. 145.
860 सोमेश्वर, son of भट्टदेवक v. 219.
861 सौभाग्यकमदीपिका on nine rasas.
862 हरि m. by नमिसाधु on रुद्रट 2. 19 (as a writer on अलङ्कार in Prakrit).
863 हरिश्चन्द्र m. in शृङ्गाररत्नाकर
864 हरिनाथ a. of मार्तण्ड 282, 797.
865 हरिप्रसाद 294, 312.
866 हरिलोचनचन्द्रिका or रमा of वैद्यनाथ. 369.
867 हरिहर a. of शृङ्गारभेदप्रदीप v. 761.
868 हर्षमिश्र m. in रसप्रदीप.
869 हलधररथ v. 173.
870 हृदयङ्गमा 287.
871 हृदयदर्पण of भट्टनायक. v. 502.
872 हेमचन्द्र a. of काव्यानुशासन. v. 290–91.

A List of some of the Abbreviations employed in the work.

B.—The Sāhityadarpaṇa, published in the B. I. Series.
B. I.—Bibliotheca Indica Series.
B. S. S.—Bombay Sanskrit series.
Chan.—Prof. Chandorkar's edition of the Kāvyaprakās'a (I, II and X Ullāsas).
E. I.—Epigraphia Indica.
H. S. L.—History of Sanskrit Literature.
I. O. Cat.—India Office Mss. catalogue.
I. A.—Indian Antiquary volumes.
J.—The Sāhityadarpaṇa, published by Jīvānanda Vidyāsāgara.
JASB.—Journal, Asiatic Society, Bengal.
JBBRAS.—Journal, Bombay Branch, Royal Asiatic Society.
JRAS.—Journal of the Royal Asiatic Society, Great Britain.
Cat.—Catalogue.
K. D. or Kāvyād.—The Kāvyādars'a of Daṇḍin with the commentary of Premchandra Tarkavagisa.
K. M.—Kāvyamālā series.
K. P.—The Kāvyaprakās'a of Mammaṭa.
K. P. Pr.—The Kāvyaprakās'a-pradipa, a comment on the Kāvyaprakās'a by Govinda Ṭhakkura (K. M. series).
Kuval.—The Kuvalayānanda of Appayya Dikshita, with the Alaṅkārachandrikā (Nir).
Laukika N.—The Laukika-nyāyāñjali of Colonel Jacob.
N.—The Sāhityadarpaṇa, published by the Nirnaya-sagar press.
Nai.—The Naishadhiyacharita of S'rīharsha.
Nir. or Nirnaya.—The Nirnaya-sagar edition (of a work).
N. S.—The Nyāya-sūtra of Gautama.
P. L. M.—The Paramalaghumañjūsha of Nāges'abhaṭṭa.
R. G.—The Rasagaṅgādhara of Jagannātha (K. M. series).
Raghu.—Raghuvaṁs'a.
Ru.—Rudraṭa's Kāvyālaṅkāra (K. M. series).
S'āk.—The Abhijñāna-S'ākuntala.
S. D.—The Sāhityadarpaṇa.
Subha.—Subhāshitāvali.
T. B.—The Tarkabhāshā (Mr. Paranjape's edition of 1909).
T. D.—The Tarkadipikā of Annambhaṭṭa.
T. S.—The Tarkasaṅgraha of Annambhaṭṭa.
Ul.—Ullāsa.

Va.—Vamanacharya's 4th edition of the Kāvyaprakās'a (1921).
Vākyap.—The Vākyapadiya of Bhartrihari (Benares edition).
V. O. J.—Vienna Oriental Journal.
V. P.—The Vedāntaparibhāshā. (Bombay).
V. Sara.—The Vedāntasāra (edited by Col. Jacob).

अ°	अध्याय
अग्नि°, अग्निपु°	अग्निपुराण (B. I. edition).
अभिधा°, अ. वृ. मा.	अभिधावृत्तिमातृका (निर्णय. ed. of 1916).
अ. वि.	अलङ्कारचूडामणिविवेक (comment of हेमचन्द्र on his own काव्यानुशासन).
अलं. शे.	अलङ्कारशेखर of केशवमिश्र (काव्यमाला series).
अल. स. or अलं. स.	अलङ्कारसर्वस्व of रुय्यक (काव्यमाला series).
अ. स. वि. or अलं. स. वि.	अलङ्कारसर्वस्वविमर्शिनी of जयरथ (काव्यमाला series)
उ. च.	उदाहरणचन्द्रिका (as containedin the edition of the काव्यप्रदीप in the काव्यमाला).
उत्तरराम°	उत्तररामचरित of भवभूति.
उद्द्योत	काव्यप्रकाशप्रदीपोद्योत of नागेशभट्ट (contained in Prof. Chandorkar's edition of the काव्यप्रकाश).
उद्भट	अलङ्कारसारसंग्रह of उद्भट with the वृत्ति of प्रतीहारेन्दुराज (Nir. edition).
ए°, एका°	एकावली of विद्याधर (Bombay Sanskrit Series).
का° प्र°, or काव्यप्र.	काव्यप्रकाश of मम्मट.
काव्यमी°	काव्यमीमांसा of राजशेखर (Gaikwad Oriental series).
काव्या°	काव्यादर्श of दण्डिन्.
काव्यालङ्कार° or काव्या° सू°	काव्यालङ्कारसूत्र of वामन (काव्यमाला series).
कुव°	कुवलयानन्द of अप्पय्यदीक्षित (Nir. edition).
कुमार°	कुमारसम्भव.
चि. मी.	चित्रमीमांसा of अप्पय्यदीक्षित (काव्यमाला).
तरल	एकावलीतरल of मल्लिनाथ (printed in the edition of the एकावली by Mr. Trivedi).
गाथा°	गाथासप्तशती of हाल (Nir.).
छा° उ°	छान्दोग्य उपनिषद्.
द°	साहित्यदर्पण (printed by Jivānanda)
दश°	दशकुमारचरित.
दशरू°	दशरूप with अवलोक.
ध्व°, ध्वन्या°	ध्वन्यालोक of आनन्दवर्धन (काव्यमाला).

नाट्य॰	नाट्यशास्त्र.
नि॰	साहित्यदर्पण (the निर्णयसागर edition).
न्या॰ सू॰	न्यायसूत्र of गौतम.
प॰ ल॰ म॰	परमलघुमञ्जूषा of नागेशभट्ट.
पा॰	अष्टाध्यायी of पाणिनि.
पुण्य॰	पुण्यराज, the commentator of the वाक्यपदीय.
प्रदीप	काव्यप्रकाशप्रदीप of गोविन्दठक्कुर (काव्यमाला)
प्रभा	Commentary on the प्रदीप of गोविन्दठक्कुर.
ब	साहित्यदर्पण (B. I. edition)
बृहत्कथा॰	बृहत्कथामञ्जरी of क्षेमेन्द्र.
भरतनाट्य॰	नाट्यशास्त्र of भरत (Nir.)
रघु॰	रघुवंश.
रसगं॰	रसगङ्गाधर of जगन्नाथ (Nir.)
राम॰	रामचरण, the commentator of the साहित्यदर्पण.
लोचन	ध्वन्यालोकलोचन of अभिनवगुप्त.
वाग्भटाल॰	वाग्भटालङ्कार (काव्यमाला series).
वि॰, विम॰, विमर्शिनी	अलङ्कारसर्वस्वविमर्शिनी of जयरथ.
विष्णुपु॰	विष्णुपुराण (Bombay edition).
व्यक्ति॰	व्यक्तिविवेक (Trivandrum ed. of 1909).
श॰ व्या॰ वि॰	शब्दव्यापारविचार of मम्मट (Nir. edition).
शा॰	अभिज्ञानशाकुन्तल of कालिदास.
शा॰ दी॰	शास्त्रदीपिका of पार्थसारथिमिश्र.
शार्ङ्ग॰	शार्ङ्गधरपद्धति.
शृङ्गार॰	शृङ्गारतिलक.
शिशु॰	शिशुपालवध of माघ.
श्लोकवा॰	श्लोकवार्तिक of कुमारिलभट्ट.
सरस्वती॰ or सरस्वतीक॰	सरस्वतीकण्ठाभरण of भोज (Benares edition).
साहित्य॰, साहित्यद॰	साहित्यदर्पण.
सि॰ कौ॰	सिद्धान्तकौमुदी (Nir.)
सुभा॰	सुभाषितावलि.
सोमेश्वर	a. of commentary on the काव्यप्रकाश (Ms. in the Bhau Daji collection in Bombay Asiatic Society).
हर्ष॰	हर्षचरित of बाण.

॥ श्रीः ॥

श्रीमद्विश्वनाथकविराजप्रणीतः ।

साहित्यदर्पणः ।

प्रथमः परिच्छेदः ।

ग्रन्थारम्भे निर्विघ्नेन प्रारिप्सितपरिसमाप्तिकामो वाङ्मयाधिकृततया वाग्देवतायाः सांमुख्यमाधत्ते—

शरदिन्दुसुन्दररुचिश्चेतसि सा मे गिरां देवी ।
अपहृत्य तमः सन्ततमर्थानखिलान्प्रकाशयतु ॥ १ ॥

अस्य ग्रन्थस्य काव्याङ्गतया काव्यफलैरेव फलवत्त्वमिति काव्यफलान्याह—

चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि ।
काव्यादेव यतस्तेन तत्स्वरूपं निरूप्यते ॥ २ ॥

चतुर्वर्गफलप्राप्तिर्हि काव्यतो रामादिवत्प्रवर्तितव्यं न रावणादिवदित्यादिकृत्याकृत्यप्रवृत्तिनिवृत्त्युपदेशद्वारेण सुप्रतीतैव ।

उक्तं च—

'धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।
करोति कीर्तिं प्रीतिं च साधुकाव्यनिषेवणम् ॥' इति ।

किं च । काव्याद्धर्मप्राप्तिर्भगवन्नारायणचरणारविन्दस्तवादिना, 'एकः शब्दः सुप्रयुक्तः सम्यग्ज्ञातः स्वर्गे लोके[१] कामधुग्भवति' इत्यादिवेदवाक्येभ्यश्च सुप्रसिद्धैव । अर्थप्राप्तिश्च प्रत्यक्षसिद्धा । कामप्राप्तिश्चार्थद्वारैव । मोक्षप्राप्तिश्चैतज्जन्यधर्मफलाननुसन्धानात्, मोक्षोपयोगिवाक्ये व्युत्पत्त्याधायकत्वाच्च । चतुर्वर्गप्राप्तिर्हि वेदशास्त्रेभ्यो नीरसतया दुःखादेव परिणतबुद्धीनामेव जायते । परमानन्दसन्दोहजनकतया सुखादेव सुकुमारबुद्धीनामपि पुनः काव्यादेव ।

ननु तर्हि परिणतबुद्धिभिः सत्सु वेदशास्त्रेषु किमिति[२] काव्ये यत्नः

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[१] 'स्वर्गे लोके च' इति ज–ब–पुस्तकपाठः [२] 'काव्येषु किमिति यत्नः' इति ज–ब–पुस्तकपाठः.

करणीय इत्यपि न वक्तव्यम् । कटुकौषधोपशमनीयस्य रोगस्य सितशर्करोपशमनीयत्वे कस्य वा रोगिणः सितशर्कराप्रवृत्तिः साधीयसी न स्यात् ।

किं च । काव्यस्योपादेयत्वमग्निपुराणे[1]ऽप्युक्तम्—

'नरत्वं दुर्लभं लोके विद्या तत्र सुदुर्लभा ।
कवित्वं दुर्लभं तत्र शक्तिस्तत्र सुदुर्लभा ॥' इति ।

'त्रिवर्गसाधनं नाट्यम्' इति च । विष्णुपुराणेऽपि[2]—

'काव्यालापाश्च ये केचिद्गीतकान्यखिलानि च ।
शब्दमूर्तिधरस्यैते विष्णोरंशा महात्मनः ॥' इति ।

तेन हेतुना तस्य काव्यस्य स्वरूपं निरूप्यते । एतेनाभिधेयं च प्रदर्शितम् । तत्किंस्वरूपं तावत्काव्यमित्यपेक्षायां कश्चिदाह[3]—'तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि' इति । एतच्चिन्त्यम् । तथाहि—यदि दोषरहितस्यैव काव्यत्वाङ्गीकारस्तदा[4]—

'न्यक्कारो ह्ययमेव मे यदरयस्तत्राप्यसौ तापसः
सोऽप्यत्रैव निहन्ति राक्षसकुलं जीवत्यहो रावणः ।
धिग्धिक्छक्रजितं प्रबोधितवता किं कुम्भकर्णेन वा
स्वर्गग्रामटिकाविलुण्ठनवृथोच्छूनैः किमेभिर्भुजैः ॥' इति ।

अस्य श्लोकस्य विधेयाविमर्शदोषदुष्टतया काव्यत्वं न स्यात् । प्रत्युत ध्वनित्वेनोत्तमकाव्यतास्याङ्गीकृता । तस्मादव्याप्तिर्लक्षणदोषः । ननु कश्चिदेवांशोऽत्र दुष्टो न पुनः सर्वोऽपीति[5] चेत्तर्हि यत्रांशे दोषः सोऽकाव्यत्वप्रयोजकः यत्र ध्वनिः स उत्तमकाव्यत्वप्रयोजक इत्यंशाभ्यामुभयत आकृष्यमाणमिदं काव्यमकाव्यं वा किमपि न स्यात् । न च कंचिदेवांशं काव्यस्य दूषयन्तः श्रुतिदुष्टादयो दोषाः, किं तर्हि सर्वमेव काव्यम् । तथाहि—काव्यात्मभूतस्य रसस्यानपकर्षकत्वे तेषां दोषत्वमपि नाङ्गीक्रियते । अन्यथा नित्यदोषानित्यदोषत्वव्यवस्थापि न स्यात् । यदुक्तं ध्वनिकृता—

'श्रुतिदुष्टादयो दोषा अनित्या ये च दर्शिताः ।
ध्वन्यात्मन्येव शृङ्गारे ते हेया इत्युदाहृताः ॥' इति ।

किं चैवं काव्यं प्रविरलविषयं निर्विषयं वा स्यात्, सर्वथा निर्दोषस्यैकान्तमसम्भवात् ।

नन्वीषदर्थे नञः प्रयोग इति चेत्तर्हि 'ईषदोषौ शब्दार्थौ काव्यम्'

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[1] 'अग्निपुराणे' इति ज-ब-पुस्तकपाठः. [2] 'अपि' इति ज-ब-पुस्तकयोर्नास्ति. [3] 'आह' इति ज-ब-पुस्तकयोर्नास्ति. [4] 'काव्यत्वं तदा' इति नि-पुस्तकपाठः. [5] 'सर्वं चेति' नि-पुस्तकपाठः.

इत्युक्ते निर्दोषयोः काव्यत्वं न स्यात्। सति सम्भवे 'ईषद्दोषौ' इति चेत्, एतदपि काव्यलक्षणेऽवाच्यम्। रत्नादिलक्षणे कीटानुवेधादिपरिहारवत्। न हि कीटानुवेधादयो रत्नस्य रत्नत्वं व्याहन्तुमीशाः किं तूपादेयतारतम्यमेव कर्तुम्, तद्वदत्र श्रुतिदुष्टादयोऽपि काव्यस्य। उक्तं च—

'कीटानुविद्धरत्नादिसाधारण्येन काव्यता।
दुष्टेष्वपि मता यत्र रसाद्यनुगमः स्फुटः॥' इति।

किं च शब्दार्थयोः सगुणत्वविशेषणमनुपपन्नम्। गुणानां रसैकधर्मत्वस्य 'ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः' इत्यादिना तेनैव प्रतिपादितत्वात्। रसाभिव्यञ्जकत्वेनोपचारत उपपद्यत इति चेत्, तथाप्ययुक्तम्। तथाहि—तयोः काव्यस्वरूपत्वेनाभिमतयोः[1] शब्दार्थयो रसोऽस्ति, न वा। नास्ति चेत्, गुणवत्त्वमपि नास्ति। गुणानां तदन्वयव्यतिरेकानुविधायित्वात्। अस्ति चेत्, कथं नोक्तं रसवन्ताविति विशेषणम्। गुणवत्त्वान्यथानुपपत्त्यैतल्लभ्यत इति चेत्, तर्हि सरसावित्येव वक्तुं युक्तम्, न सगुणाविति। न हि प्राणिमन्तो देशा इति वक्तव्ये शौर्यादिमन्तो देशा इति केनाप्युच्यते। ननु 'शब्दार्थौ सगुणौ' इत्यनेन गुणाभिव्यञ्जकौ शब्दार्थौ काव्ये प्रयोज्यावित्यभिप्राय इति चेत्, न। गुणाभिव्यञ्जकशब्दार्थवत्त्वस्यापि[2] काव्ये उत्कर्षमात्राधायकत्वम्, न तु स्वरूपाधायकत्वम्। उक्तं हि—काव्यस्य शब्दार्थौ शरीरम्, रसादिश्चात्मा, गुणाः शौर्यादिवत्, दोषाः काणत्वादिवत्, रीतयोऽवयवसंस्थानविशेषवत्, अलङ्काराः कटककुण्डलादिवत्, इति। एतेन 'अनलङ्कृती पुनः क्वापि' इति यदुक्तम्, तदपि परास्तम्। अस्य ह्यर्थः[3]:—

सर्वत्र सालङ्कारौ क्वचित्त्वस्फुटालङ्कारावपि शब्दार्थौ काव्यमिति। तत्र सालङ्कारशब्दार्थयोरपि काव्ये उत्कर्षमात्राधायकत्वात्। एतेन 'वक्रोक्तिः काव्यजीवितम्' इति वक्रोक्तिजीवितकारोक्तमपि परास्तम्। वक्रोक्तेरलङ्काररूपत्वात्। यत्तु क्वचिदस्फुटालङ्कारत्वे उदाहृतम्—

'यः कौमारहरः स एव हि वरस्ता एव चैत्रक्षपा-
स्ते चोन्मीलितमालतीसुरभयः प्रौढाः कदम्बानिलाः।
सा चैवास्मि तथापि तत्र सुरतव्यापारलीलाविधौ
रेवारोधसि वेतसीतरुतले चेतः समुत्कण्ठते॥' इति।

एतच्चिन्त्यम्। अत्र हि विभावनाविशेषोक्तिमूलस्य सन्देहसङ्करालङ्कारस्य स्फुटत्वम्। एतेन—

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१ 'काव्यस्वरूपेण' इति नि-पुस्तकपाठः. २ 'अपि' इति नि-पुस्तके नास्ति. ३ 'अस्यार्थः' इति नि.

'अदोषं गुणवत्काव्यमलङ्कारैरलङ्कृतम् ।
रसान्वितं कविः कुर्वन्कीर्तिं प्रीतिं च विन्दति ॥'

इत्यादीनामपि काव्यलक्षणत्वमपास्तम् । यत्तु ध्वनिकारेणोक्तम्—'काव्यस्यात्मा ध्वनिः–' इति, तत्किं वस्त्वलङ्काररसादिलक्षणस्त्रिरूपो ध्वनिः काव्यस्यात्मा । उत रसादिरूपमात्रो वा । नाद्यः । प्रहेलिकादावतिव्याप्तेः । द्वितीयश्चेदोमिति ब्रूमः । ननु यदि रसादिरूपमात्रो[1] ध्वनिः काव्यस्यात्मा, तदा—

'अत्ता एत्थ णिमज्जइ एत्थ अहं दिअसअं[3] पलोएहि ।
मा पहिअ रत्तिअन्धअ सेज्जाए महँण मज्जिहिसि[2] ॥

इत्यादौ वस्तुमात्रस्य व्यङ्ग्यत्वे कथं काव्यव्यवहार इति चेत्, न । अत्रापि रसाभासवत्तयैवेति[4] ब्रूमः । अन्यथा 'देवदत्तो ग्रामं याति' इति वाक्ये तद्भृत्यस्य तदनुसरणरूपव्यङ्ग्यावगतेरपि काव्यत्वं स्यात् । अस्त्विति चेत्, न । रसवत एव काव्यत्वाङ्गीकारात् । काव्यस्य प्रयोजनं हि रसास्वादसुखपिण्डदानद्वारा[5] वेदशास्त्रविमुखानां सुकुमारमतीनां राजपुत्रादीनां विनेयानां रामादिवत्प्रवर्तितव्यम्, न रावणादिवदित्यादिकृत्याकृत्यप्रवृत्तिनिवृत्त्युपदेश इति चिरन्तनैरप्युक्तत्वात् । तथा चाग्नेयपुराणेऽप्युक्तम्—'वाग्वैदग्ध्यप्रधानेऽपि रस एवात्र जीवितम्' इति । व्यक्तिविवेककारेणाप्युक्तम्—'काव्यस्यात्मनि सङ्गिनि रसादिरूपे न कस्यचिद्विमतिः' इति । ध्वनिकारेणाप्युक्तम्–'न हि कवेरितिवृत्तमात्रनिर्वाहेणात्मलाभः[6] । इतिहासादेरेव तत्सिद्धेः' इत्यादि । ननु तर्हि प्रबन्धान्तर्वर्तिनां केषांचिन्नीरसानां पद्यानां काव्यत्वं न स्यादिति चेत्, न । रसवत्पद्यान्तर्गतनीरसपदानामिव पद्यरसेन[7] प्रबन्धरसेनैव तेषां रसवत्ताङ्गीकारात् । यत्तु नीरसेष्वपि गुणाभिव्यञ्जकवर्णसद्भावाद्दोषाभावादलङ्कारसद्भावाच्च काव्यव्यवहारः स रसादिमत्काव्यबन्धसाम्याद्गौण एव । यत्तु वामनेनोक्तम्—'रीतिरात्मा काव्यस्य' इति, तन्न । रीतेः सङ्घटनाविशेषत्वात् । सङ्घटनायाश्चावयवसंस्थानरूपत्वात्, आत्मनश्च तद्भिन्नत्वात् । यच्च ध्वनिकारेणोक्तम्—

'अर्थः सहृदयश्लाघ्यः काव्यात्मा यो व्यवस्थितः ।
वाच्यप्रतीयमानाख्यौ तस्य भेदावुभौ स्मृतौ ॥' इति ।

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१ 'रसादिमात्ररूपः' इति ज–व–पुस्तकपाठः. २ 'श्वश्रूरत्र निमज्जति अत्राहं दिवसकं प्रलोकय । मा पथिक रात्र्यन्धक शय्यायामावयोर्निमङ्क्ष्यसि' ॥ (महँण इति निपातोऽनेकार्थवृत्तिरावयोरित्यर्थे न तु ममेति लोचनम्). ३ 'अं' इति ज–व–पुस्तकयोर्नास्ति. ४ 'रसाभासवत्तयैव ब्रूमः' इति ज–व–पुस्तकपाठः. ५ 'सुखपिण्डदानद्वारेण' इति ज–व–पुस्तकपाठः. ६ 'आत्मपदलाभः' इति नि–पुस्तकपाठः. ७ 'रसे' इति ज–व–पुस्तकपाठः.

अत्र वाच्यस्यात्मत्वं 'काव्यस्यात्मा ध्वनिः–' इति स्ववचनविरोधादेवापास्तम् ।

तत्किंस्वरूपं काव्यमित्युच्यते—

वाक्यं रसात्मकं काव्यं

रसस्वरूपं निरूपयिष्यामः । रस एवात्मा साररूपतया जीवनाधायको यस्य । तेन विना तस्य काव्यत्वाभावस्य प्रतिपादितत्वात् । 'रस्यते इति रसः' इति व्युत्पत्तियोगाद्भावतदाभासादयोऽपि गृह्यन्ते । तत्र रसो यथा—

'शून्यं वासगृहं विलोक्य शयनादुत्थाय किंचिच्छनै-
निद्राव्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम् ।
विस्रब्धं परिचुम्ब्य जातपुलकामालोक्य गण्डस्थलीं
लज्जानम्रमुखी प्रियेण हसता बाला चिरं चुम्बिता ॥'

अत्र हि सम्भोगशृङ्गाराख्यो रसः ।

भावो यथा महापात्रराघवानन्दसान्धिविग्रहिकाणाम्—

'यस्यालीयत शल्कसीम्नि जलधिः, पृष्ठे जगन्मण्डलं,
दंष्ट्रायां धरणी, नखे दितिसुताधीशः, पदे रोदसी ।
क्रोधे क्षत्रगणः, शरे दशमुखः, पाणौ प्रलम्बासुरो,
ध्याने विश्वमसावधार्मिककुलं कस्मैचिदस्मै नमः ॥'

अत्र भगवद्विषया रतिर्भावः ।

रसाभासो यथा—

'मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः ।
शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः ॥'

अत्र सम्भोगशृङ्गारस्य तिर्यग्विषयत्वाद्रसाभासः । एवमन्यत् ।

दोषाः पुनः काव्ये किंस्वरूपा इत्युच्यन्ते—

दोषास्तस्यापकर्षकाः ।

श्रुतिदुष्टापुष्टार्थत्वादयः काणत्वखञ्जत्वादय इव शब्दार्थद्वारेण देहद्वारेणेव व्यभिचारिभावादेः स्वशब्दवाच्यत्वादयो मूर्खत्वादय इव साक्षात्काव्यस्यात्मभूतं रसमपकर्षयन्तः काव्यस्यापकर्षका इत्युच्यन्ते । एषां विशेषोदाहरणानि वक्ष्यामः ।

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१ 'वाच्यात्मत्वम्' इति नि–पुस्तकपाठः. २ 'किं पुनः काव्यम्' इति ज–व–पुस्तकपाठः. ३ 'अस्य' इति ज–व–पुस्तकपाठः. ४ 'काव्यत्वानङ्गीकारात्' इति ज–व–पुस्तकपाठः. ५ 'देहद्वारेणेव शब्दार्थद्वारेण' इति ज–व–पुस्तकपाठः.

गुणादयः[1] किंस्वरूपा इत्युच्यन्ते—

उत्कर्षहेतवः प्रोक्ता गुणालङ्काररीतयः ॥ ३ ॥

गुणाः शौर्यादिवत्, अलङ्काराः कटककुण्डलादिवत्, रीतयोऽवयवसंस्थानविशेषवत्, देहद्वारेणेव शब्दार्थद्वारेण तमेव[2] काव्यस्यात्मभूतं रसमुत्कर्षयन्तः काव्यस्योत्कर्षका इत्युच्यन्ते । इह यद्यपि गुणानां रसधर्मत्वं तथापि गुणशब्दोऽत्र गुणाभिव्यञ्जकशब्दार्थयोरुपचर्यते[3] । अतश्च 'गुणाभिव्यञ्जकाः शब्दा रसस्योत्कर्षकाः' इत्युक्तं भवतीति प्रागेवोक्तम् । एषामपि विशेषोदाहरणानि वक्ष्यामः ॥

इति श्रीमन्नारायणचरणारविन्दमधुव्रतसाहित्यार्णवकर्णधारध्वनिप्रस्थापनपरमाचार्यकविसूक्तिरत्नाकराष्टादशभाषावारविलासिनीभुजङ्गसान्धिविग्रहिकमहापात्रश्रीविश्वनाथकविराजकृतौ साहित्यदर्पणे काव्यस्वरूपनिरूपणो नाम प्रथमः परिच्छेदः ।

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१ 'गुणाः' इति नि–पुस्तकपाठः. २ 'तस्यैव' इति नि–पुस्तकपाठः. ३ 'गुणाभिव्यञ्जकशब्दार्थयोरुपचर्यते । अतश्च' इति ब–पुस्तके नास्ति.

द्वितीयः परिच्छेदः ।

वाक्यस्वरूपमाह—

वाक्यं स्याद्योग्यताकाङ्क्षासत्तियुक्तः पदोच्चयः ।

योग्यता पदार्थानां परस्परसम्बन्धे बाधाभावः । पदोच्चयस्यैतदभावेऽपि वाक्यत्वे 'वह्निना सिञ्चति' इत्यादपि वाक्यं स्यात् । आकाङ्क्षा प्रतीतिपर्यवसानविरहः । स च श्रोतुर्जिज्ञासारूपः । निराकाङ्क्षस्य वाक्यत्वे 'गौरश्वः पुरुषो हस्ती' इत्यादीनामपि वाक्यत्वं स्यात् । आसत्तिर्बुद्ध्यविच्छेदः । बुद्धिविच्छेदेऽपि वाक्यत्वे इदानीमुच्चरितस्य देवदत्तशब्दस्य दिनान्तरोच्चरितेन गच्छतीति पदेन सङ्गतिः स्यात् । अत्राकाङ्क्षायोग्यतयोरात्मार्थधर्मत्वेऽपि पदोच्चयधर्मत्वमुपचारात् ।

वाक्योच्चयो महावाक्यम्

योग्यताकाङ्क्षासत्तियुक्त एवं[1] ।

इत्थं वाक्यं द्विधा मतम् ॥ १ ॥

इत्थमिति वाक्यत्वेन महावाक्यत्वेन[2] च । उक्तं च—

'स्वार्थबोधे समाप्तानामङ्गाङ्गित्वव्यपेक्षया[3] ।
वाक्यानामेकवाक्यत्वं पुनः संहत्य जायते ॥' इति ।

तत्र वाक्यं यथा—'शून्यं वासगृहं–' इत्यादि । महावाक्यं यथा—रामायणमहाभारतरघुवंशादि ।

पदोच्चयो वाक्यमित्युक्तम्, तत्र किं पदलक्षणमित्यत आह—

वर्णाः पदं प्रयोगार्हानन्वितैकार्थबोधकाः ।

यथा—घटः । प्रयोगार्हेति प्रातिपदिकस्य व्यवच्छेदः । अनन्वितेति वाक्यमहावाक्ययोः । एकेति साकाङ्क्षानेकपदवाक्यानाम् । अर्थबोधका इति कचटतपेत्यादीनाम्[4] । वर्णा इति बहुवचनमविवक्षितम् ।

अर्थो वाच्यश्च लक्ष्यश्च व्यङ्ग्यश्चेति त्रिधा मतः ॥ २ ॥

एषां स्वरूपमाह—

वाच्योऽर्थोऽभिधया बोध्यो लक्ष्यो लक्षणया मतः ।
व्यङ्ग्यो व्यञ्जनया ताः स्युस्तिस्रः शब्दस्य शक्तयः ॥ ३ ॥

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१ 'युक्त इत्येव' इति लि. २ 'वाक्यमहावाक्यत्वेन' इति लि. ३ 'बोधसमाप्तानाम्' इति ज–ब. ४ 'कचटतपानाम्' इति ज–ब.

वा अभिधाद्याः।

तत्र सङ्केतितार्थस्य बोधनादग्रिमाभिधा ॥

उत्तमवृद्धेन मध्यमवृद्धमुद्दिश्य 'गामानय' इत्युक्ते तं गवानयनप्रवृत्तमुपलभ्य बालोऽस्य वाक्यस्य 'सास्नादिमत्पिण्डानयनमर्थः' इति प्रथमं प्रतिपद्यते। अनन्तरं च 'गां बधान, अश्वमानय' इत्यादावावापोद्वापाभ्यां गोशब्दस्य 'सास्नादिमानर्थः' आनयनशब्दस्य च 'आहरणमर्थः' इति सङ्केतमवधारयति। क्वचिच्च प्रसिद्धपदसमभिव्याहारात्। यथा—'इह प्रभिन्नकमलोदरे मधूनि मधुकरः पिबति' इत्यत्र। क्वचिदाप्तोपदेशात्। यथा—'अयमश्वशब्दवाच्यः' इत्यत्र। तं च सङ्केतितमर्थं बोधयन्ती शब्दस्य शक्त्यन्तरानन्तरिता शक्तिरभिधा नाम।

सङ्केतो गृह्यते जातौ गुणद्रव्यक्रियासु च ॥ ४ ॥

जातिर्गोपिण्डादिषु गोत्वादिका। गुणो विशेषाधानहेतुः सिद्धो वस्तुधर्मः। शुक्लादयो हि गवादिकं सजातीयेभ्यः कृष्णगवादिभ्यो व्यावर्तयन्ति। द्रव्यशब्दा एकव्यक्तिवाचिनो हरिहरडित्थडवित्थादयः। क्रियाः साध्यरूपा वस्तुधर्माः पाकादयः। एषु हि अधिश्रयणावश्रयणान्तादिपूर्वापरीभूतव्यापारकलापः पाकादिशब्दवाच्यः। एष्वेव हि व्यक्तेरुपाधिषु सङ्केतो गृह्यते। न व्यक्तौ। आनन्त्यव्यभिचारदोषापातात्।

अथ लक्षणा—

मुख्यार्थबाधे तद्युक्तो ययान्योऽर्थः प्रतीयते।
रूढेः प्रयोजनाद्वासौ लक्षणा शक्तिरर्पिता ॥ ५ ॥

'कलिङ्गः साहसिकः' इत्यादौ कलिङ्गादिशब्दो देशविशेषादिरूपे स्वार्थेऽसम्भवन्यया शब्दशक्त्या स्वसंयुक्तान्पुरुषादीन्प्रत्याययति, यया च 'गङ्गायां घोषः' इत्यादौ गङ्गादिशब्दो जलमयादिरूपार्थवाचकत्वात्प्रकृतेऽसम्भवन्स्वस्य सामीप्यादिसम्बन्धसम्बन्धिनं तटादिं बोधयति, सा शब्दस्यार्पिता स्वाभाविकेतरा ईश्वरानुद्भाविता वा शक्तिर्लक्षणा नाम। पूर्वत्र हेतू रूढिः प्रसिद्धिरेव। उत्तरत्र 'गङ्गातटे घोषः' इति प्रतिपादनादलभ्यस्य शीतत्वपावनत्वातिशयस्य बोधनरूपं प्रयोजनम्। हेतुं विनापि यस्य कस्यचित्सम्बन्धिनो लक्षणेऽतिप्रसङ्गः स्यादित्युक्तम्—'रूढेः प्रयोजनाद्वापि' इति।

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१ 'प्रसिद्धार्थपदसमभिव्याहारात्' इति लि. २ 'भूतो व्यापारकलापः' इति लि. ३ 'प्रतिपादनालभ्यस्य' इति लि.

केचित्तु 'कर्मणि कुशलः' इति रूढावुदाहरन्ति। तेषामयमभिप्रायः— कुशांल्लातीति व्युत्पत्तिलभ्यः कुशग्राहिरूपो मुख्योऽर्थः प्रकृतेऽसम्भवन्विवेचकत्वादिसाधर्म्यसम्बन्धसम्बन्धिनं दक्षरूपमर्थं बोधयति। तदन्ये न मन्यन्ते। कुशग्राहिरूपार्थस्य व्युत्पत्तिलभ्यत्वेऽपि दक्षरूपस्यैव मुख्यार्थत्वात्। अन्यद्धि शब्दानां व्युत्पत्तिनिमित्तमन्यच्च प्रवृत्तिनिमित्तम्। व्युत्पत्तिलभ्यस्य मुख्यार्थत्वे 'गौः शेते' इत्यत्रापि लक्षणा स्यात्। 'गमेर्डोः' इति गमधातोर्डोप्रत्ययेन व्युत्पादितस्य गोशब्दस्य शयनकालेऽपि प्रयोगात्॥

तद्भेदानाह—

मुख्यार्थस्येतराक्षेपो वाक्यार्थेऽन्वयसिद्धये।
स्यादात्मनोऽप्युपादानादेषोपादानलक्षणा॥ ६॥

रूढावुपादानलक्षणा यथा—'श्वेतो धावति'। प्रयोजने यथा—'कुन्ताः प्रविशन्ति'। अनयोर्हि श्वेतादिभिः कुन्तादिभिश्चाचेतनतया केवलैर्धावनप्रवेशनक्रिययोः कर्तृतयान्वयमलभमानैरेतत्सिद्धये आत्मसम्बन्धिनोऽश्वादयः पुरुषादयश्चाक्षिप्यन्ते। पूर्वत्र प्रयोजनाभावाद्रूढिः। उत्तरत्र तु कुन्तादीनामतिगहनत्वं प्रयोजनम्। अत्र च मुख्यार्थस्यात्मनोऽप्युपादानम्। लक्षणलक्षणायां तु परस्यैवोपलक्षणमित्यनयोर्भेदः। इयमेवाजहत्स्वार्थेत्युच्यते॥

अर्पणं स्वस्य वाक्यार्थे परस्यान्वयसिद्धये।
उपलक्षणहेतुत्वादेषा लक्षणलक्षणा॥ ७॥

रूढिप्रयोजनयोर्लक्षणलक्षणा यथा—'कलिङ्गः साहसिकः', 'गङ्गायां घोषः' इति च। अनयोर्हि पुरुषतटयोर्वाक्यार्थेऽन्वयसिद्धये कलिङ्गगङ्गाशब्दावात्मानमर्पयतः।

यथा वा—

'उपकृतं बहु तत्र किमुच्यते सुजनता प्रथिता भवता परम्।
विदधदीदृशमेव सदा सखे सुखितमास्स्व ततः शरदां शतम्॥'

अत्रापकारादीनां वाक्यार्थेऽन्वयसिद्धये उपकृतादयः शब्दा आत्मानमर्पयन्ति। अपकारिणं प्रत्युपकारादिप्रतिपादनान्मुख्यार्थबाधो वैपरीत्यलक्षणः सम्बन्धः। फलमपकारातिशयः। इयमेव जहत्स्वार्थेत्युच्यते॥

आरोपाध्यवसानाभ्यां प्रत्येकं ता अपि द्विधा।

ताः पूर्वोक्ताश्चतुर्भेदलक्षणाः।

विषयस्यानिगीर्णस्यान्यतादात्म्यप्रतीतिकृत्॥ ८॥

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१ 'कुशं लातीति' ग–घ. २ 'कालेऽप्रयोगात' इति नि.

सारोपा स्यान्निगीर्णस्य मता साध्यवसानिका ।

रूढावुपादानलक्षणा सारोपा यथा—'अश्वः श्वेतो धावति'। अत्र हि श्वेतगुणवानश्वोऽनिगीर्णस्वरूपः स्वसमवेतश्वेत[2]गुणतादात्म्येन प्रतीयते । प्रयोजने यथा—'एते कुन्ताः प्रविशन्ति' । अत्र सर्वनाम्ना कुन्तधारिपुरुषनिर्देशात्सारोपत्वम् । रूढौ[1] लक्षणलक्षणा सारोपा यथा—'कलिङ्गः पुरुषो युध्यते'। अत्र पुरुषकलिङ्गशब्दयोराधाराधेयभावः सम्बन्धः। प्रयोजने यथा—'आयुर्घृतम्' । अत्रायुष्कारणमपि घृतं कार्यकारणभावसम्बन्धसम्बन्ध्यायुस्तादात्म्येन प्रतीयते। अन्यवैलक्षण्येन (अव्यभिचारेण) आयुष्करत्वं प्रयोजनम् ।

यथा वा—राजकीये पुरुषे गच्छति 'राजासौ गच्छति' इति । अत्र स्वस्वामिभावलक्षणः सम्बन्धः । यथा वा—अग्रमात्रेऽवयवे[3] 'हस्तोऽयम्' । अत्रावयवावयविभावलक्षणः सम्बन्धः[4]। ब्राह्मणेऽपि[5] 'तक्षासौ' । अत्र तात्कर्म्यलक्षणः । इन्द्रार्थासु स्थूणासु 'अमी इन्द्राः' । अत्र तादर्थ्यलक्षणः सम्बन्धः । एवमन्यत्रापि । निगीर्णस्य पुनर्विषयस्यान्यतादात्म्यप्रतीतिकृत्साध्यवसाना । अस्याश्चतुर्षु भेदेषु पूर्वोदाहरणान्येव ॥

सादृश्येतरसम्बन्धाः शुद्धास्ताः सकला अपि ॥ ९ ॥
सादृश्यात्तु मता गौण्यस्तेन षोडश भेदिताः ।

ताः पूर्वोक्ता अष्टभेदा लक्षणाः । सादृश्येतरसम्बन्धाः कार्यकारणभावादयः । अत्र शुद्धानां पूर्वोदाहरणान्येव । रूढावुपादानलक्षणा सारोपा गौणी यथा—'एतानि तैलानि हेमन्ते सुखानि' । अत्र तैलशब्दस्तिलभवस्नेहरूपं मुख्यार्थमुपादायैव सार्षपादिषु स्नेहेषु वर्तते । प्रयोजने यथा—राजकुमारेषु तत्सदृशेषु च गच्छत्सु 'एते राजकुमारा गच्छन्ति'। रूढावुपादानलक्षणा साध्यवसाना गौणी यथा—'तैलानि हेमन्ते सुखानि' । प्रयोजने यथा—'राजकुमारा गच्छन्ति' । रूढौ लक्षणलक्षणा सारोपा गौणी यथा—'राजा गौडेन्द्रं कण्टकं शोधयति' । प्रयोजने यथा—'गौर्वाहीकः' । रूढौ लक्षणलक्षणा साध्यवसाना गौणी यथा—'राजा कण्टकं शोधयति' । प्रयोजने यथा—'गौर्जल्पति' ।

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[1] 'विषयिणा अनिगीर्णस्य विषयस्य तेनैव सह तादात्म्यप्रतीतिकृत्सारोपा । इयमेव रूपकालङ्कारस्य बीजम् ।' इत्येतत् 'रूढौ' इत्यस्मात्प्राक् नि-पुस्तके दृश्यते. [2] 'श्वेत' इति नि-पुस्तके नास्ति. [3] 'अवयवमात्रे' इति नि. [4] 'लक्षणसम्बन्धः' इति नि. [5] 'ब्राह्मणोऽपि' इति नि.

अत्र केचिदाहुः—गोसहचारिणो गुणा जाड्यमान्द्यादयो लक्ष्यन्ते। ते च गोशब्दस्य वाहीकार्थाभिधाने निमित्तीभवन्ति। तदयुक्तम्। गोशब्दस्यागृहीतसङ्केतं वाहीकार्थमभिधातुमसामर्थ्यात् गोशब्दार्थमात्रबोधनाच्च। अभिधाया विरतत्वाद् विरतायाश्च पुनरुत्थाना[2]भावात्।

अन्ये च पुनर्गोशब्देन वाहीकार्थो नाभिधीयते। किं तु स्वार्थसहचारिगुणसाजात्येन वाहीकार्थगता गुणा एव लक्ष्यन्ते। तदप्यन्ये न मन्यन्ते। तथाहि—अत्र गोशब्दाद्वाहीकार्थः प्रतीयते, न वा। आद्येऽपि[3] गोशब्दादेव वा। लक्षिताद्वा गुणादविनाभावद्वारा। तत्र न प्रथमः। वाहीकार्थ[4]स्यासङ्केतितत्वात्। न द्वितीयः। अविनाभावलभ्यस्यार्थस्य शाब्देऽन्वये प्रवेशासम्भवात्। शाब्दी ह्याकाङ्क्षा शब्देनैव प्र[5]पूर्यते। न द्वितीयः। यदि हि गोशब्दाद्वाहीकार्थो न प्रतीयेत[6], तदास्य वाहीकशब्दस्य च[7] सामानाधिकरण्यमसङ्गतं[8] स्यात्।

तस्मादत्र गोशब्दो मुख्यया वृत्त्या वाहीकशब्देन सहान्वयमलभमानोऽज्ञत्वादिसाधर्म्यसम्बन्धाद्वाहीकार्थं लक्षयति। वाहीकस्याज्ञत्वाद्यतिशयबोधनं प्रयोजनम्। इयं च गुणयोगाद्गौणीत्युच्यते। पूर्वा तूपचारामिश्रणाच्छुद्धा। उपचारो हि नामात्यन्तं विशकलितयोः सादृश्यातिशयमहिम्ना भेदप्रतीतिस्थगनमात्रम्। यथा—'अग्निमाणवकयोः'। शुक्लपटयोस्तु नात्यन्तं[10] भेदप्रतीतिः। तस्मादेवमादिषु शुद्धैव लक्षणा।

व्यङ्ग्यस्य गूढागूढत्वाद्द्विधा स्युः फललक्षणाः ॥ १० ॥

प्रयोजने या अष्टभेदा लक्षणा दर्शितास्ताः प्रयोजनरूपव्यङ्ग्यस्य गूढागूढतया प्रत्येकं द्विधा भूत्वा षोडशभेदाः। तत्र गूढः काव्यार्थ[11]भावनापरिपक्वबुद्धिविभवमात्रवेद्यः। यथा—'उपकृतं बहु तत्र'—इति। अगूढः, अतिस्फुटतया सर्वजनसंवेद्यः। यथा—

'उपदिशति कामिनीनां यौवनमद एव ललितानि।'

अत्र 'उपदिशति' इत्यनेन 'आविष्करोति' इति लक्ष्यते। आविष्कारातिशयश्चाभिधेयवत्स्फुटं प्रतीयते।

धर्मिधर्मगतत्वेन फलस्यैता अपि द्विधा।

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१ 'असङ्गतत्वात्' इति लि. २ 'उत्थापनाभावात्' इति लि. ३ 'अपि' इत्येतन्नास्ति लि-पुस्तके. ४ 'वाहीकार्थस्य' इति लि. ५ 'पूर्यते' इति लि. ६ 'प्रतीयते' इति ज-ब. ७ 'च' इति नास्ति ज-ब पुस्तकयोः. ८ 'असमञ्जसं' इति ज-ब. ९ 'शब्दयोः' इत्येतदधिकं लि-पुस्तके. १० 'अत्यन्तभेद-' इति लि. ११ 'वाच्यार्थ-' इति लि.

एता अनन्तरोक्ताः षोडशभेदा लक्षणाः फलस्य धर्मिगतत्वेन धर्मगतत्वेन च प्रत्येकं द्विधा भूत्वा द्वात्रिंशद्भेदाः।

दिङ्मात्रं यथा—

'स्निग्धश्यामलकान्तिलिप्तवियतो वेल्लद्बलाका घना
वाताः शीकरिणः पयोदसुहृदामानन्दकेकाः कलाः।
कामं सन्तु दृढं कठोरहृदयो रामोऽस्मि सर्वं सहे
वैदेही तु कथं भविष्यति हहा हा देवि धीरा भव॥

अत्रात्यन्तदुःखसहिष्णुरूपे रामे धर्मिणि लक्ष्ये तस्यैवातिशयः फलम्। 'गङ्गायां घोषः' इत्यत्र तटे शीतत्वपावनत्वरूपधर्मस्यातिशयः फलम्।

तदेवं लक्षणाभेदाश्चत्वारिंशन्मता बुधैः॥ ११॥

रूढावष्टौ फले द्वात्रिंशदिति चत्वारिंशल्लक्षणाभेदाः।

किं च—

पदवाक्यगतत्वेन प्रत्येकं ता अपि द्विधा।

ता अनन्तरोक्ताश्चत्वारिंशद्भेदाः। तत्र पदगतत्वेन[2] यथा—'गङ्गायां घोषः'। वाक्यगतत्वेन[3] यथा—'उपकृतं बहु तत्र' इति। एवमशीतिप्रकारा लक्षणा॥

अथ व्यञ्जना

विरतास्वभिधाद्यासु ययार्थो बोध्यते परः॥ १२॥
सा वृत्तिर्व्यञ्जना नाम शब्दस्यार्थादिकस्य च।

'शब्दबुद्धिकर्मणां विरम्य व्यापाराभावः' इति नयेनाभिधालक्षणातात्पर्याख्यासु तिसृषु वृत्तिषु स्वं स्वमर्थं बोधयित्वोपक्षीणासु ययान्योऽर्थो बोध्यते सा शब्दस्यार्थस्य प्रकृतिप्रत्ययादेश्च वृत्तिर्व्यञ्जनध्वननगमनप्रत्यायनादिव्यपदेशविषया व्यञ्जना नाम।

तत्र—

अभिधालक्षणामूला शब्दस्य व्यञ्जना द्विधा॥ १३॥

अभिधामूलामाह—

अनेकार्थस्य शब्दस्य संयोगाद्यैर्नियन्त्रिते।
एकत्रार्थेऽन्यधीहेतुर्व्यञ्जना साभिधाश्रया॥ १४॥

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[1] 'पदादिषु कल्पेषु' इति ज-ब. [2] 'पदगतत्वे' इति नि. [3] 'वाक्यगतत्वे' इति नि. [4] 'शक्तिः' इति नि.

आदिशब्दा[1]द्विप्रयोगादयः ।

उक्तं हि—

'संयोगो विप्रयोगश्च साहचर्यं विरोधिता ।
अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य संनिधिः ॥
सामर्थ्यमौचिती देशः कालो व्यक्तिः स्वरादयः ।
शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः ॥' इति ।

'सशङ्खचक्रो हरिः' इति शङ्खचक्रयोगेन हरिशब्दो विष्णुमेवाभिधत्ते । 'अशङ्खचक्रो हरिः' इति तद्वियोगेन[2] तमेव । 'भीमार्जुनौ' इति अर्जुनः पार्थः । 'कर्णार्जुनौ' इति कर्णः सूतपुत्रः । 'स्थाणुं वन्दे' इति स्थाणुः शिवः । 'सर्वं जानाति देवः' इति देवो भवान् । 'कुपितो मकरध्वजः' इति मकरध्वजः कामः । 'देवः पुरारिः' इति पुरारिः शिवः । 'मधुना मत्तः पिकः' इति मधुर्वसन्तः । 'पातु वो दयितामुखम्' इति मुखं सांमुख्यम् । 'विभाति गगने चन्द्रः' इति चन्द्रः शशी । 'निशि चित्रभानुः' इति चित्रभानुर्वह्निः । 'भाति रथाङ्गम्' नपुंसकव्यक्त्या रथाङ्गं चक्रम् । स्वरस्तु वेद एव विशेषप्रतीतिकृन्न काव्य इति तस्य विषये नोदाहृतम्[3] ।

इदं च केऽप्यसहमाना आहुः—'स्वरोऽपि काक्वादिरूपः काव्ये विशेषप्रतीतिकृदेव । उदात्तादिरूपोऽपि मुनेः पाठोक्तदिशा शृङ्गारादिरसविशेषप्रतीतिकृदेवेत्येतद्विषये उदाहरणमुचितमेव' इति । तन्न । तथाहि—स्वराः काक्वादयः उदात्तादयो वा व्यङ्ग्यरूपमेव विशेषं प्रत्याययन्ति, न खलु प्रकृतोक्तमनेकार्थशब्दस्यैकार्थनियन्त्रणरूपं विशेषम् । किं च । यदि यत्र क्वचिदनेकार्थशब्दानां प्रकरणादिनियमाभावादनियन्त्रितयोरप्यर्थयोरनुरूपस्वरवशेनैकत्र नियमनं वाच्यं तदा तथाविधस्थले श्लेषानङ्गीकारप्रसङ्गः । न च तथा । अत एवाहुः श्लेषनिरूपणप्रस्तावे—" 'काव्यमार्गे स्वरो न गण्यते' इति च नये" इत्यलमुपजीव्यानां मान्यानां व्याख्यानेषु कटाक्षनिक्षेपेण । आदिशब्दात् 'एतावन्मात्रस्तनी—' इत्यादौ हस्तादिचेष्टादिभिः स्तनादीनां कमलकोरकाद्याकारत्वम् ।

एवमेकस्मिन्नर्थेऽभिधया नियन्त्रिते या शब्दस्यान्यार्थ[4]बुद्धिहेतुः शक्तिः साभिधामूला व्यञ्जना ।

यथा मम तातपादानां महापात्रचतुर्दशभाषाविलासिनीभुजङ्गमहाकवीश्वरश्रीचन्द्रशेखरसान्धिविग्रहिकाणाम्—

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१ 'आदिशब्दात्' इति नि. २ 'वियोगेन' इति ग–घ. ३ 'विषयो नोदाहृतः' इति नि. ४ 'शब्दार्थस्यान्यार्थ' इति नि.

'दुर्गालङ्घितविग्रहो मनसिजं संमीलयंस्तेजसा
प्रोद्यद्राजकलो गृहीतगरिमा विष्वग्वृतो भोगिभिः।
नक्षत्रेशकृतेक्षणो गिरिगुरौ गाढां रुचिं धारय-
न्गामाक्रम्य विभूतिभूषिततनू राजत्युमावल्लभः॥'

अत्र प्रकरणेनाभिधेये[1] उमावल्लभशब्दस्योमानाममहादेवीवल्लभ[2]भानुदेवनृपतिरूपेऽर्थे नियन्त्रिते व्यञ्जनयैव गौरीवल्लभरूपोऽर्थो बोध्यते। एवमन्यत्।

लक्षणामूलामाह—

लक्षणोपास्यते यस्य कृते तत्तु प्रयोजनम्।
यया प्रत्याय्यते सा स्याद्व्यञ्जना लक्षणाश्रया॥ १५॥

'गङ्गायां घोषः' इत्यादौ जलमयाद्यर्थबोधनादभिधायां तटाद्यर्थबोधनाच्च लक्षणायां विरतायां यया शीतत्वपावनत्वाद्यतिशयादिर्बोध्यते सा लक्षणामूला व्यञ्जना।

एवं शाब्दीं व्यञ्जनामुक्त्वार्थीमाह—

वक्तृबोद्धव्यवाक्यानामन्यसंनिधिवाच्ययोः।
प्रस्तावदेशकालानां काकोश्चेष्टादिकस्य च॥ १६॥
वैशिष्ट्यादन्यमर्थं या बोधयेत्सार्थसम्भवा।

व्यञ्जनेति सम्बध्यते।

तत्र वक्तृवाक्यप्रस्तावदेशकालवैशिष्ट्ये यथा मम—

'कालो मधुः कुपित एष च पुष्पधन्वा धीरा वहन्ति रतिखेदहराः समीराः।
केलीवनीयमपि वञ्जुलकुञ्जमञ्जुर्दूरे पतिः कथय किं करणीयमद्य॥'

अत्रैनं देशं प्रति शीघ्रं प्रच्छन्नकामुकस्त्वया प्रेष्यतामिति सखीं प्रति कयाचिद् द्योत्यते[3]।

बोद्धव्यवैशिष्ट्ये यथा—

'निःशेषच्युतचन्दनं स्तनतटं निर्मृष्ट[4]रागोऽधरो
नेत्रे दूरमनञ्जने पुलकिता तन्वी तवेयं तनुः।
मिथ्यावादिनि दूति बान्धवजनस्याज्ञातपीडागमे
वापीं स्नातुमितो गतासि न पुनस्तस्याधमस्यान्तिकम्॥'

अत्र तदन्तिकमेव गतासीति[5] विपरीतलक्षणया लक्ष्यम्। तस्य च रन्तुमिति व्यङ्ग्यं प्रतिपाद्यदूतीवैशिष्ट्याद्[6]बोध्यते।

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[1] 'अभिधया' इति ज-ब. [2] 'उमानाम्नी महादेवी तद्वल्लभ' इति ज-ब. [3] 'व्यज्यते' इति नि. [4] 'निर्मिष्ट' इति नि. [5] 'रन्तुम्' इत्येतदधिकं 'गतासीति' इत्यस्मात् नि-पुस्तके. [6] 'व्यङ्ग्यप्रतिपाद्य इति' नि.

अन्यसन्निधिवैशिष्ट्ये यथा—

'उअ णिच्चलणिप्पन्दा[1] भिसिणीपत्तम्मि रेहइ बलाआ ।
णिम्मलमरगअभाअणपरिट्ठिआ सङ्खसुत्ति व्व ॥'

अत्र बलाकाया निःस्पन्दत्वेन विश्वस्तत्वम्, तेनास्य देशस्य विजनत्वम्, अतः सङ्केतस्थानमेतदिति कयापि सन्निहितं प्रच्छन्नकामुकं प्रत्युच्यते । अत्रैव स्थाननिर्जनत्वरूपव्यङ्ग्यार्थ[2]वैशिष्ट्यं प्रयोजकम्[3] ।

'भिन्नकण्ठध्वनिर्धीरैः काकुरित्यभिधीयते' इत्युक्तप्रकारायाः काकोर्भेदा आकरेभ्यो ज्ञातव्याः । एतद्वैशिष्ट्ये यथा—

'गुरुपरतन्त्रतया बत दूरतरं देशमुद्यतो गन्तुम् ।
अलिकुलकोकिलललिते नैष्यति सखि सुरभिसमयेऽसौ ॥'

अत्र नैष्यति, अपि तर्हि एष्यत्येवेति काक्वा व्यज्यते ।

चेष्टावैशिष्ट्ये यथा—

'सङ्केतकालमनसं विटं ज्ञात्वा विदग्धया ।
हसन्नेत्रार्पिताकूतं लीलापद्मं निमीलितम् ॥'

अत्र सन्ध्या सङ्केतकाल इति पद्मनिमीलनादिचेष्टया कयाचिद्द्योत्यते । एवं वक्त्रादीनां व्यस्तसमस्तानां वैशिष्ट्ये बोद्धव्यम् ।

त्रैविध्यादियमर्थानां प्रत्येकं त्रिविधा मता ॥ १७ ॥

अर्थानां वाच्यलक्ष्यव्यङ्ग्यत्वेन त्रिरूपतया सर्वा अप्यनन्तरोक्ता व्यञ्जनास्त्रिविधाः । तत्र वाच्यार्थस्य व्यञ्जना यथा—'कालो मधुः–' इत्यादि । लक्ष्यार्थस्य यथा—'निःशेषच्युतचन्दनं—' इत्यादि । व्यङ्ग्यार्थस्य यथा—'उअ णिच्चल–' इत्यादि । प्रकृतिप्रत्ययादिव्यञ्जकत्वं तु प्रपञ्चयिष्यते ।

**शब्दबोध्यो व्यनक्त्यर्थः शब्दोऽप्यर्थान्तराश्रयः ।
एकस्य व्यञ्जकत्वे तदन्यस्य सहकारिता ॥ १८ ॥**

यतः शब्दो व्यञ्जकत्वेऽर्थान्तरमपेक्षते, अर्थोऽपि शब्दम् । तदेकस्य व्यञ्जकत्वेऽन्यस्य सहकारितावश्यमङ्गीकर्तव्या ।

**अभिधादित्रयोपाधिवैशिष्ट्यात्त्रिविधो मतः ।
शब्दोऽपि वाचकस्तद्वल्लक्षको व्यञ्जकस्तथा ॥ १९ ॥**

अभिधोपाधिको वाचकः । लक्षणोपाधिको लक्षकः । व्यञ्जनोपाधिको व्यञ्जकः ।

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[1] 'णिप्फन्दा' इति नि. [2] 'रूपं व्यङ्ग्यार्थं' इति नि. [3] 'प्रयोजनम्' इति नि.

किं च—

तात्पर्याख्यां वृत्तिमाहुः पदार्थान्वयबोधने।
तात्पर्यार्थं तदर्थं च वाक्यं तद्बोधकं परे॥ २०॥

अभिधाया एकैकपदार्थबोधनविरमाद्वाक्यार्थरूपस्य पदार्थान्वयस्य बोधिका तात्पर्यं नाम वृत्तिः। तदर्थश्च तात्पर्यार्थः। तद्बोधकं च वाक्यमित्यभिहितान्वयवादिनां मतम्॥

इति साहित्यदर्पणे वाक्यस्वरूपनिरूपणो नाम द्वितीयः परिच्छेदः॥

दशमः परिच्छेदः

अर्थालङ्काराः

अथावसरप्राप्तेष्वर्थालङ्कारेषु प्राधान्यात्सादृश्यमूलेषु लक्षितव्येषु तेषामप्युपजीव्यत्वेन प्रथममुपमामाह—

साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः ॥ १४ ॥

रूपकादिषु साम्यस्य व्यङ्ग्यत्वम्, व्यतिरेके च वैधर्म्यस्याप्युक्तिः, उपमेयोपमायां वाक्यद्वयम्, अनन्वये त्वेकस्यैव साम्योक्तिरित्यस्या भेदः ।

सा पूर्णा यदि सामान्यधर्म औपम्यवाचि च ।
उपमेयं चोपमानं भवेद्वाच्यम्

सा उपमा । साधारणधर्मो द्वयोः सादृश्यहेतू[2] गुणक्रिये मनोज्ञत्वादि । औपम्यवाचकमिवादि । उपमेयं मुखादि । उपमानं चन्द्रादि ।

इयं पुनः ॥ १५ ॥

श्रौती यथेववाशब्दा इवार्थो वा वतिर्यदि ।
आर्थी तुल्यसमानाद्यास्तुल्यार्थो यत्र वा वतिः ॥ १६ ॥

यथेववादयः शब्दा उपमानानन्तरं[3]प्रयुक्ततुल्यादिपदसाधारणा अपि श्रुतिमात्रेणोपमानोपमेयगतसादृश्यलक्षणसम्बन्धं बोधयन्तीति तत्सद्भावे श्रौत्युपमा । एवं 'तत्र तस्येव' इत्यनेनेवार्थे विहितस्य वतेरुपादाने । तुल्यादयस्तु 'कमलेन तुल्यं मुखम्' इत्यादावुपमेय एव, 'कमलं मुखस्य तुल्यम्' इत्यादावुपमान एव, 'कमलं मुखं च तुल्यम्' इत्यादावुभयत्रापि विश्राम्यन्तीत्यर्थानुसन्धानादेव साम्यं प्रतिपादयन्तीति तत्सद्भावे आर्थी । एवं 'तेन तुल्यं–' इत्यादिना तुल्यार्थे विहितस्य वतेरुपादाने ।

द्वे तद्धिते समासेऽथ वाक्ये

द्वे श्रौती आर्थी च । उदाहरणम्—

'सौरभमम्भोरुहवन्मुखस्य कुम्भाविव स्तनौ पीनौ ।
हृदयं मदयति वदनं तव शरदिन्दुर्यथा बाले ॥'

अत्र क्रमेण त्रिविधा श्रौती ।

'मधुरः सुधावदधरः पल्लवतुल्योऽतिपेलवः पाणिः ।
चकितमृगलोचनाभ्यां सदृशी चपले च लोचने तस्याः ॥'

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[1] 'उपमालङ्कारं' इति ग–घ. [2] 'सादृश्यहेतुगुणक्रिये' इति घ. [3] 'उपमानान्तर' इति ग–घ.

अत्र क्रमेण त्रिविधा आर्थी ।

पूर्णा षडेव तत् ।

स्पष्टम् ।

लुप्ता सामान्यधर्मादेरेकस्य यदि वा द्वयोः ॥ १७ ॥
त्रयाणां वानुपादाने श्रौत्यार्थी सापि पूर्ववत् ।

सा लुप्ता । तद्भेदमाह—

पूर्णावद्धर्मलोपे सा विना श्रौतीं तु तद्धिते ॥ १८ ॥

सा लुप्तोपमा धर्मस्य साधारणगुणक्रियारूपस्य लोपे पूर्णावदिति पूर्वोक्तरीत्या षट्प्रकारा, किं त्वत्र तद्धिते श्रौत्या असम्भवात्पञ्चप्रकारा । उदाहरणम्—

'मुखमिन्दुर्यथा, पाणिः पल्लवेन समः प्रिये ।
वाचः सुधा इवौष्ठस्ते बिम्बतुल्यो, मनोऽश्मवत् ॥'

आधारकर्मविहिते द्विविधे च क्यचि, क्यङि ।
कर्मकर्त्रोर्णमुलि च, स्यादेवं पञ्चधा पुनः ॥ १९ ॥

'धर्मलोपे लुप्ता' इत्यनुषज्यते । क्यच्-क्यङ्-णमुलः कलापमते यिन्नायिणमः[1] । क्रमेणोदाहरणम्—

'अन्तःपुरीयसि रणेषु, सुतीयसि त्वं पौरं जनं, तव सदा रमणीयते श्रीः ।
दृष्टः प्रियाभिरमृतद्युतिदर्शमिन्द्रसञ्चारमत्र भुवि सञ्चरसि क्षितीश ॥'

अत्र 'अन्तःपुरीयसि' इत्यत्र सुखविहारास्पदत्वस्य, 'सुतीयसि' इत्यत्र स्नेहनिर्भरत्वस्य च साधारणधर्मस्य लोपः । एवमन्यत्र ।

इह च यथादितुल्यादिविरहाच्छ्रौत्यादिविशेषचिन्ता नास्ति । इदं च केचिदौपम्यप्रतिपादकस्येवादेर्लोपे[3] उदाहरन्ति, तदयुक्तम् । क्यङादेरपि तदर्थविहितत्वेनौपम्यप्रतिपादकत्वात् । ननु क्यङादिषु सम्यगौपम्यप्रतीतिर्नास्ति, प्रत्ययेनास्वतन्त्रत्वाद् इवादिप्रयोगाभावाच्च, इति न वाच्यम् । कल्पबादावपि तथा प्रसङ्गात् । न च कल्पबादीनामिवादितुल्यतयौपम्यस्य वाचकत्वम्, क्यङादीनां तु द्योतकत्वम् । इवादीनामपि वाचकत्वे निश्चयाभावात् । वाचकत्वे वा 'समुदितं पदं वाचकम्' 'प्रकृतिप्रत्ययौ स्वस्वार्थबोधकौ' इति च मतद्वयेऽपि वत्यादिक्यङाद्योः साम्यमेवेति । यच्च केचिदाहुः—'वत्यादय इवार्थेऽनुशिष्यन्ते, क्यङादयस्त्वाचारार्थे' इति,

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[1] 'यिनागमः' इति नि, 'यिण्णायिणमः' इति ज–ब; 'यिन्नायिणमः' इति तु मुद्रितकातन्त्रसंमतः पाठः; see notes. [2] 'प्रतिपादकस्य वतेः' इति ज–ब. [3] 'लोपं' इति नि.

तदपि न। न खलु क्यङादय आचारमात्रार्थाः, अपि तु सादृश्याचारार्था इति। तदेवं धर्मलोपे दशप्रकारा लुप्ता।

उपमानानुपादाने द्विधा वाक्यसमासयोः।

उदाहरणम्—

'तस्या मुखेन सदृशं रम्यं नास्ते न वा नयनतुल्यम्।'

अत्र मुखनयनप्रतिनिधिवस्त्वन्तरयोर्गम्यमानत्वादुपमानलोपः। अत्रैव च 'मुखेन सदृशं' इत्यत्र 'मुखं यथेदं', 'नयनतुल्यं' इत्यत्र 'दृगिव' इति पाठे श्रौत्यपि सम्भवतीत्यनयोर्भेदयोः प्रत्येकं श्रौत्यार्थीत्वभेदेन चतुर्विधत्वसम्भवेऽपि प्राचीनानां रीत्या द्विप्रकारत्वमेवोक्तम्।

औपम्यवाचिनो लोपे समासे क्विपि च द्विधा ॥ २० ॥

क्रमेणोदाहरणम्—

'वदनं मृगशावाक्ष्याः सुधाकरमनोहरम्।'
'गर्दभति श्रुतिपरुषं व्यक्तं निनदन्महात्मनां पुरतः।'

अत्र 'गर्दभति' इत्यत्रौपम्यवाचिनः क्विपो लोपः। न चेहोपमेयस्यापि लोपः। 'निनदन्' इत्यनेनैव निर्देशात्।

द्विधा समासे वाक्ये च लोपे धर्मोपमानयोः।

'तस्या मुखेन' इत्यादौ 'रम्यं' इति स्थाने 'लोके' इति पाठेऽनयोरुदाहरणम्।

क्विप्समासगता द्वेधा धर्मेवादिविलोपने ॥ २१ ॥

उदाहरणम्—

'विधवति मुखाब्जमस्याः'

अत्र 'विधवति' इति मनोहरत्व-क्विप्प्रत्यययोर्लोपः। केचित्त्वत्रापि प्रत्ययलोपमाहुः। 'मुखाब्जं' इति च समासगा।

उपमेयस्य लोपे तु स्यादेका प्रत्यये क्यचि।

यथा—

'अरातिविक्रमालोकविकस्वरविलोचनः।
कृपाणोदग्रदोर्दण्डः स सहस्रायुधीयति॥'

अत्र 'सहस्रायुधमिवात्मानमाचरति' इति वाक्ये उपमेयस्यात्मनो लोपः। न चेहौपम्यवाचकलोप उक्तादेव न्यायात्। अत्र केचिदाहुः—'सहस्रायुधेन सह वर्तत इति ससहस्रायुधः स इवाचरतीति वाक्यात्ससहस्रायुधीयतीति

पदसिद्धौ विशेषस्य शब्दानुपात्तत्वादिहोपमेयलोपः' इति, तन्न विचारसहम्। कर्तरि क्यचोऽनुशासनविरुद्धत्वात्।

धर्मोपमेयलोपेऽन्या

यथा—

'यशसि प्रसरति भवतः क्षीरोदीयन्ति सागराः सर्वे।'

अत्र क्षीरोदमिवात्मानमाचरन्तीत्युपमेय आत्मा साधारणधर्मः शुक्लता च लुप्तौ।

त्रिलोपे च समासगा ॥ २२ ॥

यथा—

'राजते मृगलोचना।'

अत्र मृगस्य लोचने इव चञ्चले लोचने यस्या इति समासे उपमाप्रतिपादकसाधारणधर्मोपमानानां लोपः।

तेनोपमाया भेदाः स्युः सप्तविंशतिसंख्यकाः।

पूर्णा षड्विधा लुप्ता चैकविंशतिविधेति मिलित्वा सप्तविंशतिप्रकारोपमा। एषु चोपमाभेदेषु मध्येऽलुप्तसाधारणधर्मेषु भेदेषु विशेषः प्रतिपाद्यते—

एकरूपः कचित्कापि भिन्नः साधारणो गुणः ॥ २३ ॥
भिन्ने विम्बानुविम्बत्वं शब्दमात्रेण वा भिदा।

एकरूपे यथा उदाहृतम्—'मधुरः सुधावदधरः—' इत्यादि।

विम्बप्रतिविम्बत्वे यथा—

'भल्लापवर्जितैस्तेषां शिरोभिः श्मश्रुलैर्महीम्।
तस्तार सरघाव्याप्तैः स क्षौद्रपटलैरिव ॥'

अत्र 'श्मश्रुलैः' इत्यस्य 'सरघाव्याप्तैः' इति दृष्टान्तवत्प्रतिविम्बनम्।

शब्दमात्रेण भिन्नत्वे यथा—

'स्मेरं विधाय नयनं विकसितमिव नीलमुत्पलं मयि सा।
कथयामास कृशाङ्गी मनोगतं निखिलमाकूतम् ॥'

अत्रैके एव स्मेरत्वविकसितत्वे प्रतिवस्तूपमावच्छब्देन निर्दिष्टे।

एकदेशविवर्तिन्युपमा वाच्यत्वगम्यते ॥ २४ ॥
भवेतां यत्र साम्यस्य

यथा—

'नेत्रैरिवोत्पलैः पद्मैर्मुखैरिव सरःश्रियः ।
पदे पदे विभान्ति स्म चक्रवाकैः स्तनैरिव ॥'

अत्रोत्पलादीनां नेत्रादीनां सादृश्यं वाच्यं सरःश्रीणां चाङ्गनासाम्यं गम्यम् ।

कथिता रसनोपमा ।
यथोर्ध्वमुपमेयस्य यदि स्यादुपमानता ॥ २५ ॥

यथा—

'चन्द्रायते शुक्लरुचापि हंसो हंसायते चारुगतेन कान्ता ।
कान्तायते स्पर्शसुखेन वारि वारीयते स्वच्छतया विहायः ॥'

मालोपमा यदेकस्योपमानं बहु दृश्यते ।

यथा—

'वारिजेनेव सरसी शशिनेव निशीथिनी ।
यौवनेनेव वनिता नयेन श्रीर्मनोहरा ॥'

क्वचिदुपमानोपमेययोर्द्वयोरपि प्रकृतत्वं दृश्यते—

'हंसश्चन्द्र इवाभाति जलं व्योमतलं यथा ।
विमलाः कुमुदानीव तारकाः शरदागमे ॥'

'अस्य राज्ञो गृहे भान्ति भूपानां ता विभूतयः ।
पुरन्दरस्य भवने कल्पवृक्षभवा इव ॥'

अत्रोपमेयभूतविभूतिभिः 'कल्पवृक्षभवा इव' इत्युपमानभूता विभूतय आक्षिप्यन्त इत्याक्षेपोपमा । अत्रैव 'गृहे' इत्यस्य 'भवने' इत्यनेन प्रतिनिर्देशात्प्रतिनिर्देश्योपमा इत्यादयश्च न लक्षिताः । एवंविधवैचित्र्यस्य सहस्रधा दर्शनात् ।

उपमानोपमेयत्वमेकस्यैव त्वनन्वयः ॥ २६ ॥

अर्थादेकवाक्ये ।

यथा—

'राजीवमिव राजीवं जलं जलमिवाजनि ।
चन्द्रश्चन्द्र इवातन्द्रः शरत्समुदयोद्यमे ॥'

अत्र राजीवादीनामनन्यसदृशत्वप्रतिपादनार्थमुपमानोपमेयभावो वैकल्पिकः । 'राजीवमिव पाथोजम्' इति चास्य लाटानुप्रासाद्विविक्तो विषयः । किं त्वत्रोचितत्वादेकशब्दप्रयोग एव श्रेयान् । तदुक्तम्—

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१ 'नेत्रादीनां उत्पलादिसादृश्यं' इति ख. २ 'सन्दर्शनात्' इति ग-घ.

'अनन्वये च शब्दैक्यमौचित्यादानुषङ्गिकम् ।
अस्मिंस्तु लाटानुप्रासे साक्षादेव प्रयोजकम् ॥' इति ।

पर्यायेण द्वयोरेतदुपमेयोपमा मता ।

एतदुपमानोपमेयत्वम् । अर्थाद्वाक्यद्वये ।

यथा—

'कमलेव मतिर्मतिरिव कमला तनुरिव विभा विभेव तनुः ।
धरणीव धृतिर्धृतिरिव धरणी सततं विभाति बत यस्य ॥'

अत्रास्य राज्ञः श्रीबुद्ध्यादिसदृशं[1] नान्यदस्तीत्यभिप्रायः ।

सदृशानुभवाद्वस्तुस्मृतिः स्मरणमुच्यते ॥ २७ ॥

यथा—

'अरविन्दमिदं वीक्ष्य खेलत्खञ्जनमञ्जुलम् ।
स्मरामि वदनं तस्याश्चारु चञ्चललोचनम् ॥'

'मयि सकपटं–' इत्यादौ च स्मृतेः सादृश्यानुभवं विनोत्थापितत्वान्नायमलङ्कारः । राघवानन्दमहापात्रास्तु वैसादृश्यात्स्मृतिमपि स्मरणालङ्कारमिच्छन्ति । तत्रोदाहरणं तेषामेव यथा—

'शिरीषमृद्वी गिरिषु प्रपेदे यदा यदा दुःखशतानि सीता ।
तदा तदास्याः सदनेषु सौख्यलक्षाणि दध्यौ गलदश्रु रामः ॥'

रूपकं रूपितारोपाद्विषये निरपह्नवे ।

'रूपित–' इति परिणामाद् व्यवच्छेदः । एतच्च परिणामप्रस्तावे[2] विवेचयिष्यामः । 'निरपह्नवे' इत्यपह्नुतिव्यवच्छेदार्थम् ।

तत्परम्परितं साङ्गं निरङ्गमिति च त्रिधा ॥ २८ ॥

तद्रूपकम् ।

तत्र

यत्र कस्यचिदारोपः परारोपणकारणम् ।
तत्परम्परितं श्लिष्टाश्लिष्टशब्दनिबन्धनम् ॥ २९ ॥
प्रत्येकं केवलं मालारूपं चेति चतुर्विधम् ।

तत्र श्लिष्टशब्दनिबन्धनं केवलपरम्परितं यथा—

'आहवे जगदुद्दण्डराजमण्डलराहवे ।
श्रीनृसिंहमहीपाल[3] स्वस्त्यस्तु तव बाहवे ॥

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[1] 'ध्यादिसदृशं' इति ज–च. [2] 'तत्प्रस्तावे' इति नि. [3] 'दाहवेपथुकनेडरः' इति सुभाषितावलिसंमतः पाठः.

अत्र राजमण्डलं नृपसमूह एव चन्द्रबिम्बमित्यारोपो राजबाहो राहुत्वारोपे निमित्तम्। मालारूपं यथा—

'पद्मोदयदिनाधीशः सदागतिसमीरणः।
भूभृदावलिदम्भोलिरेक एव भवान्भुवि ॥

अत्र पद्माया उदय एव पद्मानामुदयः, सतामागतिरेव सदागमनम्, भूभृतो राजान एव पर्वता इत्याद्यारोपो राज्ञः सूर्यत्वाद्यारोपे[1] निमित्तम्।

अश्लिष्टशब्दनिबन्धनं केवलं यथा—

'पान्तु वो जलदश्यामाः शार्ङ्गज्याघातकर्कशाः।
त्रैलोक्यमण्डपस्तम्भाश्चत्वारो हरिबाहवः ॥'

अत्र त्रैलोक्यस्य मण्डपत्वारोपो हरिबाहूनां स्तम्भत्वारोपे निमित्तम्।

मालारूपं यथा—

'मनोजराजस्य सितातपत्रं श्रीखण्डचित्रं हरिदङ्गनायाः।
विराजते व्योमसरःसरोजं कर्पूरपूरप्रभमिन्दुबिम्बम् ॥'

अत्र मनोजादे राजत्वाद्यारोपश्चन्द्रबिम्बस्य सितातपत्रत्वाद्यारोपे निमित्तम्। '[3]तेषु च राजभुजादीनां राहुत्वाद्यारोपो[2] राजमण्डलादीनां चन्द्रमण्डलत्वाद्यारोपे[4] निमित्तम्' इति केचित्।

अङ्गिनो यदि साङ्गस्य रूपणं साङ्गमेव तत् ॥ ३० ॥
समस्तवस्तुविषयमेकदेशविवर्ति च।

तत्र

आरोप्याणामशेषाणां शब्दत्वे प्रथमं मतम् ॥ ३१ ॥

प्रथमं समस्तवस्तुविषयम्। यथा—

'रावणावग्रहक्लान्तमिति वागमृतेन सः।
अभिवृष्य मरुत्सस्यं कृष्णमेघस्तिरोदधे ॥'

अत्र कृष्णस्य मेघत्वारोपे वागादीनाममृतत्वादिकमारोपितम्।

यत्र कस्यचिदार्थत्वमेकदेशविवर्ति तत्।

कस्यचिदारोप्यमाणस्य। यथा—

'लावण्यमधुभिः पूर्णमास्यमस्या विकस्वरम्।
लोकलोचनरोलम्बकदम्बैः कैर्न पीयते[5] ॥'

अत्र लावण्यादौ मध्वाद्यारोपः[6] शाब्दः, मुखे[7] पद्मत्वारोप[8] आर्थः।

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[1] 'सूर्यत्वारोपे' इति लि. [2] 'राहुत्वाद्यारोपः' इति लि. [3] 'तत्र च' इति लि. [4] 'चन्द्रमण्डलत्वाद्यारोपो' इति लि. [5] 'केन दीयते' इति लि. [6] 'मधुत्वारोपः' इति लि. [7] 'मुखस्य' इति लि. [8] 'पद्मत्वाद्यारोपः' इति लि.

न चेयमेकदेशविवर्तिन्युपमा विकस्वरत्वधर्मस्यारोप्यमाणे पद्मे मुख्यतयो वर्तमानान्मुखे चोपचरितत्वात् ।

निरङ्गं केवलस्यैव रूपणं तदपि द्विधा ॥ ३२ ॥
मालाकेवलरूपत्वात्

तत्र मालारूपं निरङ्गं यथा—

'निर्माणकौशलं धातुश्चन्द्रिका लोकचक्षुषाम् ।
क्रीडागृहमनङ्गस्य सेयमिन्दीवरेक्षणा ॥'

केवलं यथा—

'दासे कृतागसि भवेदुचितः प्रभूणां
पादप्रहार इति सुन्दरि नात्र दूये ।
उद्यत्कठोरपुलकाङ्कुरकण्टकाग्रै-
र्यत्खिद्यते मृदु पदं ननु सा व्यथा मे ॥'

तेनाष्टौ रूपके भिदाः ।

'चिरन्तनैरुक्ताः' इति शेषः । क्वचित्परम्परितमप्येकदेशविवर्ति यथा—

'खड्गः क्ष्मासौविदल्लः समिति विजयते मालवाखण्डलस्य ॥'

अत्रार्थः क्ष्मायाः महिषीत्वारोपः खड्गे सौविदल्लत्वारोपे निमित्तम् । अस्य भेदस्य पूर्ववन्मालारोपत्वेऽप्युदाहरणं मृग्यम् ।

दृश्यन्ते क्वचिदारोप्याः श्लिष्टाः साङ्गेऽपि रूपके ॥ ३३ ॥

तत्रैकदेशविवर्ति श्लिष्टं यथा मम—

'करमुदयमहीधरस्तनाग्रे गलिततमःपटलांशुके निवेश्य ।
विकसितकुमुदेक्षणं विचुम्बत्ययममरेशदिशो मुखं सुधांशुः ॥'

समस्तवस्तुविषयं यथा—अत्रैव 'विचुम्बति–' इत्यादौ 'चुचुम्बे, हरिद्बलामुखमिन्दुनायकेन' इति पाठे । न चात्र श्लिष्टपरम्परितम् । तत्र हि 'भूभृदावलिदम्भोलिः–' इत्यादौ राजादौ पर्वतत्वाद्यारोपं विना वर्णनीयस्य राजादेर्दम्भोलित्वादिरूपणं सर्वथैव सादृश्याभावादसङ्गतम् । तर्हि कथं 'पद्मोदयदिनाधीशः–' इत्यादौ परम्परितम्, राजादेः सूर्यादिना सादृश्यस्य तेजस्वितादिहेतुकस्य सम्भवात्–इति न वाच्यम् । तथा हि—राजादेस्तेजस्वितादिहेतुकं सुव्यक्तं सादृश्यं न तु प्रकृते विवक्षितम् । पद्मोदयादेरेव द्वयोः साधारणधर्मतया विवक्षितत्वात् । इह तु महीधरादेः स्तनादिना

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१ 'मुख्यतया वर्तमानात्' इति लि. २ 'मागधाखण्डलस्य' इति ग–घ; 'मालव' इति तु भाण्डारकरवंशसंमतः पाठः. ३ 'क्ष्मायां' इति लि. ४ 'सादृश्याभावात्' इति लि.

सादृश्यं पीनोत्तुङ्गत्वादिना सुव्यक्तमेव—इति न श्लिष्टपरम्परितम् । क्वचित्समासाभावेऽपि रूपकं दृश्यते—

'मुखं तव कुरङ्गाक्षि सरोजमिति नान्यथा ।'

क्वचिद्वैयधिकरण्येऽपि यथा—

विदधे[1] मधुपश्रेणीमिह भ्रूलतया विधिः ।

क्वचिद्वैधर्म्येऽपि । यथा—

'सौजन्याम्बुमरुस्थली सुचरितालेख्यद्युभित्तिर्गुण-
ज्योत्स्नाकृष्णचतुर्दशी सरलतायोगश्वपुच्छच्छटा ।
यैरेषापि दुराशया कलियुगे राजावली सेविता
तेषां शूलिनि भक्तिमात्रसुलभे सेवा कियत्कौशलम् ॥'

अत्र[2] केषांचिद्रूपकाणां शब्दश्लेषमूलत्वेऽपि रूपकविशेषत्वादर्थालङ्कारमध्ये गणनम् । एवं वक्ष्यमाणालङ्कारेषु बोध्यम् ।

अधिकारूढवैशिष्ट्यं रूपकं यत्तदेव तत् ।

तदेवाधिकारूढवैशिष्ट्यसंज्ञरूपकम्[3] । यथा मम—

'इदं वक्त्रं साक्षाद्विरहितकलङ्कः शशधरः
सुधाधाराधारश्चिरपरिणतं बिम्बमधरः ।
इमे नेत्रे रात्रिंदिवमधिकशोभे कुवलये
तनुर्लावण्यानां जलधिरवगाहे सुखतरः ॥'

अत्र कलङ्कराहित्यादिनाधिकं वैशिष्ट्यम् ।

विषयात्मतयारोप्ये प्रकृतार्थोपयोगिनि ॥ ३४ ॥
परिणामो भवेत्तुल्यातुल्याधिकरणो द्विधा ।

आरोप्यमाणस्यारोपविषयात्मतया परिणमनात्परिणामः ।

यथा—

'स्मितेनोपायनं दूरादागतस्य कृतं मम ।
स्तनोपपीडमाश्लेषः कृतो द्यूते पणस्तया ॥'

अन्यत्रोपायनपणौ वसनाभरणादिभावेनोपयुज्येते । अत्र तु नायकसम्भाषणद्यूतयोः स्मिताश्लेषरूपतया । प्रथमार्धे वैयधिकरण्येन प्रयोगः, द्वितीये सामानाधिकरण्येन । रूपके 'मुखचन्द्रं पश्यामि' इत्यादावारोप्यमाणचन्द्रा-

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[1] 'विदधे.........वैधर्म्येऽपि यथा' इत्येतत् नि–पुस्तके नास्ति; see notes.

[2] 'अत्र' इत्यस्मात्प्राक् 'इदं मम' इत्यधिकं ज–ब–नि–पुस्तकेषु । तच्च भ्रममूलकमेव । see notes.

[3] 'संज्ञकम्' इति नि.

देरुपरञ्जकतामात्रम्, न तु प्रकृते दर्शनादावुपयोगः । इह तूपायनादेर्विषयेण तादात्म्यं प्रकृते च नायकसम्भावनादावुपयोगः । अत एव रूपके आरोप्यस्यावच्छेदकत्वमात्रेणान्वयः । अत्र तु तादात्म्येन । 'दासे कृतागसि–' इत्यादौ रूपकमेव, न तु परिणामः । आरोप्यमाणकण्टकस्य पादभेदन[1]कार्यस्याप्रस्तुतत्वात् । न खलु तत्कस्यचिदपि प्रस्तुतकार्यस्य घटनार्थमनुसन्धीयते ।

अयमपि रूपकवदुधिकारूढवैशिष्ट्यो दृश्यते । यथा—

'वनेचराणां वनितासखानां दरीगृहोत्सङ्गनिषक्तभासः ।
भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ॥'

अत्र प्रदीपानामोषध्यात्मतया प्रकृते सुरतोपयोगिन्यन्धकारनाशे उपयोगोऽतैलपूरत्वेनाधिकारूढवैशिष्ट्यम् ।

सन्देहः प्रकृतेऽन्यस्य संशयः प्रतिभोत्थितः ॥ ३५ ॥
शुद्धो निश्चयगर्भोऽसौ निश्चयान्त इति त्रिधा ।

यत्र संशय एव पर्यवसानं स शुद्धः । यथा—

'किं तारुण्यतरोरियं रसभरोद्भिन्ना नवा वल्लरी
वेलाप्रोच्छलितस्य किं लहरिका लावण्यवारांनिधेः ।
उद्गाढोत्कलिकावतां स्वसमयोपन्यासविश्रम्भिणः
किं साक्षादुपदेशयष्टिरथवा देवस्य शृङ्गारिणः ॥'

यत्रादावन्ते च संशय एव मध्ये निश्चयः स निश्चयमध्यः । यथा—

'अयं मार्तण्डः किं स खलु तुरगैः सप्तभिरितः
कृशानुः किं सर्वाः प्रसरति दिशो नैष नियतम् ।
कृतान्तः किं साक्षान्महिषवहनोऽसाविति पुनः
समालोक्याजौ त्वां विदधति विकल्पान्प्रतिभटाः ॥'

अत्र मध्ये मार्तण्डाद्यभावनिश्चयो राजनिश्चये द्वितीयसंशयोत्थानासम्भवात् ।

यत्रादौ संशयोऽन्ते च निश्चयः स निश्चयान्तः । यथा—

'किं तावत्सरसि सरोजमेतदारादाहोस्विन्मुखमवभासते तरुण्याः ।
संशय्य क्षणमिति निश्चिकाय कश्चिद्बिब्बोकैर्बकसहवासिनां परोक्षैः ॥'

अप्रतिभोत्थापिते तु 'स्थाणुर्वा पुरुषो वा' इत्यादिसंशये नायमलङ्कारः ।

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[1] 'पादभेदेन' इति ख.

'मध्यं तव सरोजाक्षि पयोधरभरार्दितम् ।
अस्ति नास्तीति सन्देहः कस्य चित्ते न भासते ॥'

अत्रातिशयोक्तिरेव, उपमेये उपमानसंशयस्यैवैतदलङ्कारविषयत्वात् ।

साम्यादतस्मिंस्तद्बुद्धिर्भ्रान्तिमान्प्रतिभोत्थितः ॥ ३६ ॥

'मुग्धा दुग्धधिया गवां विदधते कुम्भानधो वल्लवाः
कर्णे कैरवशङ्कया कुवलयं कुर्वन्ति कान्ता अपि ।
कर्कन्धूफलमुच्चिनोति शबरी मुक्ताफलाशङ्कया
सान्द्रा चन्द्रमसो न कस्य कुरुते चित्तभ्रमं चन्द्रिका ॥'

अस्वरसोत्थापिता भ्रान्तिर्नायमलङ्कारः । यथा—'शुक्तिकायां रजतम्' इति । न चासादृश्यमूला । यथा—

'सङ्गमविरहविकल्पे वरमिह विरहो न सङ्गमस्तस्याः ।
सङ्गे सैव तथैका त्रिभुवनमपि तन्मयं विरहे ॥'

**क्वचिद्भेदाद्ग्रहीतॄणां विषयाणां तथा क्वचित् ।
एकस्यानेकधोल्लेखो यः स उल्लेख उच्यते ॥ ३७ ॥**

क्रमेणोदाहरणम्—

'प्रिय इति गोपवधूभिः शिशुरिति वृद्धैरधीश इति देवैः ।
नारायण इति भक्तैर्ब्रह्मेत्यग्राहि योगिभिर्देवः ॥'

अत्रैकस्यापि भगवतस्तत्तद्गुणयोगादनेकधोल्लेखे गोपवधूप्रभृतीनां रुच्यादयो यथायोगं प्रयोजकाः । यदाहुः—

'यथारुचि यथार्थित्वं यथाव्युत्पत्ति भिद्यते ।
आभासोऽप्यर्थ एकस्मिन्ननुसन्धानसाधितः ॥'

अत्र भगवतः प्रियत्वादीनां वास्तवत्वाद् ग्रहीतृभेदाच्च न मालारूपकम्, न च भ्रान्तिमान्, न चायमभेदे भेद इत्येवंरूपातिशयोक्तिः । तथा हि—'अन्यदेवाङ्गलावण्यम्–' इत्यादौ लावण्यादेर्विषयस्य पृथक्त्वेनाध्यवसानम् । न चेह भगवति गोपवधूप्रभृतिभिः प्रियत्वाद्यध्यवसीयते । प्रियत्वादेर्भगवति तत्काले तात्त्विकत्वात् । केचिदाहुः—'अयमलङ्कारो नियमेनालङ्कारान्तरविच्छित्तिमूलः । उक्तोदाहरणे च शिशुत्वादीनां नियमाभिप्रायात्प्रियत्वादेर्भिन्नत्वाध्यवसाय इत्यतिशयोक्तिरस्ति । तत्सद्भावेऽपि

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१ 'इयती' इति ज-ब. २ 'तत्र हि' इति ज-ब. ३ 'अवश्यंभावेन' इत्येतदधिकं 'नियमेन' इत्यस्यानन्तरं ज-ब-पुस्तकयोः. ४ 'प्रियत्वादीनां' इति लि.

प्रत्येतृभेदेन नानात्वप्रतीतिरूपो विच्छित्तिविशेष उल्लेखाख्यभिन्नालङ्कारप्रयोजकः। श्रीकण्ठजनपदवर्णने—'वज्रपञ्जरमिति शरणागतैः, असुरविवरमिति वातिकैः' इत्यादिश्चातिशयोक्तेर्विविक्तो विषयः। इह च रूपकालङ्कारयोगः। वस्तुतस्तु—'असुरविवरं-'इत्यादौ भ्रान्तिमन्तमेवेच्छन्ति न रूपकम्, भेदप्रतीतिपुरःसरस्यैवारोपस्य गौणीमूलरूपकादिप्रयोजकत्वात्। यदाहुः शारीरकमीमांसाभाष्यव्याख्याने श्रीवाचस्पतिमिश्राः—'अपि च परशब्दः परत्र लक्ष्यमाणगुणयोगेन वर्तते इति यत्र प्रयोक्तृप्रतिपत्रोः संप्रतिपत्तिः स गौणः, स च भेदप्रत्ययपुरःसरः' इति। इह तु वातिकानां श्रीकण्ठजनपदवर्णने भ्रान्तिकृत एवासुरविवराद्यारोप इति। अत्रैव च 'तपोवनमिति मुनिभिः, कामायतनमिति वेश्याभिः' इत्यादौ परिणामालङ्कारयोगः।

'गाम्भीर्येण समुद्रोऽसि गौरवेणासि पर्वतः।'

इत्यादौ चानेकधोल्लेखे गाम्भीर्यादिविषयभेदः प्रयोजकः। अत्र च रूपकयोगः। 'गुरुर्वचसि, पृथुरुरसि, अर्जुनो यशसि-' इत्यादिषु चास्य रूपकाद्विविक्तो विषय इति। अत्र हि श्लेषमूलातिशयोक्तियोगः।

प्रकृतं प्रतिषिध्यान्यस्थापनं स्यादपह्नुतिः।

इयं द्विधा। क्वचिदपह्नवपूर्वक आरोपः, क्वचिदारोपपूर्वकोऽपह्नव इति। क्रमेणोदाहरणम्—

'नेदं नभोमण्डलमम्बुराशिर्नैताश्च तारा नवफेनभङ्गाः।
नायं शशी कुण्डलितः फणीन्द्रो नासौ कलङ्कः शयितो मुरारिः॥'

'एतद्विभाति चरमाचलचूडचुम्बि हिण्डीरपिण्डरुचिशीतमरीचिबिम्बम्।
उज्ज्वालितस्य रजनीं मदनानलस्य धूमं दधत्प्रकटलाञ्छनकैतवेन॥'

इदं मम।

एवम् 'विराजति व्योमवपुःपयोधिस्तारामयास्तत्र च फेनभङ्गाः' इत्याकारेण च प्रकृतनिषेधो बोध्यः।

गोपनीयं कमप्यर्थं द्योतयित्वा कथंचन॥ ३८॥
यदि श्लेषेणान्यथा वान्यथयेत्साप्यपह्नुतिः।

श्लेषेण यथा—

'काले वारिधराणामपतितया नैव शक्यते स्थातुम्।
उत्कण्ठितासि तरले नहि नहि सखि पिच्छिलः पन्थाः॥'

अत्र 'अपतितया' इत्यत्र पतिं विनेत्युक्त्वा पैच्छिल्यपतनाभावेनान्यथा कृतम्। अश्लेषेण यथा—

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१ 'उल्लेखाभिन्नालङ्कार' इति लि. २ 'भ्रान्तिमन्तमेवेच्छति' इति लि. ३ 'पश्चाद्' इत्येतन्नास्ति ज-ब-पुस्तकयोः.

'इह पुरोऽनिलकम्पितविग्रहा मिलति का न वनस्पतिना लता ।
स्मरसि किं सखि कान्तरतोत्सवं नहि घनागमरीतिरुदाहृता ॥'

वक्रोक्तौ परोक्तेरन्यथाकारः, इह तु स्वोक्तेरेवेति भेदः । गोपनकृता गोपनीयस्यापि प्रथममभिहितत्वाच्च व्याजोक्तेः ।

अन्यन्निषिध्य प्रकृतस्थापनं निश्चयः पुनः ॥ ३९ ॥

निश्चयाख्योऽयमलङ्कारः । अन्यदित्यारोप्यमाणम् ।

यथा मम—

'वदनमिदं न सरोजं नयने नेन्दीवरे एते ।
इह सविधे मुग्धदृशो भ्रमर[1] मुधा किं परिभ्रमसि ॥'

यथा वा—

'हृदि बिसलताहारो नायं भुजङ्गमनायकः
कुवलयदलश्रेणी कण्ठे न सा गरलद्युतिः ।
मलयजरजो नेदं भस्म प्रियारहिते मयि
प्रहर न हरभ्रान्त्यानङ्ग क्रुधा किमु धावसि ॥'

न ह्ययं निश्चयान्तः सन्देहः, तत्र संशयनिश्चययोरेकाश्रयत्वेनावस्थानात् । अत्र तु भ्रमरादेः संशयो[2] नायकादेर्निश्चयः । किं च न भ्रमरादेरपि संशयः एककोट्यनधिके ज्ञाने तथा समीपगमनासम्भवात्[3] । तर्हि भ्रान्तिमानस्तु । अस्तु नाम भ्रमरादेर्भ्रान्तिः । न चेह तस्याश्चमत्कारविधायित्वम् । अपि तु तथाविधनायकाद्युक्तेरेवेति सहृदयसंवेद्यम् । किंचाविवक्षितेऽपि भ्रमरादेः पतनादौ भ्रान्तौ वा नायिकाचाट्वादिरूपेणैव सम्भवति[4] तथाविधोक्तिः । न च रूपकध्वनिरयम्, मुखस्य कमलत्वेनानिर्धारणात् । न चापह्नुतिः, प्रस्तुतस्यानिषेधात् । इति पृथगेवायमलङ्कारश्चिरन्तनोक्तालङ्कारेभ्यः । शुक्तिकायां रजतधिया पतति पुरुषे शुक्तिकेयं न रजतमिति कस्यचिदुक्तिर्नायमलङ्कारो वैचित्र्याभावात् ।

भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना ।
वाच्या प्रतीयमाना सा प्रथमं द्विविधा मता ॥ ४० ॥
वाच्येवादिप्रयोगे स्यादप्रयोगे परा पुनः ।
जातिर्गुणः क्रिया द्रव्यं यदुत्प्रेक्ष्यं द्वयोरपि ॥ ४१ ॥
तदष्टधापि प्रत्येकं भावाभावाभिमानतः ।

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[1] 'मधुकर न मुधा परिभ्राम्य' इति ज-ख. [2] 'भ्रमरादेःसंशयो' इति नि. [3] 'समीपागमनासम्भवाद्' इति ज-ख. [4] 'तत्र' इत्यधिकं 'सम्भवति' इत्यस्मात्परं ज-ख-पुस्तकयोः.

गुणक्रियास्वरूपत्वान्निमित्तस्य पुनश्च ताः ॥ ४२ ॥
द्वात्रिंशद्विधतां यान्ति

तत्र वाच्योत्प्रेक्षायामुदाहरणं दिङ्मात्रं यथा—

'ऊरुः कुरङ्गकदृशश्चञ्चलचेलाञ्चलो भाति ।
सपताकः कनकमयो विजयस्तम्भः स्मरस्येव ॥'

अत्र विजयस्तम्भस्य बहुवाचकत्वाज्जात्युत्प्रेक्षा ।

'ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघाविपर्ययः ।
गुणा गुणानुबन्धित्वात्तस्य सप्रसवा इव ॥'

अत्र सप्रसवत्वं गुणः ।

'गङ्गाम्भसि सुरत्राण तव निःशाननिस्वनः ।
स्नातीवारिवधूवर्गगर्भपातनपातकी ॥'

अत्र स्नातीति क्रिया ।

'मुखमेणीदृशो भाति पूर्णचन्द्र इवापरः ।'

अत्र चन्द्र इत्येकव्यक्तिवाचकत्वाद्द्रव्यशब्दः । एते भावाभिमाने ।

अभावाभिमाने यथा—

'कपोलफलकावस्याः कष्टं भूत्वा तथाविधौ ।
अपश्यन्ताविवान्योन्यमीदृक्षां क्षामतां गतौ ॥'

अत्रापश्यन्ताविति क्रियाया अभावः । एवमन्यत् । निमित्तस्य गुणक्रियारूपत्वे यथा—'गङ्गाम्भसि—' इत्यादौ स्नातीत्युत्प्रेक्षानिमित्तं पातकित्वं गुणः । 'अपश्यन्तौ—' इत्यादौ क्षामतागमनरूपं निमित्तं क्रिया । एवमन्यत् ।

प्रतीयमानोत्प्रेक्षा यथा—

'तन्वङ्ग्याः स्तनयुग्मेन मुखं न प्रकटीकृतम् ।
हाराय गुणिने स्थानं न दत्तमिति लज्जया ॥'

अत्र लज्जयेवेतीवाद्यभावात्प्रतीयमानोत्प्रेक्षा । एवमन्यत् । ननु ध्वनिनिरूपणप्रस्तावेऽलङ्काराणां सर्वेषामपि व्यङ्ग्यत्वं भवतीत्युक्तम् । संप्रति पुनर्विशिष्य कथमुत्प्रेक्षायाः प्रतीयमानत्वम् । उच्यते—व्यङ्ग्योत्प्रेक्षायां 'महिलासहस्स—' इत्यादावुत्प्रेक्षणं विनापि वाक्यविश्रान्तिः । इह तु स्तनयोर्लज्जाया असम्भवाल्लज्जयेवेत्युत्प्रेक्षयैवेति व्यङ्ग्यप्रतीयमानोत्प्रेक्षयोर्भेदः ।

अत्र वाच्योत्प्रेक्षायाः षोडशसु भेदेषु मध्ये विशेषमाह—

तत्र वाच्याभिदाः पुनः ।
विना द्रव्यं त्रिधा सर्वाः स्वरूपफलहेतुगाः ॥ ४३ ॥

उक्तेषु वाच्यप्रतीयमानोत्प्रेक्षयोर्भेदेषु मध्ये ये वाच्योत्प्रेक्षायाः षोडश भेदास्तेषु च जात्यादीनां त्रयाणां ये द्वादश भेदास्तेषां प्रत्येकं स्वरूपफल-

हेतुगत्वेन[1] द्वादशभेदतया षट्त्रिंशद्भेदाः । द्रव्यस्य स्वरूपोत्प्रेक्षणमेव सम्भवतीति चत्वार इति मिलित्वा चत्वारिंशद्भेदाः । अत्र स्वरूपोत्प्रेक्षा यथा पूर्वोदाहरणेषु 'मारस्य विजयस्तम्भ—' इति । 'सप्रसवा इव—' इत्यादयो जातिगुणरूपाः । फलोत्प्रेक्षा यथा—

'रावणस्यापि रामास्तो भित्त्वा हृदयमाशुगः ।
विवेश भुवमाख्यातुमुरगेभ्य इव प्रियम् ॥'

अत्राख्यातुमिति भूप्रवेशस्य फलं क्रियारूपमुत्प्रेक्षितम् । हेतूत्प्रेक्षा यथा–

'सैषा स्थली यत्र विचिन्वता त्वां भ्रष्टं मया नूपुरमेकमुर्व्याम् ।
अदृश्यत त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम् ॥'

अत्र दुःखरूपो गुणो हेतुत्वेनोत्प्रेक्षितः । एवमन्यत् ।

उक्त्यनुक्त्योर्निमित्तस्य द्विधा तत्र स्वरूपगाः ।

तेषु चत्वारिंशत्संख्याकेषु भेदेषु मध्ये ये स्वरूपगायाः षोडश भेदास्ते उत्प्रेक्षानिमित्तस्योपादानानुपादानाभ्यां द्वात्रिंशद्भेदा इति मिलित्वा षट्पञ्चाशद्भेदा वाच्योत्प्रेक्षायाः । तत्र निमित्तस्योपादानं यथा पूर्वोदाहृते 'स्नातीव–' इत्युत्प्रेक्षायां निमित्तं पातकित्वमुपात्तम् । अनुपादाने यथा—'चन्द्र इवापरः' इत्यत्र तथाविधसौन्दर्याद्यतिशयो नोपात्तः । हेतुफलयोस्तु नियमेन निमित्तस्योपादानमेव । तथाहि—'विश्लेषदुःखादिव' इत्यत्र यन्निमित्तं बद्धमौनत्वम् 'आख्यातुमिव' इत्यत्र च भूप्रवेशस्तयोरनुपादानेऽसङ्गतमेव वाक्यं स्यात् । प्रतीयमानायाः षोडशसु भेदेषु विशेषमाह—

प्रतीयमानाभेदाश्च प्रत्येकं फलहेतुगाः ॥ ४४ ॥

यथोदाहृते 'तन्वङ्ग्याः स्तनयुग्मेन–' इत्यत्र लज्जयेवेति हेतुरुत्प्रेक्षितः । अस्यामपि निमित्तस्यानुपादानं न सम्भवति । इवाद्यनुपादाने निमित्तस्य चाकीर्तने[3] उत्प्रेक्षणस्य प्रमातुर्निश्चेतुमशक्यत्वात् । स्वरूपोत्प्रेक्षाप्यत्र न भवति । धर्मान्तरतादात्म्यनिबन्धनायामस्यामिवाद्यप्रयोगे विशेषणयोगे सत्यतिशयोक्तेरभ्युपगमात् । यथा—'अयं राजापरः पाकशासनः' इति । तदेवं द्वात्रिंशत्प्रकारा प्रतीयमानोत्प्रेक्षा ।

उक्त्यनुक्त्योः प्रस्तुतस्य प्रत्येकं ता अपि द्विधा ।

ता उत्प्रेक्षाः । उक्तौ यथा—'ऊरुः कुरङ्गकदृशः–' इति । अनुक्तौ यथा मम प्रभावत्याम्—'प्रद्युम्नः—इह हि संप्रति दिगन्तरमाच्छादयता तिमिरपटलेन

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१ 'हेतुगम्यत्वेन' इति लि. २ 'गुणस्वरूपगाः' इति लि. ३ 'चाकीर्तने' इति लि. ४ 'धर्मान्तर' इति लि. ५ 'प्रतिदिगन्त' इति ज–च.

खचितमिवाञ्जनपुञ्जैः पूरितमिव मृगमदक्षोदैः ।
ततमिव तमालतरुभिर्वृतमिव नीलांशुकैर्भुवनम् ॥'

अत्राञ्जनेन खचितत्वादेरुत्प्रेक्षणीयस्य विषयव्याप्तत्वं नोपात्तम् ।

यथा वा—

'लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।'

अत्र तमसो लेपनस्य व्यापनरूपो विषयो नोपात्तः । अञ्जनवर्षणस्य तमःसम्पातः । अनयोरुत्प्रेक्षानिमित्तं च तमसोऽतिबहुलत्वं धारारूपेणाधःसंयोगश्च यथासंख्यम् । केचित्तु—'अलेपनकर्तृभूतमपि तमो लेपनकर्तृत्वेनोत्प्रेक्षितं व्यापनं च निमित्तम्, एवं नभोऽपि वर्षणक्रियाकर्तृत्वेन' इत्याहुः ।

अलङ्कारान्तरोत्था सा वैचित्र्यमधिकं भजेत् ॥ ४५ ॥

तत्र सापह्नवोत्प्रेक्षा यथा मम—

'अश्रुच्छलेन सुदृशो हुतपावकधूमकलुषाक्ष्याः ।
अप्राप्य मानमङ्गे विगलति लावण्यवारिपूर इव ॥'

श्लेषहेतुगा यथा—

मुक्तोत्करः सङ्कटशुक्तिमध्याद्विनिर्गतः सारसलोचनायाः ।
जानीमहेऽस्याः कमनीयकम्बुग्रीवाधिवासाद्गुणवत्त्वमाप ॥'

अत्र गुणवत्त्वे श्लेषः । कम्बुग्रीवाधिवासादिवेति हेतूत्प्रेक्षाया हेतुः । अत्र 'जानीमहे' इत्युत्प्रेक्षावाचकम् । एवम्—

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादयः ।

क्वचिदुपमोपक्रमोत्प्रेक्षा यथा—

'पारेजलं नीरनिधेरपश्यन्मुरारिरानीलपलाशराशीः ।
वनावलीरुत्कलिकासहस्रप्रतिक्षणोत्कूलितशैवलाभाः ॥'

इत्यत्राभाशब्दस्योपमावाचकत्वादुपक्रमे उपमा । पर्यवसाने तु जलधितीरे शैवालस्थितेः सम्भावनानुपपत्तेः सम्भावनोत्थानमित्युत्प्रेक्षा । एवं विरहवर्णने—'केयूरायितमङ्गदैः—' इत्यत्र 'विकासिनीलोत्पलति स्म कर्णे मृगायताक्ष्याः कुटिलः कटाक्षः' इत्यादौ च ज्ञेयम् । भ्रान्तिमदलङ्कारे 'मुग्धा दुग्धधिया—' इत्यादौ भ्रान्तानां बल्लवादीनां विषयस्य चन्द्रिकादेर्ज्ञानमेव नास्ति । तदुपनिबन्धनस्य कविनैव कृतत्वात् । इह तु सम्भावनाकर्तुर्विषयस्यापि ज्ञानमिति द्वयोर्भेदः । सन्देहे तु समकक्षतया कोटिद्वयस्य प्रतीतिः । इह तूत्कटा सम्भाव्यभूतैका कोटिः । अतिशयोक्तौ विषयिणः प्रतीतस्य पर्यवसानेऽसत्यता प्रतीयते । इह तु प्रतीतिकाल एवेति भेदः ।

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१ 'महेत्र' इति ज–ख. २ 'पर्यवसानात्' इति ज–ख.

'रञ्जिता नु विविधास्तरुशैला नामितं नु गगनं स्थगितं नु ।
पूरिता नु विषमेषु धरित्री संहृता नु ककुभस्तिमिरेण ॥'

इत्यत्र यत्तर्वादौ तिमिराक्रान्तता रञ्जनादिरूपेण सन्दिह्यत इति सन्देहालङ्कार इति केचिदाहुः, तन्न । एकविषये समानबलतयानेककोटिस्फुरणस्यैव सन्देहत्वात् । इह तु तर्वादिव्याप्तेः प्रतिसम्बन्धिभेदो व्यापनादेर्निगरणेन रञ्जनादेः स्फुरणं च । अन्ये तु—'अनेकत्व[1]निर्धारणरूपविच्छित्त्याश्रयत्वेनैककोट्यधिकेऽपि[2] भिन्नोऽयं सन्देहप्रकारः' इति वदन्ति स्म, तदप्ययुक्तम् । निगीर्णस्वरूपस्यान्यतादात्म्यप्रतीतिर्हि सम्भावना । तस्याश्चात्र स्फुटतया सद्भावान्नुशब्देन चेवशब्दवत्तस्या द्योतनादुत्प्रेक्षैवेयं भवितुं युक्ता । अलमदृष्टसन्देहप्रकारकल्पनया ।

'यदेतच्चन्द्रान्तर्जलदलवलीलां वितनुते
तदाचष्टे लोकः शशक इति नो मां प्रति तथा ।
अहं त्विन्दुं मन्ये त्वदरिविरहाक्रान्ततरुणी-
कटाक्षोल्कापातव्रणकिणकलङ्काङ्किततनुम् ॥'

इत्यत्र मन्येशब्दप्रयोगेऽप्युक्तरूपायाः सम्भावनाया अप्रतीतेर्वितर्कमात्रं नासावपह्नवोत्प्रेक्षा ।

सिद्धत्वेऽध्यवसायस्यातिशयोक्तिर्निगद्यते ॥ ४६ ॥

विषयनिगरणेनाभेदप्रतिपत्तिर्विषयिणोऽध्यवसायः । अस्य चोत्प्रेक्षायां विषयिणोऽनिश्चितत्वेन निर्देशात्साध्यत्वम् । इह तु निश्चितत्वेनैव प्रतीतिरिति सिद्धत्वम् । विषयनिगरणं चोत्प्रेक्षायां विषयस्याधःकरणमात्रेण । इहापि मुखं द्वितीयश्चन्द्र इत्यादौ । यदाहुः—

'विषयस्यानुपादानेऽप्युपादानेऽपि सूरयः ।
अधःकरणमात्रेण निगीर्णत्वं प्रचक्षते ॥' इति ।

भेदेऽप्यभेदः सम्बन्धेऽसम्बन्धस्तद्विपर्ययौ ।
पौर्वापर्यात्ययः कार्यहेत्वोः सा पञ्चधा ततः ॥ ४७ ॥

तद्विपर्ययौ अभेदे भेदः, असम्बन्धे सम्बन्धः । सातिशयोक्तिः । अत्र भेदेऽभेदो यथा मम—

'कथमुपरि कलापिनः कलापो विलसति तस्य तलेऽष्टमीन्दुखण्डम् ।
कुवलययुगलं ततो विलोलं तिलकुसुमं तदधः प्रवालमस्मात् ॥'

अत्र कान्ताकेशपाशादेर्मयूरकलापादिभिरभेदेनाध्यवसायः । यथा वा—'विश्लेषदुःखादिव बद्धमौनम्' । अत्र चेतनगतमौनित्वमन्यदचेतनगतं चान्यदिति द्वयोर्भेदेऽप्यभेदः । एवम्—

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[1] 'अनिर्धारणरूप०' इति ज—ब. [2] 'कोट्यधिकोऽपि' ज—ब.

'सहाधरदलेनास्या यौवने रागभाक् प्रियः ।'

अत्राधरस्य रागो लौहित्यम्, प्रियस्य रागः प्रेम, द्वयोरभेदः ।

अभेदे भेदो यथा—

'अन्यदेवाङ्गलावण्यमन्याः सौरभसम्पदः ।
तस्याः पद्मपलाशाक्ष्याः सरसत्वमलौकिकम् ॥'

सम्बन्धेऽसम्बन्धो यथा—

'अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः
शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।
वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥'

अत्र पुराणप्रजापतिनिर्माणसम्बन्धेऽप्यसम्बन्धः ।

असम्बन्धे सम्बन्धो यथा—

'यदि स्यान्मण्डले सक्तमिन्दोरिन्दीवरद्वयम् ।
तदोपमीयते तस्या वदनं चारुलोचनम् ॥'

अत्र यद्यर्थबलादाहृतेन सम्बन्धेन सम्भावनया सम्बन्धः । कार्यकारणयोः पौर्वापर्यविपर्ययश्च द्विधा भवति । कारणात्प्रथमं कार्यस्य भावे, द्वयोः समकालत्वेन च । क्रमेण यथा—

'प्रागेव हरिणाक्षीणां चित्तमुत्कलिकाकुलम् ।
पश्चादुद्भिन्नबकुलरसालमुकुलश्रियः ॥'

'सममेव समाक्रान्तं द्वयं द्विरदगामिना ।
तेन सिंहासनं पित्र्यं मण्डलं च महीक्षिताम् ॥'

इह केचिदाहुः—"केशपाशादिगतो लौकिकोऽतिशयोऽलौकिकत्वेनाध्यवसीयते । केशपाशादीनां कलापादिभिरध्यवसाये 'अन्यदेवाङ्गलावण्यम्–' इत्यादिप्रकारेष्वव्याप्तिर्लक्षणस्य" इति, तन्न । तत्रापि ह्यनन्यदङ्गलावण्यमन्यत्वेनाध्यवसीयते । तथाहि 'अन्यदेव' इति स्थाने 'अन्यदिव' इति पाठेऽध्यवसायस्य साध्यत्वमेवेत्युत्प्रेक्षाङ्गीक्रियते । 'प्रागेव हरिणाक्षीणां–' इत्यत्र बकुलादिश्रीणां प्रथमभावितापि पश्चाद्भावित्वेनाध्यवसिता । अत एवात्रापीवशब्दप्रयोगे उत्प्रेक्षा । एवमन्यत्र ।

पदार्थानां प्रस्तुतानामन्येषां वा यदा भवेत् ।
एकधर्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता ॥ ४८ ॥

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१ 'सम्बन्धेन' इति नास्ति ज–ब–पुस्तकयोः. २ 'अन्या' इत्यपि 'अध्यवसाये' इत्यनन्तरं ज–ब–पुस्तकयोः. ३ " 'अन्यदेवाङ्गलावण्य' इत्यादि……एवोत्प्रेक्षा" इत्येतन्नास्ति ज–ब–पुस्तकयोः । [illegible]भाषानुवादे [illegible]

अन्येषामप्रस्तुतानां धर्मो गुणक्रियारूपः । उदाहरणम्—

'अनुलेपनानि कुसुमान्यबलाः कृतमन्यवः पतिषु दीपदशाः ।
समयेन तेन सुचिरं शयितप्रतिबोधितस्मरमबोधिषत ॥'

अत्र सन्ध्यावर्णनस्य प्रस्तुतत्वादप्रस्तुतानामनुलेपनादीनामेकबोधनक्रियाभिसम्बन्धः ।

'त्वदङ्गमार्दवं द्रष्टुः कस्य चित्ते न भासते ।
मालतीशशभृल्लेखाकदलीनां कठोरता ॥'

इत्यत्र मालत्यादीनामप्रस्तुतानां कठोरतारूपैकगुणसम्बन्धः ।

एवम्—

'दानं वित्तादृतं वाचः कीर्तिधर्मौ तथायुषः ।
परोपकरणं कायादसारात्सारमाहरेत् ॥'

अत्र दानादीनां कर्मभूतानां सारतारूपैकगुणसम्बन्ध एकाहरणक्रियासम्बन्धः ।

**अप्रस्तुतप्रस्तुतयोर्दीपकं तु निगद्यते ।
अथ कारकमेकं स्यादनेकासु क्रियासु चेत् ॥ ४९ ॥**

क्रमेणोदाहरणम्—

'बलावलेपादधुनापि पूर्ववत्प्रबाध्यते तेन जगज्जिगीषुणा ।
सती च योषित्प्रकृतिश्च निश्चला पुमांसमभ्येति भवान्तरेष्वपि ॥'

अत्र प्रस्तुताया निश्चलायाः प्रकृतेरप्रस्तुतायाश्च सत्या योषित एकानुगमनक्रियासम्बन्धः ।

'दूरं समागतवति त्वयि जीवनाथे
भिन्ना मनोभवशरेण तपस्विनी सा ।
उत्तिष्ठति स्वपिति वासगृहं त्वदीय-
मायाति याति हसति श्वसिति क्षणेन ॥'

इदं मम । अत्रैकस्या नायिकाया उत्थानाद्यनेकक्रियासम्बन्धः ।

अत्र च गुणक्रिययोरादिमध्यावसानसद्भावेन त्रैविध्यं न लक्षितम् । तथाविधवैचित्र्यस्य सर्वत्रापि सहस्रधा सम्भवात् ।

**प्रतिवस्तूपमा सा स्याद्वाक्ययोर्गम्यसाम्ययोः ।
एकोऽपि धर्मः सामान्यो यत्र निर्दिश्यते पृथक् ॥ ५० ॥**

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१ 'तमोवर्णनस्य' इति ख. २ 'तदङ्ग' इति लि. ३ 'सतीव' इति लि. ४ 'प्रकृतेरप्रस्तुतायाश्च' इति लि. ५ 'जीवनाथ' इति ख.

यथा—

'धन्यासि वैदर्भि गुणैरुदारैर्यया समाकृष्यत नैषधोऽपि ।
इतः स्तुतिः का खलु चन्द्रिकाया यदब्धिमप्युत्तरलीकरोति ॥'

अत्र समाकर्षणमुत्तरलीकरणं च क्रियैकैव पौनरुक्त्यनिरासाय भिन्नवाचकतया निर्दिष्टा । इयं मालयापि दृश्यते । यथा—

'विमल एव रविर्विशदः शशी प्रकृतिशोभन एव हि दर्पणः ।
शिवगिरिः शिवहाससहोदरः सहजसुन्दर एव हि सज्जनः ॥'

अत्र विमलविशदादि[1]रर्थ एक एव । वैधर्म्येण यथा—

'चकोर्य एव चतुराश्चन्द्रिकापान[2]कर्मणि ।
विनावन्तीर्न निपुणाः सुदृशो रतनर्मणि ॥'

दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम् ।

सधर्मस्येति प्रतिवस्तूपमाव्यवच्छेदः । अयमपि साधर्म्यवैधर्म्याभ्यां द्विधा । क्रमेणोदाहरणम्—

'अविदितगुणापि सत्कविभणितिः कर्णेषु वमति मधुधाराम् ।
अनधिगतपरिमलापि हि हरति दृशं मालतीमाला ॥'

'त्वयि दृष्टे कुरङ्गाक्ष्याः स्रंसते मदनव्यथा ।
दृष्टानुदयभाजीन्दौ ग्लानिः कुमुदसंहतेः ॥'

'वसन्तलेखैकनिबद्धभावं परासु कान्तासु मनः कुतो नः ।
प्रफुल्लमल्लीमधुलम्पटः किं मधुव्रतः काङ्क्षति वल्लिमन्याम् ॥'

इदं पद्यं मम । अत्र 'मनः कुतो नः' इत्यस्य 'काङ्क्षति वल्लिमन्याम्' इत्यस्य चैकरूपतयैव पर्यवसानात्प्रतिवस्तूपमैव । इह तु कर्णे मधुधारावमनस्य नेत्रहरणस्य च साम्यमेव, न त्वैकरूप्यम् । अत्र[3] समर्थ्यसमर्थकवाक्ययोः सामान्यविशेषभावे[4]ऽर्थान्तरन्यासः । प्रतिवस्तूपमादृष्टान्तयोस्तु न तथेति भेदः ।

सम्भवन्वस्तुसम्बन्धोऽसम्भवन्वापि कुत्रचित् ॥ ५१ ॥
यत्र बिम्बानुबिम्बत्वं बोधयेत्सा निदर्शना ।

तत्र सम्भवद्वस्तुसम्बन्धनिदर्शना यथा—

'कोऽत्र भूमिवलये जनान्मुधा तापयन्सुचिरमेति सम्पदम् ।
वेदयन्निति दिनेन भानुमानाससाद चरमाचलं ततः ॥'

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[1] 'विशदादेः' इति लि. [2] 'चन्द्रिकाचाम' इति लि. [3] 'अथ' इति ज—ख.
[4] 'विशेषभावो' इति ज—लि.

अत्र रवेरीदृशार्थवेदनक्रियायां कर्तृत्वेनान्वयः[1] सम्भवत्येव । ईदृशार्थज्ञापनसमर्थचरमाचलप्राप्तिरूपधर्मवत्त्वात्[2] । स च रवेरस्ताचलगमनस्य परितापिनां विपत्प्राप्तेश्च बिम्बप्रतिबिम्बभावं बोधयति । असम्भवद्वस्तुसम्बन्धनिदर्शना[3] त्वेकवाक्यानेकवाक्यगतत्वेन द्विविधा । तत्रैकवाक्यगा यथा—

'कलयति कुवलयमालाललितं कुटिलः कटाक्षविक्षेपः ।
अधरः किसलयलीलामाननमस्याः कलानिधिविलासम्[4] ॥'

अत्रान्यस्य धर्मं कथमन्यो वहत्विति कटाक्षविक्षेपादीनां कुवलयमालादिगतललितादीनां कलनमसम्भवत्तल्ललितादिसदृशं ललितादिकमवगमयत्कटाक्षविक्षेपादेः कुवलयमालादेश्च बिम्बप्रतिबिम्बभावं बोधयति । यथा वा—

'प्रयाणे तव राजेन्द्र मुक्ता वैरिमृगीदृशाम् ।
राजहंसगतिः पद्भ्यामाननेन शशिद्युतिः ॥'

अत्र पद्भ्यामसम्बद्धराजहंसगतेस्त्यागोऽनुपपन्न इति तयोस्तत्सम्बन्धः कल्प्यते, स चासम्भवन्राजहंसगतिमिव गतिं बोधयति । अनेकवाक्यगा यथा—

'इदं किलाव्याजमनोहरं वपुस्तपःक्षमं[5] साधयितुं य इच्छति ।
ध्रुवं स नीलोत्पलपत्रधारया समिल्लतां छेत्तुमृषिर्व्यवस्यति ॥'

अत्र यत्तच्छब्दनिर्दिष्टवाक्यार्थयोरभेदेनान्वयोऽनुपपद्यमानस्तादृशवपुषस्तपःक्षमत्व[6]साधनेच्छा नीलोत्पलपत्रधारया समिल्लताच्छेदनेच्छेवेति बिम्बप्रतिबिम्बभावे पर्यवस्यति ।

यथा वा—

'जन्मेदं वन्ध्यतां नीतं भवभोगोपलिप्सया ।
काचमूल्येन विक्रीतो हन्त चिन्तामणिर्मया ॥'

अत्र भवभोगलोभेन जन्मनो व्यर्थतानयनं काचमूल्येन चिन्तामणिविक्रय इवेति पर्यवसानम् । एवम्—

'क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः ।
तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम् ॥'

अत्र मन्मत्या सूर्यवंशवर्णनमुडुपेन सागरतरणमिवेति पर्यवसानम् ।
इयं च क्वचिदुपमेयवृत्तस्योपमानेऽसम्भवेऽपि भवति । यथा—

'योऽनुभूतः कुरङ्गाक्ष्यास्तस्या मधुरिमाधरे ।
समास्वादि स मृद्वीकारसे रसविशारदैः ॥'

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१ 'वक्तृत्वेन' इति लि. २ 'कर्मवत्त्वात्' इति लि. ३ 'असम्भवद्वस्तुनिदर्शना' इति लि. ४ 'निधेर्विलासम्' इति अ-ब (against the metre). ५ 'तपःक्लमं' इति लि. ६ 'तपःक्लमत्व' इति लि.

अत्र प्रकृतस्याधरस्य मधुरिमधर्मस्य द्राक्षारसेऽसम्भवात्पूर्वमसाम्ये पर्यवसानम् । मालारूपापि । यथा मम—

'क्षिपसि शुकं वृषदंशकवदने मृगमर्पयसि मृगादनरदने ।
वितरसि तुरगं महिषविषाणे निदधच्चेतो भोगविताने ॥'

इह बिम्बप्रतिबिम्बताक्षेपं विना वाक्यार्थापर्यवसानम् । दृष्टान्ते तु पर्यवसितेन वाक्यार्थेन सामर्थ्याद्बिम्बप्रतिबिम्बताप्रत्यायनम् । नापीयमर्थापत्तिः । तत्र 'हारोऽयं हरिणाक्षीणां–' इत्यादौ सादृश्यपर्यवसानाभावात् ।

आधिक्यमुपमेयस्योपमानान्न्यूनताथवा ॥ ५२ ॥
व्यतिरेकः

स च

एक उक्तेऽनुक्ते हेतौ पुनस्त्रिधा ।
चतुर्विधोऽपि साम्यस्य बोधनाच्छब्दतोऽर्थतः ॥ ५३ ॥
आक्षेपाच्च द्वादशधा श्लेषेऽपीति त्रिरष्टधा ।
प्रत्येकं स्यान्मिलित्वाष्टचत्वारिंशद्विधः पुनः ॥ ५४ ॥

उपमेयस्योपमानादाधिक्ये हेतुरुपमेयगतमुत्कर्षकारणमुपमानगतं निकर्षकारणं च । तयोर्द्वयोरप्युक्तावेकः प्रत्येकं समुदायेन वानुक्तौ त्रिविध इति चतुर्विधेऽप्यस्मिन्नुपमानोपमेयत्वस्य निवेदनं शब्देनार्थेनाक्षेपेण चेति द्वादशप्रकारोऽपि श्लेषेऽपिशब्दादश्लेषेऽपि चतुर्विंशतिप्रकारः । उपमानान्न्यूनतायामप्यनयैव भङ्ग्या चतुर्विंशतिप्रकारतेति मिलित्वाष्टचत्वारिंशत्प्रकारो व्यतिरेकः ।

उदाहरणम्—

'अकलङ्कं मुखं तस्या न कलङ्की विधुर्यथा ।'

अत्रोपमेयगतमकलङ्कत्वमुपमानगतं च कलङ्कित्वं हेतुद्वयमप्युक्तम् । यथाशब्दप्रतिपादनाच्च शाब्दमौपम्यम् । अत्रैव 'न कलङ्कि विधूपमम्' इति पाठ आर्थम् । 'जयतीन्दुं कलङ्किनम्' इति पाठे स्पर्धतेतुल्यादिपदविरहादाक्षिप्तम् । अत्रैवाकलङ्कपदत्यागे उपमेयगतोत्कर्षकारणानुक्तिः । कलङ्किपदत्यागे चोपमानगतनिकर्षकारणानुक्तिः । द्वयोरनुक्तौ द्वयोरनुक्तिः । श्लेषे यथा—

'अतिगाढगुणायाश्च नाब्जवद्भङ्गुरा गुणाः ॥'

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१ 'स च' इति नास्ति ज–ब–पुस्तकयोः. २ 'अर्थेन' इति नास्ति नि–पुस्तके. ३ 'इवादितुल्यादिपद' इति ज–ब.

अत्रेवार्थे वतिरिति शाब्दमौपम्यम्। उत्कर्षनिकर्षकारणयोर्द्वयोरप्युक्तिः। गुणशब्दः श्लिष्टः। अन्ये भेदाः पूर्ववदूह्याः। एतानि चोपमेयस्योपमानादाधिक्ये उदाहरणानि। न्यूनत्वे दिङ्मात्रं यथा—

'क्षीणः क्षीणोऽपि शशी भूयो भूयोऽभिवर्धते नित्यम्।
विरम प्रसीद सुन्दरि यौवनमनिवर्ति यातं तु॥'

अत्रोपमेयभूतयौवनास्थैर्यस्याधिक्यम्। तेनात्र 'उपमानादुपमेयस्याधिक्ये विपर्यये वा व्यतिरेकः' इति केषांचिल्लक्षणे 'विपर्यये वेतिपदमनर्थकम्' इति यत्केचिदाहुः, तन्न विचारसहम्। तथाहि—अत्राधिकन्यूनत्वे सत्त्वासत्त्वे एव विवक्षिते। अत्र च चन्द्रापेक्षया यौवनस्यासत्त्वं स्फुटमेव। अस्तु वात्रोदाहरणे यथाकथंचिद्गतिः।

'हनूमदाद्यैर्यशसा मया पुनर्द्विषां हसैर्दूतपथः सितीकृतः॥'

इत्यादिषु का गतिरिति सुष्ठूक्तं 'न्यूनताथवा' इति।

**सहार्थस्य बलादेकं यत्र स्याद्वाचकं द्वयोः।
सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत्॥ ५५॥**

अतिशयोक्तिरत्राभेदाध्यवसायमूला कार्यकारणपौर्वापर्यविपर्ययरूपा च। अभेदाध्यवसायमूलापि श्लेषभित्तिकान्यथा च। क्रमेणोदाहरणम्—

'सहाधरदलेनास्या यौवने रागभाक्प्रियः।'

अत्र रागपदे श्लेषः।

'सह कुमुदकदम्बैः काममुल्लासयन्तः सह घनतिमिरौघैर्धैर्यमुत्सारयन्तः।
सह सरसिजषण्डैः स्वान्तमामीलयन्तः प्रतिदिशममृतांशोरंशवः सञ्चरन्ति॥'

इदं मम। अत्रोल्लासादीनां सम्बन्धिभेदादेव भेदः, न तु श्लिष्टतया।

'सममेव नराधिपेन सा गुरुसंमोहविलुप्तचेतना।
अगमत्सह तैलबिन्दुना नेनु दीपार्चिरिव क्षितेस्तलम्॥'

इयं च मालयापि सम्भवति। यथोदाहृते 'सह कुमुदकदम्बैः—' इत्यादौ।

'लक्ष्मणेन समं रामः काननं गहनं ययौ।'

इत्यादौ चातिशयोक्तिमूलाभावान्नायमलङ्कारः।

विनोक्तिर्यद्विनान्येन नासाध्वन्यदसाधु वा।

नासाधु अशोभनं न भवति। एवं च यद्यपि शोभनत्व एव पर्यवसानं तथाप्यशोभनत्वाभावमुखेन शोभनवचनस्यायमभिप्रायो यत्कस्यचिद्गुणिनोऽस्याशोभनत्वं तदसत्संनिधेरेव दोषः। तस्य पुनः स्वभावतः शोभनत्वमेवेति।

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१ 'ननु' इति ख-ग. २ 'न साध्वन्यद्' इति ख-ग.

यथा—

'विना जलदकालेन चन्द्रो निस्तन्द्रतां गतः।
विना ग्रीष्मोष्मणा मञ्जुर्वनराजिरजायत॥

असाध्वशोभनं यथा—

'अनुयान्त्या जनातीतं कान्तं साधु त्वया कृतम्।
का दिनश्रीर्विनार्केण का निशा शशिना विना॥'

'निरर्थकं जन्म गतं नलिन्या यया न दृष्टं तुहिनांशुबिम्बम्।
उत्पत्तिरिन्दोरपि निष्फलैव दृष्टा विनिद्रा नलिनी न येन॥'

अत्र परस्परविनोक्तिभङ्ग्या चमत्कारातिशयः। विनाशब्दप्रयोगाभावेऽपि विनार्थविवक्षायां विनोक्तिरेवेयम्। एवं सहोक्तिरपि सहशब्दप्रयोगाभावेऽपि सहार्थविवक्षया भवतीति बोध्यम्।

समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः॥ ५६॥
व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः।

अत्र समेन कार्येण प्रस्तुतेऽप्रस्तुतव्यवहारसमारोपः। यथा—

'व्याधूय यद्वसनमम्बुजलोचनाया वक्षोजयोः कनककुम्भविलासभाजोः।
आलिङ्गसि प्रसभमङ्गमशेषमस्या धन्यस्त्वमेव मलयाचलगन्धवाह॥'

अत्र गन्धवाहे हठकामुकव्यवहारसमारोपः।

लिङ्गसाम्येन यथा—

'असमाप्तजिगीषस्य स्त्रीचिन्ता का मनस्विनः।
अनाक्रम्य जगत्कृत्स्नं नो संध्यां भजते रविः॥'

अत्र पुंस्त्रीलिङ्गमात्रेण रविसंध्ययोर्नायकनायिकाव्यवहारः। विशेषणसाम्यं तु श्लिष्टतया, साधारण्येन, औपम्यगर्भत्वेन च त्रिधा। तत्र श्लिष्टतया यथा मम—

'विकसितमुखीं रागासङ्गाद्गलत्तिमिरावृतिं
दिनकरकरस्पृष्टामैन्द्रीं निरीक्ष्य दिशं पुरः।
जरठलवलीपाण्डुच्छायो भृशं कलुषान्तरः
श्रयति हरितं हन्त प्राचेतसीं तुहिनद्युतिः॥'

अत्र मुखरागादिशब्दानां श्लिष्टता। अत्रैव हि 'तिमिरावृतिम्' इत्यत्र 'तिमिरांशुकाम्'[1] इति पाठे एकदेशस्य रूपणेऽपि समासोक्तिरेव। नत्वेकदेशविवर्ति रूपकम्। तत्र हि तिमिरांशुकयो रूप्यरूपकभावो द्वयोरावरकत्वेन स्फुटसादृश्यतया परसाचिव्यमनपेक्ष्यापि स्वमात्रविश्रान्त इति न

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[1] 'तिमिरांशुकम्' इति नि.

समासोक्तिबुद्धिं व्याहन्तुमीशः । यत्र तु रूप्यरूपकयोः सादृश्यमस्फुटं तत्रैकदेशान्तररूपणं विना तदसङ्गतं स्यादिति शाब्दमप्येकदेशान्तररूपणमार्थमपेक्षत एवेति तत्रैकदेशविवर्तिरूपकमेव । यथा—

'जस्स रणन्तेउरए करे कुणन्तस्स मण्डलग्गलअम् ।
रससंमुही वि सहसा परम्मुही होइ रिउसेणा ॥'

अत्र रणान्तःपुरयोः सादृश्यमस्फुटमेव । कश्चित्तु यत्र स्फुटसादृश्यमपि बहूनां रूपणं शाब्दमेकदेशस्य चार्थं तत्रैकदेशविवर्ति रूपकमेव । रूपकप्रतीतेर्व्यापितया समासोक्तिप्रतीतितिरोधायकत्वात् । नन्वस्ति रणान्तःपुरयोरपि सुखसञ्चारतया स्फुटं सादृश्यमिति चेत्, सत्यमुक्तम् । अस्त्येव । किंतु वाक्यार्थपर्यालोचनसापेक्षम्, न खलु निरपेक्षम् । मुखचन्द्रादेर्मनोहरत्वादिवद्रणान्तःपुरयोः स्वतः सुखसञ्चारत्वाभावात् । साधारण्येन यथा–

'निसर्गसौरभोद्भ्रान्तभृङ्गसङ्गीतशालिनी ।
उदिते वासराधीशे स्मेराजनि सरोजिनी ॥'

अत्र निसर्गेत्यादिविशेषणसाम्यात्सरोजिन्या नायिकाव्यवहारप्रतीतौ स्त्रीमात्रगामिनः स्मेरत्वधर्मस्य समारोपः कारणम् । तेन विना विशेषणसाम्यमात्रेण नायिकाव्यवहारप्रतीतेरसम्भवात् । औपम्यगर्भत्वं पुनस्त्रिधा सम्भवति, उपमारूपकसङ्करगर्भत्वात् । तत्रोपमागर्भत्वे यथा—

'दन्तप्रभापुष्पचिता पाणिपल्लवशोभिनी ।
केशपाशालिवृन्देन सुवेषा हरिणेक्षणा ॥'

अत्र सुवेषत्वबलात्प्रथमं दन्तप्रभाः पुष्पाणीवेत्युपमागर्भत्वेन समासः । अनन्तरं च दन्तप्रभासदृशैः पुष्पैश्चितेत्यादिसमासान्तराश्रयेण समानविशेषणमाहात्म्याद्धरिणेक्षणायां लताव्यवहारप्रतीतिः । रूपकगर्भत्वे यथा–'लावण्यमधुभिः पूर्णम्–' इत्यादि । सङ्करगर्भत्वे यथा—'दन्तप्रभापुष्प–' इत्यादि । 'सुवेषा' इत्यत्र 'परीता' इति पाठे ह्युपमारूपकसाधकबाधकाभावात्सङ्करसमाश्रयणम् । समासान्तरं पूर्ववत् । समासान्तरमहिम्ना लताप्रतीतिः । एषु च येषां मते उपमासङ्करयोरेकदेशविवर्तिता नास्ति तन्मते आद्यतृतीययोः समासोक्तिः । द्वितीयस्तु प्रकार एकदेशविवर्तिरूपकविषय एव । पर्यालोचने त्वाद्ये प्रकारे एकदेशविवर्तिन्युपमैवाङ्गीकर्तुमुचिता । अन्यथा—

'ऐन्द्रं धनुः पाण्डुपयोधरेण शरद्दधानार्द्रनखक्षताभम् ।
प्रमोदयन्ती सकलङ्कमिन्दुं तापं रवेरभ्यधिकं चकार ॥'

इत्यत्र कथं शरदि नायिकाव्यवहारप्रतीतिः । नायिकापयोधरेणार्द्रनखक्षताभवक्रचापधारणासम्भवात् । ननु 'आर्द्रनखक्षताभम्' इत्यत्र स्थितम-

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१ 'तिरोधायकत्वात्' इति नि. २ 'पार्श्वं' इति ग–घ.

प्युपमानस्य वस्तुपर्यालोचनया ऐन्द्रे धनुषि सञ्चारणीयम्। यथा—'दध्ना जुहोति' इत्यादौ हवनस्यान्यथासिद्धेर्दध्नि सञ्चार्यते विधिः। एवं चेन्द्रचापाभमार्द्रनखक्षतं दृश्यतेति प्रतीतिर्भविष्यतीति चेत्, न। एवंविधानिर्वाहे[1] कष्टसृष्टिकल्पनादेकदेशविवर्त्युपमाङ्गीकारस्यैव ज्यायस्त्वात्। अस्तु वात्र यथाकथंचित्समासोक्तिः। 'नेत्रैरिवोत्पलैः पद्मैः–' इत्यादौ चान्यगत्यसम्भवात्। किं चोपमायां व्यवहारप्रतीतेरभावात्कथं तदुपजीविकायाः समासोक्तेः प्रवेशः। यदाहुः—

'व्यवहारोऽथवा तत्त्वं नौपम्ये[2] यत्प्रतीयते।
तत्रौपम्यं समासोक्तिरेकदेशोपमा स्फुटा ॥'

एवं चोपमारूपकयोरेकदेशविवर्तिताङ्गीकारे तन्मूलसङ्करेऽपि समासोक्तेरप्रवेशो न्यायसिद्ध एव, तेनौपम्यगर्भविशेषणोत्थापितत्वं नास्या विषय इति विशेषणसाम्ये श्लिष्टविशेषणोत्थापिता साधारणविशेषणोत्थापिता चेति द्विधा। कार्यलिङ्गयोस्तुल्यत्वे च द्विविधेति चतुःप्रकारा समासोक्तिः। सर्वत्रैवात्र व्यवहारसमारोपः कारणम्। स च क्वचिल्लौकिके वस्तुनि लौकिकवस्तुव्यवहारसमारोपः। शास्त्रीये वस्तुनि शास्त्रीयवस्तुव्यवहारसमारोपः। लौकिके वा शास्त्रीयवस्तुव्यवहारसमारोपः। शास्त्रीये वा लौकिकवस्तुव्यवहारसमारोप इति चतुर्धा। तत्र लौकिकवस्त्वपि रसादिभेदादनेकविधम्। शास्त्रीयमपि तर्कायुर्वेदज्योतिःशास्त्रप्रसिद्धतयेति बहुप्रकारा समासोक्तिः। दिङ्मात्रं यथा—'व्याधूय यद्वसनं–' इत्यादौ लौकिके वस्तुनि लौकिकस्य हठकामुकव्यवहारादेः समारोपः।

'यैरेकरूपमखिलास्वपि वृत्तिषु त्वां पश्यद्भिरव्ययमसंख्यतया प्रवृत्तम्।
लोपः कृतः किल परत्वजुषो विभक्तेस्तैर्लक्षणं तव कृतं ध्रुवमेव मन्ये ॥'

अत्रागमशास्त्रप्रसिद्धे वस्तुनि व्याकरणप्रसिद्धवस्तुव्यवहारसमारोपः। एवमन्यत्र। रूपकेऽप्रकृतमात्मस्वरूपसंनिवेशेन प्रकृतस्य रूपमवच्छादयति। इह तु स्वावस्थासमारोपेणानवच्छादितस्वरूपमेव[3] तं पूर्वावस्थातो विशेषयति। अत एवात्र व्यवहारसमारोपो न तु स्वरूपसमारोप इत्याहुः। उपमाध्वनौ श्लेषे च विशेष्यस्यापि साम्यम्, इह तु विशेषणमात्रस्य। अप्रस्तुतप्रशंसायां प्रस्तुतस्य गम्यत्वम्, इह त्वप्रस्तुतस्येति भेदः।

उक्तिर्विशेषणैः[4] साभिप्रायैः परिकरो मतः ॥ ५७ ॥

यथा—

'अङ्गराज सेनापते द्रोणोपहासिन् कर्ण, रक्षैनं भीमाद्दुःशासनम्।'

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[1] 'एवंविधनिर्वाहे' इति ज-ब. [2] 'तत्त्वमौपम्ये' इति नि. [3] 'अनवच्छादितस्वरूपेण' इति नि. [4] 'उक्तैः' इति नि.

शब्दैः स्वभावादेकार्थैः श्लेषोऽनेकार्थवाचनम् ।

'स्वभावादेकार्थैः' इति शब्दश्लेषाद् व्यवच्छेदः । 'वाचनं' इति च ध्वनेः ।

उदाहरणम्—

'प्रवर्तयन्क्रियाः साध्वीर्मालिन्यं हरितां हरन् ।
महसा भूयसा दीप्तो विराजति विभाकरः ॥'

अत्र प्रकरणादिनियमाभावाद् द्वावपि राजसूर्यौ वाच्यौ ।

क्वचिद्विशेषः सामान्यात्सामान्यं वा विशेषतः ॥ ५८ ॥
कार्यान्निमित्तं कार्यं च हेतोरथ समात्समम् ।
अप्रस्तुतात्प्रस्तुतं चेद्गम्यते पञ्चधा ततः ॥ ५९ ॥
अप्रस्तुतप्रशंसा स्याद्

क्रमेणोदाहरणम्—

'पादाहतं यदुत्थाय मूर्धानमधिरोहति ।
स्वस्थादेवापमानेऽपि देहिनस्तद्वरं रजः ॥'

अत्रास्मदपेक्षया रजोऽपि वरमिति विशेषे प्रस्तुते सामान्यमभिहितम् ।

'स्रगियं यदि जीवितापहा हृदये किं निहिता न हन्ति माम् ।
विषमप्यमृतं क्वचिद्भवेदमृतं वा विषमीश्वरेच्छया ॥'

अत्रेश्वरेच्छया क्वचिदहितकारिणोऽपि हितकारित्वं हितकारिणोऽप्यहितकारित्वमिति सामान्ये प्रस्तुते विशेषोऽभिहितः । एवं चात्राप्रस्तुतप्रशंसामूलोऽर्थान्तरन्यासः । दृष्टान्ते प्रख्यातमेव वस्तु प्रतिबिम्बत्वेनोपादीयते । इह तु विषामृतयोरमृतविषीभावस्याप्रसिद्धेर्न तस्य सद्भावः ।

'इन्दुर्लिप्त इवाञ्जनेन जडिता दृष्टिर्मृगीणामिव
प्रम्लानारुणिमेव विद्रुमदलं श्यामेव हेमप्रभा ।
कार्कश्यं कलया च कोकिलवधूकण्ठेष्विव प्रस्तुतं
सीतायाः पुरतश्च हन्त शिखिनां बर्हाः सगर्हा इव ॥'

अत्र सम्भाव्यमानेभ्य इन्द्वादिगताञ्जनलिप्तत्वादिभ्यः कार्येभ्यो वदनादिगतसौन्दर्यविशेषरूपं प्रस्तुतं कारणं प्रतीयते ।

'गच्छामीति मयोक्तया मृगदृशा निश्वासमुद्रेकिणं
त्यक्त्वा तिर्यगवेक्ष्य बाष्पकलुषेणैकेन मां चक्षुषा ।
अद्य प्रेम मदर्पितं प्रियसखीवृन्दे त्वया बध्यता-
मित्थं स्नेहविवर्धितो मृगशिशुः सोत्प्रासमाभाषितः ॥'

अत्र कस्यचिद्गमनरूपे कार्ये कारणमभिहितम् । तुल्ये प्रस्तुते तुल्याभिधाने च द्विधा श्लेषमूला सादृश्यमात्रमूला च । श्लेषमूलापि समासोक्ति-

तद्विशेषणमात्रश्लेषे श्लेषवद्विशेष्यस्यापि श्लेषे भवतीति द्विधा । क्रमेण यथा—

'सहकारः सदामोदो वसन्तश्रीसमन्वितः ।
समुज्ज्वलरुचिः श्रीमान्प्रभूतोत्कलिकाकुलः ॥'

अत्र विशेषणमात्रश्लेषवशादप्रस्तुतात्सहकारात्कस्यचित्प्रस्तुतस्य नायकस्य प्रतीतिः ।

'पुंस्त्वादपि प्रविचलेद्यदि यद्यधोऽपि यायाद्यदि प्रणयने न महानपि स्यात् ।
अभ्युद्धरेत्तदपि विश्वमितीदृशीयं केनापि दिक्प्रकटिता पुरुषोत्तमेन ॥'

अत्र पुरुषोत्तमपदेन विशेष्येणापि श्लिष्टेन प्रचुरप्रसिद्ध्या प्रथमं विष्णुरेव बोध्यते । तेन वर्णनीयः कश्चित्पुरुषः प्रतीयते ।

सादृश्यमात्रमूला यथा—

'एकः कपोतपोतः शतशः श्येनाः क्षुधाभिधावन्ति ।
अम्बरमावृतिशून्यं हर हर[1] शरणं विधेः करुणा ॥'

अत्र कपोतादप्रस्तुतात्कश्चित्प्रस्तुतः प्रतीयते । इयं च क्वचिद्वैधर्म्येणापि भवति ।

'धन्याः खलु वने वाताः कह्लारस्पर्शशीतलाः ।
राममिन्दीवरश्यामं ये स्पृशन्त्यनिवारिताः ॥'

अत्र वाता धन्या अहमधन्य इति वैधर्म्येण प्रस्तुतः प्रतीयते । वाच्यस्य सम्भवासम्भवोभयरूपतया त्रिप्रकारेयम् । तत्र सम्भवे उक्तोदाहरणान्येव ।

असम्भवे यथा—

'कोकिलोऽहं भवान्काकः समानः कालिमावयोः ।
अन्तरं कथयिष्यन्ति काकलीकोविदाः पुनः ॥'

अत्र काककोकिलयोर्वाक्यं प्रस्तुताध्यारोपणं विनासम्भवि ।

उभयरूपत्वे यथा—

'अन्तश्छिद्राणि भूयांसि कण्टका बहवो बहिः ।
कथं कमलनालस्य मा भूवन्भङ्गुरा गुणाः ॥

अत्र प्रस्तुतस्य कस्यचिदध्यारोपणं विना कमलनालान्तश्छिद्राणां गुणभङ्गुरीकरणे हेतुत्वमसम्भवि । अन्येषां तु सम्भवीत्युभयरूपत्वम् । अस्याश्च समासोक्तिवद् व्यवहारसमारोपप्राणत्वाच्छ्लेषशक्तिमूलाद्वस्तुध्वनेर्भेदः । उपमाध्वनावप्रस्तुतस्य व्यंग्यत्वम् । एवं समासोक्तौ । श्लेषेऽपि द्वयोरपि वाच्यत्वम् ।

उक्ता व्याजस्तुतिः पुनः ।
निन्दास्तुतिभ्यां वाच्याभ्यां गम्यत्वे स्तुतिनिन्दयोः ॥ ६० ॥

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[1] 'हरिहरि' इति ख—ग.

निन्दया स्तुतेर्गम्यत्वे व्याजेन स्तुतिरिति व्युत्पत्त्या व्याजस्तुतिः स्तुत्या निन्दाया गम्यत्वे व्याजरूपा स्तुतिः। क्रमेण यथा—

'स्तनयुगमुक्ताभरणाः कण्टककलिताङ्गयष्टयो देव।
त्वयि कुपितेऽपि प्रागिव विश्वस्ता रिपुस्त्रियो[1] जाताः॥'

इदं मम।

'व्याजस्तुतिस्तव पयोद मयोदितेयं यज्जीवनाय[2] जगतस्तव जीवनानि।
स्तोत्रं तु ते महदिदं घन धर्मराजसाहाय्यमर्जयसि यत्पथिकान्निहत्य॥'

पर्यायोक्तं यदा भङ्ग्या गम्यमेवाभिधीयते।

उदाहरणम्—

'स्पृष्टास्ता नन्दने शच्याः केशसम्भोगलालिताः।
सावज्ञं पारिजातस्य मञ्जर्यो यस्य सैनिकैः॥'

अत्र हयग्रीवेण स्वर्गो विजित इति प्रस्तुतमेव गम्यं कारणं वैचित्र्यविशेषप्रतिपत्तये सैन्यस्य पारिजातमञ्जरीसावज्ञस्पर्शनरूपकार्यद्वारेणाभिहितम्। न चेदं कार्यात्कारणप्रतीतिरूपाप्रस्तुतप्रशंसा। तत्र कार्यस्याप्रस्तुतत्वात्। इह तु वर्णनीयस्य प्रभावातिशयबोधकत्वेन कार्यमपि कारणवत्प्रस्तुतम्। एवं च—

'अनेन पर्यासयताश्रुबिन्दून्मुक्ताफलस्थूलतमान्स्तनेषु।
प्रत्यर्पिताः शत्रुविलासिनीनामाक्षेपसूत्रेण विनैव हाराः॥'

अत्र वर्णनीयस्य राज्ञो गम्यभूतशत्रुमारणरूपकारणवत्कार्यभूतं तथाविधशत्रुस्त्रीक्रन्दनजलमपि प्रभावातिशयबोधकत्वेन वर्णनार्हमिति पर्यायोक्तमेव।

राजन्राजसुता न पाठयति मां देव्योऽपि तूष्णीं स्थिताः
कुब्जे भोजय मां कुमारसचिवैर्नाद्यापि किं भुज्यते।
इत्थं राजशुकस्तवारिभवने मुक्तोऽध्वगैः पञ्जरा-
च्चित्रस्थानवलोक्य शून्यवलभावेकैकमाभाषते॥'

अत्र प्रस्थानोद्यतं भवन्तं श्रुत्वा सहसैवारयः पलायिता इति कारणं प्रस्तुतम्। 'कार्यमपि वर्णनार्हत्वेन प्रस्तुतम्' इति केचित्।

अन्ये तु—'राजशुकवृत्तान्तेन कोऽपि प्रस्तुतप्रभावो बोध्यत इत्यप्रस्तुतप्रशंसैव' इत्याहुः।

सामान्यं वा विशेषेण विशेषस्तेन वा यदि॥ ६१॥
कार्यं च कारणेनेदं कार्येण च समर्थ्यते।

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[1] '(द्विट्) स्त्रियो' इति नि.　[2] 'सञ्जीवनाय' इति नि.

साधर्म्येणेतरेणार्थान्तरन्यासोऽष्टधा ततः ॥ ६२ ॥

क्रमेणोदाहरणम्—

'बृहत्सहायः कार्यान्तं क्षोदीयानपि गच्छति ।
सम्भूयाम्भोधिमभ्येति महानद्या नगापगा ॥'

अत्र द्वितीयार्धगतेन विशेषरूपेणार्थेन प्रथमार्धगतः सामान्योऽर्थः सोपपत्तिकः क्रियते ।

'यावदर्थपदां वाचमेवमादाय माधवः ।
विरराम महीयांसः प्रकृत्या मितभाषिणः ॥'

'पृथ्वि स्थिरा भव भुजङ्गम धारयैनां
त्वं कूर्मराज तदिदं द्वितयं दधीथाः ।
दिक्कुञ्जराः कुरुत तत्त्रितये दिधीर्षां
देवः करोति हरकार्मुकमाततज्यम् ॥'

अत्र कारणभूतं हरकार्मुकाततज्यीकरणं पृथिवीस्थैर्यादेः कार्यस्य समर्थकम् । 'सहसा विदधीत न क्रियाम्—' इत्यादौ सम्पद्वरणं कार्यं सहसाविधानाभावस्य विमृश्यकारित्वरूपस्य कारणस्य समर्थकम् । एतानि साधर्म्ये उदाहरणानि । वैधर्म्ये यथा—

'इत्थमाराध्यमानोऽपि क्लिश्नाति भुवनत्रयम् ।
शाम्येत्प्रत्यपकारेण नोपकारेण दुर्जनः ॥'

अत्र सामान्यं विशेषस्य समर्थकम् । 'सहसा विदधीत—' इत्यत्र सहसाविधानाभावस्यापत्पदत्वं विरुद्धं कार्यं समर्थकम् । एवमन्यत् ।

हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते ।

तत्र वाक्यार्थता यथा—

'यत्त्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरं
मेघैरन्तरितः प्रिये तव मुखच्छायानुकारी शशी ।
येऽपि त्वद्गमनानुसारिगतयस्ते राजहंसा गता-
स्त्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥'

अत्र चतुर्थपादे पादत्रयवाक्यानि हेतवः । पदार्थता यथा मम—

'त्वद्वाजिराजिनिर्धूतधूलीपटलपङ्किलाम् ।
न धत्ते शिरसा गङ्गां भूरिभारभिया हरः ॥'

अत्र द्वितीयार्धे प्रथमार्धमेकपदं हेतुः । अनेकपदं यथा मम—

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१ 'अर्थपदां' इति नि. २ 'सम्पत्करणं' इति नि. ३ 'आपत्पदत्वं' ज-नि.
४ 'दैवेन' इति नि.

'पश्यन्त्यसंख्यपथगां त्वद्दानजलवाहिनीम् ।
देव त्रिपथगात्मानं गोपयत्युग्रमूर्धनि ॥'

इह केचिद् वाक्यार्थगतेन काव्यलिङ्गेनैव गतार्थतया कार्यकारणभावेऽर्थान्तरन्यासं नाद्रियन्ते, तदयुक्तम् । तथाह्यत्र हेतुस्त्रिधा भवति—ज्ञापको निष्पादकः समर्थकश्चेति । तत्र ज्ञापकोऽनुमानस्य विषयः, निष्पादकः काव्यलिङ्गस्य, समर्थकोऽर्थान्तरन्यासस्य, इति पृथगेव कार्यकारणभावेऽर्थान्तरन्यासः काव्यलिङ्गात् । तथाहि—'यत्त्वन्नेत्र–' इत्यादौ चतुर्थपादवाक्यमन्यथा साकाङ्क्षतयासमञ्जसमेव स्यात् इति पादत्रयगतवाक्यं निष्पादकत्वेनापेक्षते । 'सहसा विदधीत–' इत्यादौ तु

'परापकारनिरतैर्दुर्जनैः सह सङ्गतिः ।
वदामि भवतस्तत्त्वं न विधेया कदाचन ॥'

इत्यादिवदुपदेशमात्रेणापि निराकाङ्क्षतया स्वतोऽपि गतार्थं सहसाविधानाभावं सम्पद्वरणं सोपपत्तिकमेव करोतीति पृथगेव कार्यकारणभावेऽर्थान्तरन्यासः काव्यलिङ्गात् ।

'न धत्ते शिरसा गङ्गां भूरिभारभिया हरः ।
त्वद्वाजिराजिनिर्धूतधूलिभिः पङ्किला हि सा ॥'

इत्यत्र हिशब्दोपादानेन पङ्किलत्वादितिवद्धेतुत्वस्य स्फुटतया नायमलङ्कारः । वैचित्र्यस्यैवालङ्कारत्वात् ।

अनुमानं तु विच्छित्त्या ज्ञानं साध्यस्य साधनात् ॥ ६३ ॥

यथा—

'जानीमहेऽस्या हृदि सारसाक्ष्या विराजतेऽन्तः प्रियवक्त्रचन्द्रः ।
उत्कान्तिजालैः प्रसृतैस्तदङ्गेष्वापाण्डुता कुड्मलताक्षिपद्मे ॥'

अत्र रूपकवशाद्विच्छित्तिः ।

यथा वा—

'यत्र पतत्यबलानां दृष्टिर्निशिताः पतन्ति तत्र शराः ।
तच्चापरोपितशरो धावत्यासां पुरः स्मरो मन्ये ॥'

अत्र कविप्रौढोक्तिवशाद्विच्छित्तिः । उत्प्रेक्षायामनिश्चिततया प्रतीतिः, इह तु निश्चिततयेत्युभयोर्भेदः ।

अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह ।

यथा मम—'तारुण्यस्य विलासः–' इत्यत्र वशीकरणहेतुर्नायिका वशीकरणत्वेनोक्ता । विलासहासयोस्त्वध्यवसायमूलोऽयमलङ्कारः ।

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१ 'अनाकाङ्क्षतया' इति ख.

अनुकूलं प्रातिकूल्यमनुकूलानुबन्धि चेत् ॥ ६४ ॥

यथा—

'कुपितासि यदा तन्वि निधाय करजक्षतम् ।
बधान भुजपाशाभ्यां कण्ठमस्य दृढं तदा ॥'

अस्य च विच्छित्तिविशेषस्य सर्वालङ्कारविलक्षणत्वेन स्फुरणात्पृथगलङ्कारत्वमेव न्याय्यम् ।

वस्तुनो वक्तुमिष्टस्य विशेषप्रतिपत्तये ।
निषेधाभास आक्षेपो वक्ष्यमाणोक्तगो द्विधा ॥ ६५ ॥

तत्र वक्ष्यमाणविषये क्वचित्सर्वस्यापि सामान्यतः सूचितस्य निषेधः, क्वचिदंशोक्तावंशान्तरे निषेध इति द्वौ भेदौ । उक्तविषये च क्वचिद्वस्तुस्वरूपस्य निषेधः, क्वचिद्वस्तुकथनस्येति द्वौ । इत्याक्षेपस्य चत्वारो भेदाः ।

क्रमेण यथा—

'स्मरशरशतविधुराया भणामि सख्याः कृते किमपि ।
क्षणमिह विश्राम्य[1] सखे निर्दयहृदयस्य किं वदाम्यथवा ॥'

अत्र सख्या विरहस्य सामान्यतः सूचितस्य वक्ष्यमाणविशेषे निषेधः ।

'तव विरहे हरिणाक्षी निरीक्ष्य नवमालिकां दलिताम् ।
हन्त नितान्तमिदानीमाः किं हतजल्पितैरथवा ॥'

अत्र मरिष्यतीत्यंशो नोक्तः ।

'बालअ णाहं दूई[2] तीए[3] पिओसि त्ति ण मह वावारो ।
सा मरइ तुज्झ अअसो एअं धम्मक्खरं भणिमो ॥'

अत्र दूतीत्वस्य वस्तुनो निषेधः ।

'विरहे तव तन्वङ्गी कथं क्षपयतु क्षपाम् ।
दारुणव्यवसायस्य पुरस्ते भणितेन किम् ॥'

अत्र कथनस्योक्तस्यैव[4] निषेधः । प्रथमोदाहरणे सख्या अवश्यंभावि मरणमिति विशेषः प्रतीयते । द्वितीयेऽशक्यवक्तव्यत्वादि । तृतीये दूतीत्वे यथार्थवादित्वम् । चतुर्थे दुःखस्यातिशयः । न चायं विहितनिषेधः । अत्र निषेधस्याभासत्वात् ।

अनिष्टस्य तथार्थस्य विध्याभासः परो मतः ।

तथेति पूर्ववद्विशेषप्रतिपत्तये । यथा—

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[1] 'विलम्ब्य' इति नि, [2] 'दूती' इति ब–च–नि; 'दूई' इति अलङ्कारसर्वस्वसंमतः पाठः. [3] 'मुअ' इति ब–च–नि; 'तीअ' इत्यलङ्कारसर्वस्व–रामचरण–संमतः पाठः. [4] 'कथनस्यैव' इति ब–च.

'गच्छ गच्छसि चेत् कान्त पन्थानः सन्तु ते शिवाः ।
ममापि जन्म तत्रैव भूयाद्यत्र गतो भवान् ॥'

अत्रानिष्टत्वाद्गमनस्य विधिः प्रस्खलद्रूपो निषेधे पर्यवस्यति । विशेषश्च गमनस्यात्यन्तपरिहार्यत्वरूपः प्रतीयते ।

विभावना विना हेतुं कार्योत्पत्तिर्यदुच्यते ॥ ६६ ॥
उक्तानुक्तनिमित्तत्वाद्द्विधा सा परिकीर्तिता ॥

विना कारणमुपनिबध्यमानोऽपि कार्योदयः किञ्चिदन्यत्कारणमपेक्ष्यैव भवितुं युक्तः । तच्च कारणान्तरं क्वचिदुक्तं क्वचिदनुक्तमिति द्विधा । यथा—

'अनायासकृशं मध्यमशङ्कतरले दृशौ ।
अभूषणमनोहारि वपुर्वयसि सुभ्रुवः ॥'

अत्र वयोरूपनिमित्तमुक्तम् । अत्रैव 'वपुर्भाति मृगीदृशः' इति पाठेऽनुक्तम् ।

सति हेतौ फलाभावो विशेषोक्तिस्तथा द्विधा ॥ ६७ ॥

तथेत्युक्तानुक्तनिमित्तत्वात् । तत्रोक्तनिमित्ता यथा—

'धनिनोऽपि निरुन्मादा युवानोऽपि न चञ्चलाः ।
प्रभवोऽप्यप्रमत्तास्ते महामहिमशालिनः ॥'

अत्र महामहिमशालित्वं निमित्तमुक्तम् । अत्रैव चतुर्थपादे 'कियन्तः सन्ति भूतले' इति पाठे त्वनुक्तम् । अचिन्त्यनिमित्तत्वं चानुक्तनिमित्तस्यैव भेद इति पृथङ् नोक्तम् । यथा—

'स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।
हरतापि तनुं यस्य शम्भुना न हृतं बलम् ॥'

अत्र तनूहरणेनापि बलाहरणे निमित्तमचिन्त्यम् । इह च कार्याभावः कार्यविरुद्धसद्भावमुखेनापि निबध्यते । विभावनायामपि कारणाभावः कारणविरुद्धसद्भावमुखेन । एवं च 'यः कौमारहरः—' इत्यादेरुत्कण्ठाकारणविरुद्धस्य निबन्धनाद्विभावना । 'यः कौमार—' इत्यादेः कारणस्य च कार्यविरुद्धाया उत्कण्ठाया निबन्धनाद्विशेषोक्तिः । एवं चात्र विभावनाविशेषोक्त्योः सङ्करः । शुद्धोदाहरणं तु मृग्यम् ।

जातिश्चतुर्भिर्जात्याद्यैर्गुणो गुणादिभिस्त्रिभिः ।
क्रिया क्रियाद्रव्याभ्यां यद्द्रव्यं द्रव्येण वा मिथः ॥ ६८ ॥
विरुद्धमिव भासेत विरोधोऽसौ दशाकृतिः ।

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१ 'फलाभावे' इति लि. २ 'विरुद्धमेव' इति लि.

क्रमेण यथा—

'तव विरहे मलयमरुद्दवानलः शशिरुचोऽपि सोष्माणः ।
हृदयमलिरुतमपि भिन्ते नलिनीदलमपि निदाघरविरस्याः ॥'
'सन्ततमुसलासङ्गाद्बहुतरगृहकर्मघटनया नृपते ।
द्विजपत्नीनां कठिनाः सति भवति कराः सरोजसुकुमाराः ॥'
'अजस्य गृह्णतो जन्म निरीहस्य हतद्विषः ।
स्वपतो जागरूकस्य याथार्थ्यं वेद कस्तव ॥'
'वल्लभोत्सङ्गसङ्गेन विना हरिणचक्षुषः ।
राकाविभावरीजानिर्विषज्वालाकुलोऽभवत् ॥'
'नयनयुगासेचनकं मानसवृत्त्यापि दुष्प्रापम् ।
रूपमिदं मदिराक्ष्या मदयति हृदयं दुनोति च मे ॥'

'त्वद्वाजि–' इत्यादि । 'वल्लभोत्सङ्ग–' इत्यादिश्लोके चतुर्थपादे 'मध्यन्दिनदिनाधिपः' इति[1] पाठे द्रव्ययोर्विरोधः । अत्र 'तव विरह–' इत्यादौ पवनादीनां बहुव्यक्तिवाचकत्वाज्जातिशब्दानां दवानलोष्महृदयभेदनसूर्यैर्जातिगुणक्रियाद्रव्यरूपैरन्योन्यं विरोधो मुखत आभासते । विरहहेतुकत्वात्समाधानम् । अत्र 'अजस्य–' इत्यादावजत्वादिगुणस्य जन्म[2]ग्रहणादिक्रियया विरोधः । भगवतः प्रभावस्यातिशयित्वात्तु समाधानम् । 'त्वद्वाजि–' इत्यादौ 'हरोऽपि शिरसा गङ्गां न धत्ते' इति विरोधः । 'त्वद्वाजि–' इत्यादिकविप्रौढोक्त्या तु समाधानम् । स्पष्टमन्यत् । विभावनायां कारणाभावेनोपनिबध्यमानत्वात्कार्यमेव बाध्यत्वेन प्रतीयते । विशेषोक्तौ च कार्याभावेन[3] कारणमेव । इह त्वन्योन्यं द्वयोरपि बाध्यत्वमिति भेदः ।

कार्यकारणयोर्भिन्नदेशतायामसङ्गतिः ॥ ६९ ॥

यथा—

'सा बाला वयमप्रगल्भमनसः सा स्त्री वयं कातराः
सा पीनोन्नतिमत्पयोधरयुगं धत्ते सखेदा वयम् ।
साक्रान्ता जघनस्थलेन गुरुणा गन्तुं न शक्ता वयं
दोषैरन्यजनाश्रयैर्[4]अपटवो जाताः स्म इत्यद्भुतम् ॥'

अस्याश्चापवादकत्वादेकदेशस्थयोर्विरोधे विरोधालङ्कारः ।

गुणौ क्रिये वा यत्[5]स्यातां विरुद्धे हेतुकार्ययोः ।

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[1] 'इति' इत्येवमस्ति लि–पुस्तके. [2] 'जन्म' इति नास्ति ब–पुस्तके; 'गुणस्य ग्रहणादिक्रियया' इति प्र. [3] 'कार्यभावेन' इति लि. [4] 'जनाश्रितैः' इति प्र–ब. [5] 'चेत्' इति लि.

यद्वारब्धस्य वैकल्य[1]मनर्थस्य च सम्भवः ॥ ७० ॥
विरूपयोः सङ्घटना या च तद्विषमं मतम् ।

क्रमेण यथा—

'सद्यः करस्पर्शमवाप्य चित्रं रणे रणे यस्य कृपाणलेखा ।
तमालनीला शरदिन्दुपाण्डु यशस्त्रिलोकाभरणं प्रसूते ॥'

अत्र कारणरूपासिलतायाः 'कारणगुणा हि कार्यगुणमारभन्ते' इति स्थितेर्विरुद्धा शुक्लयशस उत्पत्तिः ।

'आनन्दममन्दमिमं कुवलयदललोचने ददासि त्वम् ।
विरहस्त्वयैव जनितस्तापयतितरां शरीरं मे ॥'

अत्रानन्दजनकस्त्रीरूपकारणात्तापजनकविरहोत्पत्तिः ।

'अयं रत्नाकरोऽम्भोधिरित्यसेवि धनाशया ।
धनं दूरेऽस्तु वदनमपूरि क्षारवारिभिः ॥'

अत्र केवलं काङ्क्षितधनलाभो नाभूत्, प्रत्युत क्षारवारिभिर्वदनपूरणम् ।

'क्व वनं तरुवल्कभूषणं नृपलक्ष्मीः क्व महेन्द्रवन्दिता ।
नियतं प्रतिकूलवर्तिनो बत धातुश्चरितं सुदुःसहम् ॥'

अत्र वन[2]राजश्रियोर्विरूपयोः सङ्घटना । इदं मम ।

यथा वा—

'विपुलेन सागरशयस्य कुक्षिणा भुवनानि यस्य पपिरे युगक्षये ।
मदविभ्रमासकलया पपे पुनः स पुरस्त्रियैकतमयैकया दृशा ॥'

समं स्यादानुरूप्येण श्लाघा योग्यस्य वस्तुनः ॥ ७१ ॥

यथा—

'शशिनमुपगतेयं कौमुदी मेघमुक्तं जलनिधिमनुरूपं जह्नुकन्यावतीर्णा ।
इति समगुणयोगप्रीतयस्तत्र पौराः श्रवणकटु नृपाणामेकवाक्यं विवव्रुः ॥'

विचित्रं तद्विरुद्धस्य कृतिरिष्टफलाय चेत् ।

यथा—

'प्रणमत्युन्नतिहेतोर्जीवितहेतोर्विमुञ्चति प्राणान् ।
दुःखीयति सुखहेतोः को मूढः सेवकादन्यः ॥'

आश्रयाश्रयिणोरेकस्याधिक्येऽधिकमुच्यते ॥ ७२ ॥

आश्रयाधिक्ये यथा—

'किमधिकमस्य ब्रूमो महिमानं वारिधेर्हरिर्यत्र ।
अज्ञात एव शेते कुक्षौ निक्षिप्य भुवनानि ॥'

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[1] 'वैफल्य' इति ज–च. [2] 'राज्यश्रियोः' इति लि.

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आश्रिताधिक्ये यथा—

'युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां सविकाश[1]मासत ।
तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसम्[2]भवा मुदः ॥'

अन्योन्यमुभयोरेकक्रियायाः कै[3]रणं मिथः ।

'त्वया सा शोभते तन्वी तया त्वमपि शोभसे ।
रजन्या शोभते चन्द्रश्चन्द्रेणापि निशीथिनी ॥'

यदाधेयमनाधारमेकं चानेकगोचरम् ॥ ७३ ॥
किञ्चित्प्रकुर्वतः कार्यमशक्यस्येतरस्य वा ।
कार्यस्य करणं दैवाद्विशेषस्त्रिविधस्ततः ॥ ७४ ॥

क्रमेण यथा—

'दिवमप्युपयातानामाकल्पमनल्पगुणगणा[4] येषाम् ।
रमयन्ति जगन्ति गिरः कथमिव[5] कवयो न ते वन्द्याः ॥'

'कानने सरिदुद्देशे गिरीणामपि कन्दरे ।
पश्यन्त्यन्तकसङ्काशं त्वामेकं रिपवः पुरा ॥'

'गृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ ।
करुणाविमुखेन मृत्युना हरता त्वां वद किं न मे हृतम् ॥'

व्याघातः स तु केनापि वस्तु येन यथा कृतम् ।
तेनैव चेदुपायेन कुरुतेऽन्यस्तदन्यथा ॥ ७५ ॥

यथा—'दृशा दग्धं मनसिजम्—' इत्यादि ।

सौकर्येण च कार्यस्य विरुद्धं क्रियते यदि ।

व्याघात इत्येव ।

'इहै[6]व त्वं तिष्ठ द्रुतमहमहोभिः कतिपयैः
समागन्ता कान्ते मृदुरसि न चायाससहना ।
मृदुत्वं मे हेतुः सुभग भवता गन्तुमधिकं
न मृद्वी सोढा यद्विरहकृतमायासमसमम् ॥'

अत्र नायकेन नायिकाया मृदुत्वं सहगमनाभावहेतुत्वेनोक्तम् । नायिकया च प्रत्युत सहगमने ततोऽपि सौकर्येण हेतुतयोपन्यस्तम् ।

परं परं प्रति यदा पूर्वपूर्वस्य हेतुता ॥ ७६ ॥

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[1] 'सविकाशे' इति लि. [2] 'सम्भृता' इति ज–ब. [3] 'कारणं' इति लि. [4] 'गुणा येषाम्' इति लि. [5] 'कथमपि' इति ज–ब; 'कथमिह' इति रुद्रटकृत-काव्यालङ्कार-संमतः पाठः. [6] 'इति रवौ' इत्यधिकं ज–ब–पुस्तकयोः.

तदा कारणमाला स्यात्

यथा—

'श्रुतं कृतधियां सङ्गाज्जायते विनयः श्रुतात् ।
लोकानुरागो विनयान्न किं लोकानुरागतः ॥'

तन्मालादीपकं पुनः ।
धर्मिणामेकधर्मेण सम्बन्धो यद्यथोत्तरम् ॥ ७७ ॥

यथा—

'त्वयि सङ्गरसंप्राप्ते धनुषासादिताः शराः ।
शरैररिशिरस्तेन भूस्तया त्वं त्वया यशः ॥'

अत्रासादनक्रिया धर्मः ।

पूर्वं पूर्वं प्रति विशेषणत्वेन परं परम् ।
स्थाप्यतेऽपोह्यते वा चेत्स्यात्तदेकावली द्विधा ॥ ७८ ॥

क्रमेणोदाहरणम्—

'सरो विकसिताम्भोजमम्भोजं भृङ्गसङ्गतम् ।
भृङ्गा यत्र ससङ्गीता सङ्गीतं सस्मरोदयम् ॥'

'न तज्जलं यन्न सुचारुपङ्कजं न पङ्कजं तद्यदलीनषट्पदम् ।
न षट्पदोऽसौ न जुगुञ्ज यः कलं न गुञ्जितं तन्न जहार यन्मनः ॥'

क्वचिद्विशेष्यमपि यथोत्तरं विशेषणतया स्थापितमपोहितं च दृश्यते ।

यथा—

'वाप्यो भवन्ति विमलाः स्फुटन्ति कमलानि वापीषु ।
कमलेषु पतन्त्यलयः करोति सङ्गीतमलिषु पदम् ॥'

एवमपोहनेऽपि ।

उत्तरोत्तरमुत्कर्षो वस्तुनः सार उच्यते ।

यथा—

'राज्ये सारं वसुधा वसुधायामपि पुरं पुरे सौधम् ।
सौधे तल्पं तल्पे वराङ्गनानङ्गसर्वस्वम् ॥'

यथासंख्यमनूद्देश उद्दिष्टानां क्रमेण यत् ॥ ७९ ॥

यथा—

'उन्मीलन्ति नखैर्लुनीहि वहति क्षौमाञ्चलेनावृणु
क्रीडाकाननमाविशन्ति वलयक्वाणैः समुत्त्रासय ।

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१ 'वसुन्धरायाम्' इति रुद्रटकाव्यालङ्कारे (७।९७)

शून्यं वपुरुद्दक्षिणानिलकुहूकण्ठेषु साङ्केतिक-
व्याहाराः सुभग त्वदीयविरहे तस्याः सखीनां मिथः ॥'

क्वचिदेकमनेकस्मिन्ननेकं चैकगं क्रमात् ।
भवति क्रियते वा चेत्तदा पर्याय इष्यते ॥ ८० ॥

क्रमेण यथा—

'स्थिताः क्षणं पक्ष्मसु ताडिताधराः पयोधरोत्सेधनिपातचूर्णिताः ।
वलीषु तस्याः स्खलिताः प्रपेदिरे क्रमेण नाभिं प्रथमोदबिन्दवः ॥'

'विचरन्ति विलासिन्यो यत्र श्रोणिभरालसाः ।
वृककाकशिवास्तत्र धावन्त्यरिपुरे तव ॥'

'विसृष्टरागादधरान्निवर्तितः स्तनाङ्गरागादरुणाच्च कन्दुकात् ।
कुशाङ्कुरादानपरिक्षताङ्गुलिः कृतोऽक्षसूत्रप्रणयी तया करः ॥'

'ययोरारोपितस्तारो हारस्तेऽरिवधूजनैः ।
निधीयन्ते तयोः स्थूलाः स्तनयोरश्रुबिन्दवः ॥'

एषु च क्वचिदाधारः संहतरूपोऽसंहतरूपश्च । क्वचिदाधेयमपि । यथा—'स्थिताः क्षणम्–' इत्यत्रोदबिन्दवः पक्ष्मादावसंहतरूप आधारे क्रमेणाभवन् । 'विचरन्ति–' इत्यत्राधेयभूता वृकादयः संहतरूपारिपुरे क्रमेणाभवन् । एवमन्यत् । अत्र चैकस्यानेकत्र क्रमेणैव वृत्तेर्विशेषालङ्काराद् भेदः । विनिमयाभावात्परिवृत्तेः ।

परिवृत्तिर्विनिमयः समन्यूनाधिकैर्भवेत् ।

क्रमेणोदाहरणम्—

'दत्त्वा कटाक्षमेणाक्षी जग्राह हृदयं मम ।
मया तु हृदयं दत्त्वा गृहीतो मदनज्वरः ॥'

अत्र प्रथमेऽर्धे समेन, द्वितीयेऽर्धे न्यूनेन ।

'तस्य च प्रवयसो जटायुषः स्वर्गिणः किमिव शोच्यतेऽधुना ।
येन जर्जरकलेवरव्ययात्क्रीतमिन्दुकिरणोज्ज्वलं यशः ॥'

अत्राधिक्येन ।

प्रश्नादप्रश्नतो वापि कथिताद्वस्तुनो भवेत् ॥ ८१ ॥
तादृगन्यव्यपोहश्चेच्छाब्द आर्थोऽथवा तदा ।
परिसंख्या

क्रमेणोदाहरणम्—

'किं भूषणं सुदृढमत्र यशो न रत्नं किं कार्यमार्यचरितं सुकृतं न दोषः ।
किं चक्षुरप्रतिहतं धिषणा न नेत्रं जानाति कस्त्वदपरः सदसद्विवेकम् ॥'

अत्र व्यवच्छेद्यं रत्नादि शाब्दम् ।

'किमाराध्यं सदा पुण्यं कश्च सेव्यः सदागमः ।
को ध्येयो भगवान्विष्णुः किं काम्यं परमं पदम् ॥'

अत्र व्यवच्छेद्यं पापाद्यार्थम् । अनयोः प्रश्नपूर्वकत्वम् ।

अप्रश्नपूर्वकत्वे यथा—

'भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामास्त्रे ।
चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥'

'बलमार्तभयोपशान्तये विदुषां संमतये बहु श्रुतम् ।
वसु तस्य न केवलं विभोर्गुणवत्तापि परप्रयोजनम् ॥'

श्लेषमूलत्वे चास्य वैचित्र्यविशेषो यथा—

'यस्मिंश्च राजनि जितजगति पालयति महीं चित्रकर्मसु वर्णसङ्कराश्चापेषु गुणच्छेदाः—' इत्यादि ।

उत्तरं प्रश्नस्योत्तरादुन्नयो यदि ॥ ८२ ॥
यच्चासकृदसम्भाव्यं सत्यपि प्रश्न उत्तरम् ।

यथा मम—

'वीक्षितुं न क्षमा श्वश्रूः स्वामी दूरतरं गतः ।
अहमेकाकिनी बाला तवेह वसतिः कुतः ॥'

अनेन पथिकस्य वसतियाचनं प्रतीयते ।

'का विसमा देव्वगई, किं लद्धव्वं जणो गुणग्गाही ।
किं सोक्खं सुकलत्तं, किं दुग्गेज्झं खलो लोओ ॥'

अत्रान्यव्यपोहे तात्पर्याभावात्परिसंख्यातो भेदः । न चेदमनुमानम् । साध्यसाधनयोर्द्वयोर्निर्देश एव तस्याङ्गीकारात् । न च काव्यलिङ्गम् । उत्तरस्य प्रश्नं प्रत्यजनकत्वात् ।

दण्डापूपिकयान्यार्थागमोऽर्थापत्तिरिष्यते ॥ ८३ ॥

मूषिकेण दण्डो भक्षित इत्यनेन तत्सहचरितमपूपभक्षणमर्थादायातं भवतीति नियतसमानन्यायादर्थान्तरमापततीत्येष न्यायो दण्डापूपिका । अत्र च कश्चित्प्राकरणिकादर्थादप्राकरणिकस्यार्थस्यापतनं कश्चिदप्राकरणिकार्थात्प्राकरणिकार्थस्येति द्वौ भेदौ । क्रमेणोदाहरणम्—

'हारोऽयं हरिणाक्षीणां लुठति स्तनमण्डले ।
मुक्तानामप्यवस्थेयं के वयं स्मरकिङ्कराः ॥'

'विललाप स बाष्पगद्गदं सहजामप्यपहाय धीरताम् ।
अभितप्तमयोऽपि मार्दवं भजते कैव कथा शरीरिणाम् ॥'

अत्र च समानन्यायस्य श्लेषमूलत्वे वैचित्र्यविशेषो यथोदाहृते 'हारोऽ-

यम्–' इत्यादौ । न चेदमनुमानम् । समानन्यायस्य सम्बन्धरूपत्वाभावात् ।

विकल्पस्तुल्यबलयोर्विरोधश्चातुरीयुतः ।

यथा—'[1]नमयन्तु शिरांसि धनूंषि वा कर्णपूरीक्रियन्तामाज्ञा मौर्व्यो वा ।' अत्र शिरसां धनुषां च नमनयोः सन्धिविग्रहोपलक्षणत्वात्, सन्धिविग्रहयोश्चैकदा कर्तुमशक्यत्वाद्विरोधः । स चैकपक्षाश्रयणपर्यवसानः । तुल्यबलत्वं चात्र धनुःशिरोनमनयोर्द्वयोरपि सर्वथा सम्भाव्यमानत्वात् । चातुर्यं चात्रौपम्यगर्भत्वेन । एवं 'कर्णपूरीक्रियन्ताम्' इत्यत्रापि । एवं 'युष्माकं कुरुतां भवार्तिशमनं नेत्रे तनुर्वा हरेः' । अत्र श्लेषावष्टम्भेन चारुत्वम् ।

'दीयतामर्जितं वित्तं देवाय ब्राह्मणाय वा ।'

इत्यत्र चातुर्याभावान्नायमलङ्कारः ।

समुच्चयोऽयमेकस्मिन्सति कार्यस्य साधके ॥ ८४ ॥
खलेकपोतिकान्यायात्तत्करः स्यात्परोऽपि चेत् ।
गुणौ क्रिये वा युगपत्स्यातां यद्वा गुणक्रिये ॥ ८५ ॥

यथा मम—

'हंहो धीरसमीर हन्त जननं ते चन्दनक्ष्माभृतो
दाक्षिण्यं जगदुत्तरं परिचयो गोदावरीवारिभिः ।
प्रत्यङ्गं दहसीह[2] मे त्वमपि चेदुद्दामदावाग्निव-
न्मत्तोऽयं मलिनात्मको वनचरः किं वक्ष्यते कोकिलः ॥'

अत्र दाहे एकस्मिंश्चन्दनक्ष्माभृज्जन्मरूपे कारणे सत्यपि दाक्षिण्यादीनां हेत्वन्तराणामुपादानम् । अत्र सर्वेषामपि हेतूनां शोभनत्वात्सद्योगः । अत्रैव चतुर्थपादे मत्तादीनामशोभनानां योगादसद्योगः ।

सदसद्योगो यथा—

'शशी दिवसधूसरो गलितयौवना कामिनी
सरो विगतवारिजं मुखमनक्षरं स्वाकृतेः ।
प्रभुर्धनपरायणः सततदुर्गतः सज्जनो
नृपाङ्गनगतः खलो मनसि सप्त शल्यानि मे ॥'

इह केचिदाहुः—'शशिप्रभृतीनां शोभनत्वं खलस्याशोभनत्वमपि सदसद्योगः' इति । अन्ये तु 'शशिप्रभृतीनां स्वतःशोभनत्वं धूसरत्वादीनां त्वशोभनत्वमिति सदसद्योगः ।' अत्र हि शशिप्रभृतिषु धूसरादेरत्यन्तमनु-

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[1] 'नम्यन्ताम्' इति ज–च; 'नमन्तु' इति अलङ्कारसर्वस्वसंमतः पाठः. [2] 'दहसीति' इति नि.

चितत्वमिति विच्छित्तिविशेषस्यैव चमत्कारविधायित्वं, 'मनसि सप्त शल्यानि' इति सतामपि शल्यत्वेनोपसंहारश्च, 'नृपाङ्गनगतः खलः' इति प्रत्युत क्रमभेदादुष्टत्वमावहति, सर्वत्र विशेष्यस्यैव शोभनत्वेन प्रक्रमादिति। इह च खले कपोतवत्सर्वेषां कारणानां साहित्येनावतारः। समाध्यलङ्कारे त्वेककार्यं प्रति साधके समग्रेऽप्यन्यस्य काकतालीयन्यायेनापतनमिति भेदः।

'अरुणे च तरुणि नयने तव मलिनं च प्रियस्य मुखम्।
मुखमानतं च सखि ते ज्वलितश्चास्यान्तरे स्मरज्वलनः॥'

अत्राद्येऽर्धे गुणयोर्यौगपद्यम्, द्वितीये क्रिययोः। उभयोर्यौगपद्ये यथा—

'कलुषं च तवाहितेष्वकस्मात्सितपङ्केरुहसोदरश्रि चक्षुः।
पतितं च महीपतीन्द्र तेषां वपुषि प्रस्फुटमापदां कटाक्षैः॥'

'धुनोति चासिं तनुते च कीर्तिम्।'

इत्यादावेकाधिकरणेऽप्येष दृश्यते। न चात्र दीपकम्। एते हि गुणक्रियायौगपद्ये समुच्चयप्रकारा नियमेन कार्यकारणकालनियमविपर्ययरूपातिशयोक्तिमूलाः। दीपकस्य चातिशयोक्तिमूलत्वाभावः।

समाधिः सुकरे कार्ये दैवाद्वस्त्वन्तरागमात्।

यथा—

'मानमस्या निराकर्तुं पादयोर्मे पतिष्यतः।
उपकाराय दिष्ट्येदमुदीर्णं घनगर्जितम्॥'

प्रत्यनीकमशक्तेन प्रतीकारे रिपोर्यदि ॥ ८६ ॥
तदीयस्य तिरस्कारस्तस्यैवोत्कर्षसाधकः।

तस्यैवेति रिपोरेव। यथा मम—

'मध्येन तनुमध्या मे मध्यं जितवतीत्ययम्।
इभकुम्भौ भिनत्त्यस्याः कुचकुम्भनिभौ हरिः॥'

प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् ॥ ८७ ॥
निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते।

क्रमेण यथा—

'यत्त्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरम्-' इत्यादि।

'तद्वक्त्रं यदि मुद्रिता शशिकथा हा हेम सा चेद्द्युति-
स्तच्चक्षुर्यदि हारितं कुवलयैस्तच्चेत्स्मितं का सुधा।

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१ 'चमत्कारविधायित्वं......विशेषस्यैव' इति पाठश्चास्ति नि-पुस्तके तच्च प्रामादिकमिव प्रतिभाति। टीकायां व्याख्यातत्वात्।

धिक्कन्दर्पधनुर्भ्रुवौ यदि च ते किं वा बहु ब्रूमहे
यत्सत्यं पुनरुक्तवस्तुविमुखः सर्गक्रमो वेधसः ॥'

अत्र वक्त्रादिभिरेव चन्द्रादीनां शोभातिवहनात्तेषां निष्फलत्वम् ।

उक्त्वा चात्यन्तमुत्कर्षमत्युत्कृष्टस्य वस्तुनः ॥ ८८ ॥
कल्पितेऽप्युपमानत्वे प्रतीपं केचिदूचिरे ।

यथा—

'अहमेव गुरुः सुदारुणानामिति हालाहल तात मा स्म दृप्यः ।
ननु सन्ति भवादृशानि भूयो भुवनेऽस्मिन्वचनानि दुर्जनानाम् ॥'

अत्र प्रथमपादेनोत्कर्षातिशय उक्तः । तदनुक्तौ तु नायमलङ्कारः । यथा—'ब्रह्मेव ब्राह्मणो वदति' इत्यादि ।

मीलितं वस्तुनो गुप्तिः केनचित्तुल्यलक्ष्मणा[1] ॥ ८९ ॥

अत्र समानलक्षणं वस्तु क्वचित्सहजं क्वचिदागन्तुकम् । क्रमेण यथा—

'लक्ष्मीवक्षोजकस्तूरिलक्ष्म वक्षःस्थले हरेः ।
ग्रस्तं नालक्षि भास्वत्या भासा नीलोत्पलाभया ॥'

अत्र भगवतः श्यामा कान्तिः सहजा ।

'सदैव शोणोपलकुण्डलस्य यस्यां मयूखैररुणीकृतानि ।
कोपोपरक्तान्यपि कामिनीनां मुखानि शङ्कां विदधुर्न यूनाम् ॥'

अत्र माणिक्यकुण्डलस्यारुणिमा मुखे आगन्तुकः ।

सामान्यं प्रकृतस्यान्यतादात्म्यं सदृशैर्गुणैः ।

यथा—

'मल्लिकाचितधम्मिल्लाश्चारुचन्दनचर्चिताः ।
अविभाव्याः सुखं यान्ति चन्द्रिकास्वभिसारिकाः ॥'

मीलिते उत्कृष्टगुणेन निकृष्टगुणस्य तिरोधानम् । इह तूभयोस्तुल्यगुणतया भेदाग्रहः ।

तद्गुणः स्वगुणत्यागादत्युत्कृष्टगुणग्रहः ॥ ९० ॥

यथा—

'जगाद वदनच्छद्मपद्मपर्यन्तपातिनः[2] ।
नयन्मधुलिहः श्वैत्यमुदग्रदशनांशुभिः ॥'

मीलिते प्रकृतस्य वस्तुनो वस्त्वन्तरेणाच्छादनम् । इह तु वस्त्वन्तरगुणेनाक्रान्तता प्रतीयत इति भेदः[3] ।

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[1] 'लक्षणा' इति क. [2] 'पर्यस्तपातिनः' इति ख–ग. [3] 'भेदः' इत्येतन्नास्ति ख–ग–पुस्तकयोः.

तद्रूपाननुहारस्तु हेतौ सत्यप्यतद्गुणः ।

यथा—

'हन्त सान्द्रेण रागेण भृतेऽपि हृदये मम ।
गुणगौर निषण्णोऽपि कथं नाम न रज्यसि ॥'

यथा वा—

'गाङ्गमम्बु सितमम्बु यामुनं कज्जलाभमुभयत्र मज्जतः ।
राजहंस तव सैव शुभ्रता चीयते न च न चापचीयते ॥'

पूर्वत्रातिरक्तहृदयसम्पर्कात्प्राप्तवदपि गुणगौरशब्दवाच्यस्य नायकस्य रक्तत्वं न निष्पन्नम् । उत्तरत्राप्रस्तुतप्रशंसायां विद्यमानायामपि गङ्गायमुनापेक्षया प्रकृतस्य हंसस्य गङ्गायमुनयोः सम्पर्केऽपि न तद्रूपता । अत्र च गुणाग्रहणरूपविच्छित्तिविशेषाश्रयाद्विशेषोक्तेर्भेदः । वर्णान्तरोत्पत्त्यभावाच्च विषमात् ।

संलक्षितस्तु सूक्ष्मोऽर्थ आकारेणेङ्गितेन वा ॥ ९१ ॥
कयापि सूच्यते भङ्ग्या यत्र सूक्ष्मं तदुच्यते ।

सूक्ष्मः स्थूलमतिभिरसंलक्ष्यः । तत्राकारेण यथा—

'वक्त्रस्यन्दिस्वेदबिन्दुप्रबन्धैर्दृष्ट्वा भिन्नं कुङ्कुमं कापि कण्ठे ।
पुंस्त्वं तन्व्या व्यञ्जयन्ती वयस्या स्मित्वा पाणौ खड्गलेखां लिलेख ॥'

अत्र कयाचित्कुङ्कुमभेदेन संलक्षितं कस्याश्चित्पुरुषायितं पाणौ पुरुषचिह्नखड्गलेखालिखनेन सूचितम् । इङ्गितेन यथा—

'सङ्केतकालमनसं विटं ज्ञात्वा विदग्धया ।
हसन्नेत्रार्पिताकूतं लीलापद्मं निमीलितम् ॥'

अत्र विटस्य भ्रूविक्षेपादिना लक्षितः सङ्केतकालाभिप्रायो रजनीकालभाविना पद्मनिमीलनेन प्रकाशितः ।

व्याजोक्तिर्गोपनं व्याजादुद्भिन्नस्यापि वस्तुनः ॥ ९२ ॥

यथा—

'शैलेन्द्रप्रतिपाद्यमानगिरिजाहस्तोपगूढोल्लस-
द्रोमाञ्चादिविसंष्ठुलाखिलविधिव्यासङ्गभङ्गाकुलः[1] ।
आः शैत्यं तुहिनाचलस्य करयोरित्यूचिवान्सस्मितं
शैलान्तःपुरमातृमण्डलगणैर्दृष्टोऽवताद्वः शिवः ॥'

नेयं प्रथमापह्नुतिः । अपह्नवकारिणो विषयस्यानभिधानात् । द्वितीयापह्नुतेर्भेदश्च तत्प्रस्तावे दर्शितः ।

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[1] 'रोमाञ्चादिविसंष्ठुल' इति ख–ग.

स्वभावोक्तिर्दुरूहार्थस्वक्रियारूपवर्णनम् ।

दुरूहयोः कविमात्रवेद्ययोरर्थस्य डिम्भादेः स्वयोस्तदेकाश्रययोश्चेष्टास्वरूपयोः । यथा मम—

'लाङ्गूलेनाभिहत्य क्षितितलमसकृद्दारयन्नग्रपद्भ्या-
मात्मन्येवावलीय द्रुतमथ गगनं प्रोत्पतन्विक्रमेण ।
स्फूर्जद्धुङ्कारघोषः प्रतिदिशमखिलान्द्रावयन्नेष जन्तू-
न्कोपाविष्टः प्रविष्टः प्रतिवनमरुणोच्छूनचक्षुस्तरक्षुः ॥'

अद्भुतस्य पदार्थस्य भूतस्याथ भविष्यतः ॥ ९३ ॥
यत्प्रत्यक्षायमाणत्वं तद्भाविकमुदाहृतम् ।

यथा—

'मुनिर्जयति योगीन्द्रो महात्मा कुम्भसम्भवः ।
येनैकचुलुके दृष्टौ दिव्यौ तौ मत्स्यकच्छपौ ॥'

यथा वा—

'आसीदञ्जनमत्रेति पश्यामि तव लोचने ।
भाविभूषणसम्भारां साक्षात्कुर्वे तवाकृतिम् ॥'

न चायं प्रसादाख्यो गुणः । भूतभाविनोः प्रत्यक्षायमाणत्वे तस्याहेतुत्वात् । न चाद्भुतो रसः । विस्मयं प्रत्यस्य हेतुत्वात् । न चातिशयोक्तिरलङ्कारः । अध्यवसायाभावात् । न च भ्रान्तिमान् । भूतभाविनोर्भूतभावितयैव प्रकाशनात् । न च स्वभावोक्तिः । तस्य लौकिकवस्तुगतसूक्ष्मधर्मस्वभावस्यैव यथावद्वर्णनं स्वरूपम् । अस्य तु वस्तुनः प्रत्यक्षायमाणत्वरूपो विच्छित्तिविशेषोऽस्तीति । यदि पुनर्वस्तुनः कश्चित्स्वभावोक्तावप्यस्या विच्छित्तेः सम्भवस्तदोभयोः सङ्करः ।

'अनातपत्रोऽप्ययमत्र लक्ष्यते सितातपत्रैरिव सर्वतो वृतः ।
अचामरोऽप्येष सदैव वीज्यते विलासबालव्यजनेन कोऽप्ययम् ॥'

अत्र प्रत्यक्षायमाणस्यैव वर्णनादयमलङ्कारः । वर्णनावशेन प्रत्यक्षायमाणत्वस्यास्य स्वरूपत्वात् । यत्पुनरप्रत्यक्षायमाणस्यापि वर्णने प्रत्यक्षायमाणत्वं तत्रायमलङ्कारो भवितुं युक्तः । यथोदाहृते 'आसीदञ्जनम्–' इत्यादौ ।

लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ॥ ९४ ॥
यद्वापि प्रस्तुतस्याङ्गं महतां चरितं भवेत् ।

क्रमेणोदाहरणम्—

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१ 'दारयन्' इति ज-ब, २ 'यत्र' इति नि. ३ 'प्रकाशनात्' इति नि.

'अधःकृताम्भोधरमण्डलानां यस्यां शशाङ्कोपलकुट्टिमानाम् ।
ज्योत्स्नानिपातात्क्षरतां पयोभिः केलीवनं वृद्धिमुरीकरोति ॥'
'नाभिप्रभिन्नाम्बुरुहासनेन संस्तूयमानः प्रथमेन धात्रा ।
अमुं युगान्तोचितयोगनिद्रः संहृत्य लोकान्पुरुषोऽधिशेते ॥'

रसभावौ तदाभासौ भावस्य प्रशमस्तथा ॥ ९५ ॥
गुणीभूतत्वमायान्ति यदालङ्कृतयस्तदा ।
रसवत्प्रेय ऊर्जस्वि समाहितमिति क्रमात् ॥ ९६ ॥

तदाभासौ रसाभासो भावाभासश्च । तत्र रसयोगाद्रसवदलङ्कारो यथा—'अयं स रसनोत्कर्षी–' इत्यादि । अत्र शृङ्गारः करुणस्याङ्गम् । एवमन्यत्रापि । प्रकृष्टप्रियत्वात्प्रेयः । यथा मम—

'आमीलितालसविवर्तिततारकाक्षीं मत्कण्ठबन्धनदरश्लथबाहुवल्लीम् ।
प्रस्वेदवारिकणिकाचितगण्डबिम्बां संस्मृत्य तामनिशमेति न शान्तिमन्तः ॥'

अत्र सम्भोगशृङ्गारः स्मरणाख्यभावस्याङ्गम् । स च विप्रलम्भस्य । ऊर्जो बलम्, अनौचित्यप्रवृत्तौ तदत्रास्तीत्यूर्जस्वि । यथा—

'वनेऽखिलकलासक्ताः परिहृत्य निजस्त्रियः ।
त्वद्वैरिवनितावृन्दे पुलिन्दाः कुर्वते रतिम् ॥'

अत्र शृङ्गाराभासो राजविषयरतिभावस्याङ्गम् । एवं भावाभासोऽपि । समाहितं परीहारः । यथा—

'अविरलकरवालकम्पनैर्भ्रुकुटीतर्जनगर्जनैर्मुहुः ।
ददृशे तव वैरिणां मदः स गतः क्वापि तवेक्षणे क्षणात् ॥'

अत्र मदाख्यभावस्य प्रशमो राजविषयरतिभावस्याङ्गम् ।

भावस्य चोदये सन्धौ मिश्रत्वे च तदाख्यकाः ।

तदाख्यका भावोदय–भावसन्धि–भावशबलनामानोऽलङ्काराः । क्रमेणोदाहरणम्—

'मधुपानप्रवृत्तास्ते सुहृद्भिः सह वैरिणः ।
श्रुत्वा कुतोऽपि त्वन्नाम लेभिरे विषमां दशाम् ॥'

अत्र त्रासोदयो राजविषयरतिभावस्याङ्गम् ।

'जन्मान्तरीणरमणस्याङ्गसङ्गसमुत्सुका ।
सलज्जा चान्तिके सख्याः पातु नः पार्वती सदा ॥'

अत्रौत्सुक्यलज्जयोश्च सन्धिर्देवताविषयरतिभावस्याङ्गम् ।

'पश्येत्कश्चिच्चल चपल रे का त्वराहं कुमारी
हस्तालम्बं वितर हहहा व्युत्क्रमः क्वासि यासि ।

दृष्टं पृथ्वीपरिवृढ भवद्विद्विषोऽरण्यवृत्तेः
कन्या कश्चित्फलकिसलयान्याददानाभिधत्ते ॥'

अत्र शङ्कासूयाधृतिस्मृतिश्रमदैन्यविबोधौत्सुक्यानां[1] शबलता राजविषयरतिभावस्याङ्गम् । इह केचिदाहुः—'वाच्यवाचकरूपालङ्करणमुखेन रसाद्युपकारका एवालङ्काराः । रसादयस्तु वाच्यवाचकाभ्यामुपकार्या एवेति न तेषामलङ्कारता भवितुं युक्ता' इति । अन्ये तु—'रसाद्युपकारमात्रेणेहालङ्कृतिव्यपदेशो भाक्तश्चिरन्तनप्रसिद्ध्याङ्गीकार्य एव' इति । अपरे च—'रसाद्युपकारमात्रेणालङ्कारत्वं मुख्यतः, रूपकादौ तु वाच्याद्युपधानमजागलस्तनन्यायेन' इति । अभियुक्तास्तु—'स्वव्यञ्जकवाच्यवाचकाद्युपकृतैरङ्गभूतै रसादिभिरङ्गिनो[2] रसादेर्वाच्यवाचकोपस्कारद्वारेणोपकुर्वद्भिरलङ्कृतिव्यपदेशो लभ्यते । समासोक्तौ तु नायिकादिव्यवहारमात्रस्यैवालङ्कृतिता, न त्वास्वादस्य, तस्योक्तरीतिविरहात्' इति मन्यन्ते । अत एव ध्वनिकारेणोक्तम्—

'प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः ।
काव्ये तस्मिन्नलङ्कारो रसादिरिति मे मतिः ॥'

यदि च रसाद्युपकारमात्रेणालङ्कृतित्वं तदा वाचकादिष्वपि तथा प्रसज्येत । एवं च यच्च कैश्चिदुक्तम्—'रसादीनामङ्गित्वे रसवदाद्यलङ्कारः । अङ्गत्वे तु द्वितीयोदात्तालङ्कारः', तदपि परास्तम् ।

यद्येत एवालङ्काराः परस्परविमिश्रिताः ॥ ९७ ॥
तदा पृथगलङ्कारौ संसृष्टिः सङ्करस्तथा ।

यथा लौकिकालङ्काराणामपि परस्परमिश्रणे पृथक्चारुत्वेन पृथगलङ्कारत्वं तथोक्तरूपाणां काव्यालङ्काराणामपि परस्परमिश्रत्वे संसृष्टिसङ्कराख्यौ पृथगलङ्कारौ । तत्र

मिथोऽनपेक्षयैतेषां स्थितिः संसृष्टिरुच्यते ॥ ९८ ॥

एतेषां शब्दार्थालङ्काराणाम् । यथा—

'देवः पायादपायान्नः स्मेरेन्दीवरलोचनः ।
संसारध्वान्तविध्वंसहंसः कंसनिषूदनः ॥'

अत्र पायादपायादिति यमकम् । संसारेत्यादौ चानुप्रास इति शब्दालङ्कारयोः संसृष्टिः । द्वितीये पादे उपमा, द्वितीयार्धे च रूपकमित्यर्थालङ्कारयोः संसृष्टिः । एवमुभयोः स्थितत्वाच्छब्दार्थालङ्कारसंसृष्टिः ।

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[1] 'विबाध' इति नि.   [2] 'अङ्गितो' इति नि.

अङ्गाङ्गित्वेऽलङ्कृतीनां तद्वदेकाश्रयस्थितौ[1] ।
सन्दिग्धत्वे च भवति सङ्करस्त्रिविधः पुनः ॥ ९९ ॥

अङ्गाङ्गिभावो यथा—

'आकृष्टि[2]वेगविगलद्भुजगेन्द्रभोगनिर्मोकपट्टपरिवेष्टनयाम्बुराशेः ।
मन्थव्यथाव्युपशमार्थमिवाशु यस्य मन्दाकिनी चिरमवेष्टत पादमूले ॥'

अत्र निर्मोकपट्टापह्नवेन मन्दाकिन्या आरोप इत्यपह्नुतिः । सा च मन्दाकिन्या वस्तुवृत्तेन यत्पादमूलवेष्टनं तच्चरणमूलवेष्टनमिति श्लेषमुत्थापयतीति तस्याङ्गम् । श्लेषश्च पादमूलवेष्टनमेव चरणमूलवेष्टनमित्यतिशयोक्तेरङ्गम् । अतिशयोक्तिश्च मन्थव्यथाव्युपशमार्थमिवेत्युत्प्रेक्षाया अङ्गम् । उत्प्रेक्षा चाम्बुराशिमन्दाकिन्योर्नायकनायिकाव्यवहारं गमयतीति समासोक्तेरङ्गम् ।

यथा वा—

'अनुरागवती संध्या दिवसस्तत्पुरःसरः ।
अहो दैवगतिश्चित्रा तथापि न समागमः ॥'

अत्र समासोक्तिर्विशेषोक्तेरङ्गम् । सन्देहसङ्करो यथा—

'इदमाभाति गगने भिन्दानं सन्ततं तमः ।
अमन्दनयनानन्दकरं मण्डलमैन्दवम् ॥'

अत्र किं मुखस्य चन्द्रतयाध्यवसानादतिशयोक्तिः, उत इदमिति[3] मुखं निर्दिश्य चन्द्रत्वारोपाद्रूपकम्[4], अथवा इदमिति मुखस्य चन्द्रमण्डलस्य च द्वयोरपि प्रकृतयोरेकधर्माभिसम्बन्धात्तुल्ययोगिता, आहोस्विच्चन्द्रस्याप्रकृतत्वादीपकम्, किं वा विशेषणसाम्यादप्रस्तुतस्य मुखस्य गम्यत्वात्समासोक्तिः, यद्वाऽप्रस्तुतचन्द्रवर्णनया प्रस्तुतस्य मुखस्यावगतिरित्यप्रस्तुतप्रशंसा, यद्वा मन्मथोद्दीपनः कालः स्वकार्यभूतचन्द्रवर्णनामुखेन वर्णित इति पर्यायोक्तिरिति बहूनामलङ्काराणां सन्देहात् सन्देहसङ्करः ।

यथा वा 'मुखचन्द्रं पश्यामि' इत्यत्र किं मुखं चन्द्र इवेत्युपमा, उत चन्द्र एवेति रूपकमिति सन्देहः । साधकबाधकयोर्द्वयोरेकस्य सद्भावे न पुनः सन्देहः । यथा—'मुखचन्द्रं चुम्बति' इत्यत्र चुम्बनं मुखस्यानुकूलमित्युपमायाः साधकम् । चन्द्रस्य तु प्रतिकूलमिति रूपकस्य बाधकम् । 'मुखचन्द्रः प्रकाशते' इत्यत्र प्रकाशाख्यो धर्मो रूपकस्य साधको मुखे उपचरितत्वेन सम्भवतीति नोपमाबाधकः ।

'राजनारायणं लक्ष्मीस्त्वामालिङ्गति निर्भरम् ।'

अत्र योषित आलिङ्गनं नायकस्य सदृशो नोचितमिति लक्ष्म्यालिङ्गनस्य

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[1] 'स्थिता' इति ज–व. [2] 'आकृष्ट' इति ज–व. [3] 'इदमिदमिति' इति नि. [4] 'चन्द्रत्वारोपान्मुखम्' इति नि.

राजन्यसम्भवादुपमाबाधकम्, नारायणे सम्भवाद्रूपकम्। एवम्—

'वदनाम्बुजमेणाक्ष्या भाति चञ्चललोचनम्।'

अत्र वदने लोचनस्य सम्भवादुपमायाः साधकता, अम्बुजे चासम्भवाद्रूपकस्य बाधकता। एवं 'सुन्दरं वदनाम्बुजम्' इत्यादौ साधारणधर्मप्रयोगे 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' इति वचनादुपमासमासो न सम्भवतीत्युपमाया बाधकः। एवं चात्र मयूरव्यंसकादित्वाद्रूपकसमास एव। एकाश्रयानुप्रवेशो यथा मम—

'कटाक्षेणापीषत्क्षणमपि निरीक्षेत यदि सा
तदानन्दः सान्द्रः स्फुरति पिहिताशेषविषयः।
सरोमाञ्चोदञ्चत्कुचकलशनिर्भिन्नवसनः
परीरम्भारम्भः क इव भविताम्भोरुहदृशः॥'

अत्र कटाक्षेणापीषत्क्षणमपीत्यत्र छेकानुप्रासस्य निरीक्षेतेत्यत्र क्षकारमादाय वृत्त्यनुप्रासस्य चैकाश्रयेऽनुप्रवेशः। एवं चात्रैवानुप्रासार्थापत्त्यलङ्कारयोः। यथा वा—'संसारध्वान्तविध्वंस-' इत्यत्र रूपकानुप्रासयोः। यथा वा—'कुरवका रवकारणतां ययुः' इत्यत्र रवका रवका इत्येकं वकार-वकार-इत्येकमिति यमकयोः।

यथा वा—

'अहिणअपओअरसिएसु पहिअसामाइएसु दिअहेसु।
सोहइ पसारिअगीआणं णच्चिअं मोरविन्दाणम्॥'

अत्र 'पहिअसामाइएसु' इत्येकाश्रये पथिकश्यामायितेष्विवत्युपमा, पथिकसामाजिकेष्विवति रूपकं प्रविष्टमिति।

श्रीचन्द्रशेखरमहाकविचन्द्रसूनु-
श्रीविश्वनाथकविराजकृतं प्रबन्धम्।
साहित्यदर्पणममुं सुधियो विलोक्य
साहित्यतत्त्वमखिलं सुखमेव वित्त॥ १०० ॥

यावत्प्रसन्नेन्दुनिभानना श्रीर्नारायणस्याङ्कमलङ्करोति।
तावन्मनः संमदयन्कवीनामेष प्रबन्धः प्रथितोस्तु लोके॥१०१॥

इत्यालङ्कारिकचक्रवर्तिसान्धिविग्रहिकमहापात्रश्रीविश्वनाथकविराजकृते साहित्यदर्पणे दशमः परिच्छेदः।

समाप्तश्चायं प्रबन्धः।

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१ 'रहसपसारिअ०' इति नि. २ 'गीआण' इति नि.

PARICHCHHEDA I.

ग्रन्थारम्भे &c. **(p. 1, l. 5).** All Sanskrit writers generally introduce their works with a salutation or benediction. This (Maṅgala as it is called) is necessary for the removal of obstacles and for the safe completion of the work undertaken. The efficacy of Maṅgala is emphasized by so early a writer as Patañjali, who says "माङ्गलिक आचार्यो महतः शास्त्रौघस्य मङ्गलार्थं सिद्धशब्दमादितः प्रयुङ्क्ते मङ्गलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि च भवन्त्यायुष्मत्पुरुषकाणि चाध्येतारश्च सिद्धार्था यथा स्युरिति।" (p. 7, vol. I of the महाभाष्य ed. by Kielhorn). Compare also the interesting discussion about the necessity and efficacy of Maṅgala in the Siddhānta-Muktāvali and the Tarkadīpikā of Annam-bhaṭṭa.

It would have been better if the author had said प्रारिप्सितनिर्विघ्नपरिसमाप्तिकामः instead of निर्विघ्नेन प्रारिप्सितपरिसमाप्ति°. But he is in good company; e. g. Abhinavagupta says in his ध्वन्यालोकलोचन "व्याख्यातृश्रोतृणामविघ्नेनाभीष्टव्याख्याश्रवणलक्षणफलसम्पत्तये &c." (p. 1); and नमिसाधु in his comment upon Rudraṭa's Kāvyālaṅkāra says "अविघ्नेन शास्त्रसमाप्त्यर्थं" (p. 1). निर्विघ्नेन प्रारिप्सितपरिसमाप्तिकामः desiring the unobstructed completion of what he wishes to begin. वाङ्मयाधिकृततया **(p. 1, l. 5)** वाङ्मये अधिकृततया. वाङ्मय[*] means "Literature"; compare लिपेर्यथावद्ग्रहणेन वाङ्मयं नदीमुखेनेव समुद्रमाविशत् ॥ रघु. III. 28. वाङ्मयाधि° means 'Because, she (Goddess of speech) is the constituted authority in or has sway over the province of Literature.' वाग्देवतायाः सांमुख्यमाधत्ते—supply ग्रन्थकृत्. 'He (the author) makes the goddess of speech favourable (to his object)'. विश्वनाथ wrote the Kārikās as well as the Vṛtti. But he speaks of himself in the third person (आधत्ते) following the practice of such writers as Mammaṭa, who says about himself "ग्रन्थारम्भे विघ्नविघाताय...ग्रन्थकृत् परामृशति." Compare the words of मेधातिथि 'प्रायेण ग्रन्थकाराः स्वमतं परापदेशेन ब्रुवते' or of कुल्लूक (on मनु I. 4) 'प्रायेणाचार्याणामियं शैली यत्स्वाभिप्रायमपि परोपदेशमिव वर्णयन्ति.'

शरदिन्दु° **(p. 1, ll. 7–8).** Construe सा शरदिन्दुसुन्दररुचिः गिरां देवी तमः अपहृत्य मे चेतसि अखिलान् अर्थान् सन्ततं प्रकाशयतु. सा means 'well-known.' शरदिन्दु०—Dissolve शरदिन्दोरिव सुन्दरी रुचिर्यस्याः. Many writers on Rhetoric appropriately praise the goddess of speech at the beginning of their works; vide the काव्यप्रकाश, the काव्यादर्श, अलङ्कारसर्वस्व &c.

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[*] For the derivation of वाङ्मय see सिद्धान्तकौमुदी on the वार्तिक 'एकाचो नित्यम्' on 'नित्यं वृद्धशरादिभ्यः' IV. 3. 144.

अस्य ग्रन्थस्य...फलवत्त्वम् (p. 1, l. 9). 'As this work is ancillary to poetry it can be fruitful by the fruits of Poetry only.' No one, not even a fool, does anything without having some purpose in view. Unless the author tells us what is to be gained by a study of his work, nobody will care to learn it.* Therefore the फल of the study of this work must be mentioned. This work is auxiliary to Poetry inasmuch as it helps us to understand thoroughly the elements of Poetry, and consequently helps the reader by giving him a capacity to appreciate and to compose the best Poetry. So the final aim of it being proper appreciation and creation of Poetry, the aim and purpose of Poetry must be the end and aim of this book also.†

चतुर्वर्ग०—(p. 1, l. 10). Construe यतः अल्पधियामपि चतुर्वर्गफलप्राप्तिः काव्यादेव सुखात् (भवति) तेन (तस्मात्) तत्स्वरूपं (काव्यस्वरूपं) निरूप्यते. चतुर्वर्ग means 'the class of four' i. e. the four पुरुषार्थs धर्म, अर्थ, काम and मोक्ष. (p. 1, l. 12) काव्यतः चतुर्वर्गफलप्राप्तिः सुप्रतीतैव—It is well-known that the four (mentioned above) are the fruits of Poetry. रामादिवत्......उपदेशद्वारेण. प्रवृत्ति and निवृत्ति are to be construed respectively with कृत्य and अकृत्य, i. e. कृत्ये प्रवृत्तिः अकृत्यात् निवृत्तिः; compare the words of Mammata रामादिवद्वर्तितव्यं न रावणादिवदित्युपदेशं च यथायोगं......करोतीति (K. P. I ul.). The fruits of Poetry are differently given by different writers:—e. g. रुद्रट in his Kāvyālaṅkāra (I. 4–13) practically says the same thing as our author. Vāmana, on the other hand, says that the fruits of Kāvya are प्रीति (Pleasure) and कीर्ति (I. 1. 5). Compare the words of Mammata 'काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये । सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुजे ॥' (K. P. उल्लास I.)

धर्मार्थकाम० (p. 1, ll. 15-16). This verse is taken from the ancient Rhetorician Bhāmaha (I. 2). A Transcript in our possession reads 'प्रीतिं करोति कीर्तिं च साधुकाव्यनिबन्धनम्'. But the verse is everywhere quoted as it is in the text. साधुकाव्यनिषेवणम् constant application to, or study of, good Poetry (whether by way of composing it or reading it). प्रीतिं करोति causes delight (to the author as well as to the reader). वैचक्षण्य means 'thorough mastery, proficiency.'

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* सर्वस्यैव हि शास्त्रस्य कर्मणो वापि कस्यचित् ।
यावत्प्रयोजनं नोक्तं तावत् तत्केन गृह्यते ॥ श्लोकवा. 1. 12

† यथा दर्शपौर्णमासाङ्गानां प्रयाजादीनां दर्शपौर्णमासफलेनैव फलवत्त्वं तथा काव्याङ्गस्यास्य ग्रन्थस्य काव्यफलेनैव फलवत्त्वमिति भावः ।

किं च......व्युत्पत्त्याधायकत्वाच्च (p. 1, ll. 17-21). The author shows how Poetry severally leads to the attainment of each of the four goals of man. The word काव्यात् is to be connected with each of the four words धर्मप्राप्तिः, अर्थप्राप्तिः etc. एकः शब्दः सम्यग्ज्ञातः &c. This passage is often quoted as a Vedic one. The readings, however, are different in each case. J and B read स्वर्गे लोके च (in heaven as well as in this world) for स्वर्गे लोके. Our reading is supported by the तन्त्रवार्तिक (p. 228), by कैयट (p. 10) and by the सर्वदर्शनसंग्रह (p. 139 B. I. edition). The तन्त्रवार्तिक adds शास्त्रान्वितः. Compare for the idea the vere गौर्गौः कामदुघा सम्यक्प्रयुक्ता स्मर्यते बुधैः। दुष्प्रयुक्ता पुनर्गोत्वं प्रयोक्तुः सैव शंसति॥ काव्यादर्श I. 6. अर्थप्राप्तिश्च प्रत्यक्षसिद्धा—As to the attainment of wealth (by means of Poetry), we see it with our own senses i. e. we see men making money by writing poems. कामप्राप्तिश्चार्थद्वारैव—Poetry does not directly lead to the attainment of physical comfort, but only indirectly i. e. it makes the poet rich and then he can enjoy life. Compare कामन्दक I. 49. 'धर्मादर्थोऽर्थतः कामः कामात्सुखफलोदयः'. मोक्षप्राप्तिश्चैत......सन्धानात्. एतज्जन्यं (काव्यजन्यं) यद्धर्मफलं तस्य अननुसन्धानात् by not regarding (as the goal) or not hankering after the fruits of merit produced by it (by writing poems). The idea may be explained as follows:—The composition of poems leads, as said above, to the attainment of religious merit and the pleasures of heaven as a consequence of it. These, although in themselves good enough, are not the highest goal to be aimed at. They are transitory after all. One should not rest content with them, because when one's merit is exhausted, one will have again to suffer a fall from heaven. He should therefore aim at Final Beatitude (मोक्ष). This he can do only if he performs his individual duties without hankering after their proffered reward and thus strives to attain to correct knowledge, knowledge contained in the Upanishads &c. Compare तद्यथेह कर्मचितो लोकः क्षीयते एवमेवामुत्र पुण्यचितो लोकः क्षीयते। छा॰ उप॰ VIII. 1. 6; प्लवा ह्येते अदृढा यज्ञरूपा अष्टादशोक्तमवरं येषु कर्म। एतच्छ्रेयो येऽभिनन्दन्ति मूढा जरामृत्युं ते पुनरेवापि यन्ति॥ मुण्डकोपनि॰ I. 2. 7. मोक्षोपयोगिवाक्ये व्युत्पत्त्याधायकत्वाच्च—The passages which are useful for attaining Moksha are those contained in the Upanishads, the Bhagvatgitā, महाभारत, the भागवतपुराण and others. व्युत्पत्ति* means 'thorough understanding or comprehension'. व्युत्पत्त्याधायकत्वात्—Because it produces a thorough comprehension of.

चतुर्वर्गप्राप्तिर्हि...काव्यादेव (p. 1, ll. 21-23). In these lines the author points out the superiority of Poetry over the Vedas &c. as regards the attainment of the four पुरुषार्थs. The Vedas and S'āstras are equally capable of leading to धर्म &c.; but Poetry is superior to them in three points:—I. Vedas &. are dry and insipid; while Poetry causes the highest pleasure;

II. The Vedas can be learnt with great difficulty; while Poetry is comparatively very easy;

III. It is those of mature intellect only who can study the Vedas, while poetry can be learnt even by those whose intellect is tender (not developed). Compare प्रतापरुद्रीय (p. 5) 'यथा वेदशास्त्रपुराणादेर्हितप्राप्तिरहितनिवृत्तिश्च तथा सदालम्बनात्काव्यादपि । इयान् विशेषः । काव्यात्कर्तव्यतावाप्तिः सरसा अन्यत्र न तथा ॥'. परमानन्दसन्दोह—परमश्चासौ आनन्दः तस्य सन्दोहः (परम्परा). For सुकुमारमतीनां &c. compare the words of प्रदीप (p. 7. Chandorkar) 'ये सुकुमारमतयोऽतिसुखितमनसो राजकुमारादयो नीरसे नीतिशास्त्रे प्रवर्तयितुमशक्यास्तान्काव्यं कान्तेव सरसतापादनेनाभिमुखीकृत्योपदेशं ग्राहयति । गुडजिह्विकया पिचुनिम्बौषधम् ।'. Compare also "ननु काव्येन क्रियते सरसानामवगमश्चतुर्वर्गे । लघु मृदु च नीरसेभ्यस्ते हि त्रस्यन्ति शास्त्रेभ्यः ॥" रुद्रटकाव्या॰ XII. 1; *vide* वक्रोक्तिजीवित (I. 4.) 'धर्मादिसाधनोपायः सुकुमारक्रमोदितः । काव्यबन्धोऽभिजातानां हृदयाह्लादकारकः ॥.'

ननु तर्हि परिणतबुद्धिभिः......न स्यात् (p. 1, l. 24-p. 2, l. 2). If an objector were to say 'Let Poetry be useful to those whose minds are not mature, but why is Poetry necessary for those whose intellects are mature, as they can very well grasp the meaning of the Vedas?' We reply:—it is quite true that they can understand the Vedas and would attain to धर्म &c., but even to them the study of the Vedas would be dry and difficult, while Poetry will be pleasing and easy, and yet will bring about the same result. Who would then not prefer the more pleasing to the one which is dry and troublesome? कटुकौषधेन उपशमनीयः to be cured by bitter drugs. सितशर्करा sugar-candy. Compare for the idea कटुकौषधवच्छास्त्रमविद्याव्याधिनाशनम् । आह्लाद्यमृतवत्काव्यमविवेकगदापहम् ॥ काव्यालङ्कारकामधेनु (p. 6. Benares edition). The last verse is taken from the वक्रोक्तिजीवित (I. 7).

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*See रुद्रट's definition 'छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात् । युक्तायुक्तविवेको व्युत्पत्तिरियं समासेन ॥' I. 18.

किं च काव्यस्योपादेयत्वम्—&c. (p. 2, l. 3 ff.). In the foregoing passage the author has established by reasoning the excellence of poetry; now he quotes ancient authority in support of his views. अग्निपुराण—This Purāna is a peculiar one. It is a sort of an Encyclypædia of Sanskrit literature. It has chapters on साहित्य, छन्दःशास्त्र, पालकाप्य, शालिहोत्र, &c. It gives a brief summary of the भगवद्गीता in the very words of the latter. Many of its verses are the same as in Amara's lexicon. It is something like "Enquire within for everything." नरत्वं दुर्लभं occurs in अग्नि० 327, 3 and 4 (Ānandās'rama). For सुदुर्लभा, the Purāna has च दुर्लभा. कवित्वं दुर्लभं तत्र शक्तिस्तत्र सुदुर्लभा—to attain to the position of a poet is very rare there (i. e. even among those who are learned) and (real) poetic inspiration is rarer still among them (the so-called poets). The Agnipurāṇa makes a distinction between कवित्व and शक्ति. शक्ति is the same as प्रतिभा as said by रुद्रट 'प्रतिभेत्यपरैरुदिता' I. 16. शक्ति or प्रतिभा is defined by मम्मट as कवित्वबीजरूपः संस्कारविशेषः; by रुद्रट as 'मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयस्य। अक्लिष्टानि पदानि च विभान्ति यस्यामसौ शक्तिः' ॥ I. 15 and by Jagannātha 'काव्यघटनानुकूलशब्दार्थोपस्थितिः' (p. 8 of R. G.); 'प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता' । भट्टतौत. त्रिवर्गसाधनं नाट्यम्—These words occur in the Agnipurāṇa Adhyāya 338, 7 (Ānandās'rama) 'विशेषोऽवसरे वाच्यः सामान्यं पूर्वमुच्यते। त्रिवर्गसाधनं नाट्यमित्याहुः करणं च यत् ॥'. तौर्यत्रिकं नृत्यगीतवाद्यं नाट्यमिदं त्रयम् । अमर० I. 7. 10. त्रिवर्ग means the three viz., धर्म, अर्थ, and काम. नाट्य (the science of dramaturgy or dramatic representation) is a means of accomplishing the three. काव्यालापाश्च &c. This occurs in the विष्णुपुराण I. 22. 84. (ed. by Mr. Bhagvat). There we read एतद्वपुर्विष्णोर्महात्मनः for एते विष्णोरंशा महात्मनः of the text.

तेन हेतुना &c. (p. 2, l. 9)—the word तेन here is the one occurring in the कारिका 'चतुर्वर्गफलप्राप्तिः' &c. above. तेन हेतुना for that reason. एतेनाभिधेयं च प्रदर्शितम्—By the words (तत्स्वरूपं निरूप्यते) the subject of this treatise has been indicated. After pointing out the reward of reading this book (i. e. the प्रयोजन or फल) the author points out the subject (अभिधेय i. e. विषय) of the work. According to ancient Sanskrit writers, every book has four requisites or अनुबन्धs as they are called, viz. अधिकारिन्, विषय, सम्बन्ध and प्रयोजन. Compare वेदान्तसार p. 3. 'तत्रानुबन्धो नामाधिकारिविषयसम्बन्धप्रयोजनानि ।'. Here the author spoke of प्रयोजन and now speaks of the विषय. The सम्बन्ध is that of कार्यकारणभाव between the प्रयोजन and विषय. The अधिकारी is one that wants to learn the essentials of Poetry.

कश्चिदाह-तददोषौ &c. (p. 2, l. 10 ff.). The author alluded to is Mammaṭa, who defines Kāvya as quoted by S. D. here. Construe अदोषौ सगुणौ पुनः क्वापि अनलङ्कृती शब्दार्थौ तत् (i. e.) काव्यम्:—Poetry is constituted by word and sense which are faultless and possessed of qualities and which are further rarely without figures of speech. एतच्चिन्त्यम् Lit. 'This should be considered' i. e. this is doubtful, improper.

Our author first selects for criticism the word अदोषौ in Mammaṭa's definition of poetry. यदि दोषरहितस्यैव काव्यत्वाङ्गीकारः &c. (p. 2, l. 12) If you accept as poetry that alone which is free from fault, then the verse न्यक्कारो &c. would not be a poem, as it has the fault विधेयाविमर्श.

न्यक्कारो ह्ययमेव &c. (p. 2, ll. 14-18). रामेण राक्षसक्षये क्रियमाणे क्षुब्धान्तःकरणस्य रावणस्य स्वाधिक्षेपोक्तिरियम् । इ. चं. That there are enemies (to me) is itself a humiliation, to add to it, he is an anchorite and as such kills a number of Rākshasas just here (under my nose). Oh wonder, then, that Rāvaṇa lives yet! सोऽप्यत्रैव निहन्ति राक्षसकुलम्—तापसोऽपि मत्समीपे एव (लङ्कायामेव न तु दूरे) राक्षसकुलं हन्तीति न्यक्कारातिशयः. जीवत्यहो रावणः—Ha! does Rāvaṇa live? (as all this happens, Rāvaṇa must not be living, some one would say ; but alas, he is alive). धिक् धिक् &c—Fie upon (my mighty son) the conqueror of Indra; what is the use of Kumbhakarṇa being awakened (mighty brother and ally though he be). स्वर्गग्राम....भुजैः. The plural is used because Rāvaṇa had twenty arms (as contrasted with the two of the ascetic Rāma). स्वर्ग एव ग्रामटिका (क्षुद्रग्रामः) तद्विलुण्ठनेन वृथोच्छूनैर्वृथापुष्टैः what is the use of these arms that are fattened or puffed up in vain with the spoils of the puny hamlet of heaven! What is called विधेयाविमर्श here is the same as the more general name, अविमृष्टविधेयांश i. e. 'अविमृष्टः (प्राधान्येनानिर्दिष्टः) विधेयांशः यत्र' प्रदीप p. 214. Every sentence is made up of two parts, the subject (अनुवाद) and the predicate (विधेय). It is a general rule that the subject is placed first and the predicate last. In ordinary life, we refer to the subject first and then predicate something about it. If we change this order, then there may be confusion in understanding the exact meaning of the speaker. What comes at the beginning of a sentence would be called the subject and it might really have been meant as the predicate. Let us take an example. In the verse the word 'अयम्' refers to the existence of enemies and it is the intention of the speaker to convey, what is not known from any other source, that the existence of enemies is a great humiliation; therefore the word न्यक्कार is the predicate. The natural order, then, of the words ought to be अयमेव न्यक्कारः and not न्यक्कारोऽयमेव, in accordance with the old maxim 'one should not utter the predicate before the subject is expressed' 'अनुवाद्यमनुक्त्वैव न विधेयमुदीरयेत् । न ह्यलब्धास्पदं किंचित्कुत्रचित्प्रतितिष्ठति' ॥*. The order being inverted, we understand the meaning intended after an effort. As, instead of saying अयमेव न्यक्कारः, the speaker says 'न्यक्कारः अयमेव' (all distinct words), the fault is said to be वाक्यगत. वाक्यगत अविमृष्टविधेयांश is defined in the Ekâvali as अनुवाद्यविधेयांशावुक्तौ स्यातां विपर्ययेण यदा । अविमृष्टविधेयांशो भवति तदानीं तु वाक्यगतः ॥ p. 159; see also the साहित्यदर्पण (p. 371 Nir.). "'न्यक्कारो ह्ययमेव मे यदरयः' इत्यत्र चायमेव न्यक्कार इति न्यक्कारस्य विधेयत्वं विवक्षितम् । तच्च शब्दरचनावैपरीत्येन गुणीभूतम् । रचना च पदद्वयस्य विपरीतेति वाक्यदोषः ।". अनुवाद्य and विधेय are defined as follows:—यच्छब्दयोगः प्राथम्यं सिद्धत्वं चाप्यनूद्यता । तच्छब्दयोग औत्तर्यं साध्यत्वं च विधेयता ॥ The subject is that which is connected with the relative pronoun (यद्), which comes first in the sentence and which is accomplished (or well known); while the predicate is connected with the pronoun 'that' (तद्), it is subsequent (to the अनुवाद्य) and it is something to be accomplished (or not known). Moreover in the words वृथोच्छूनैः किमेभिर्भुजैः there is अविमृष्टविधेयांश (पदगत) दोष. Here the subject is the fact of being puffed up (i. e. उच्छूनत्व is the अनुवाद्य) and what is predicated is the uselessness of this pride (i. e. वृथात्व is the विधेय). But this विधेय, as it forms part of the compound वृथोच्छूनैः, becomes subordinate. It is the subject that is subordinate in a sentence† and hence वृथा, the real विधेय, presents the appearance of being the subject, which is subordinate and thus there is अविमृष्टविधेयांशदोष. See साहित्यद० (p. 366) 'अत्र वृथात्वं विधेयम्, तच्च समासे गुणीभावादनुवाद्यत्वप्रतीतिकृत् ।'.

तत्तु ध्वनित्वेन etc. (**p. 2, l. 17**). Although the verse 'न्यक्कारो ह्ययमेव' is thus tainted with the fault of अविमृष्टविधेयांश, still it

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[*] This is often quoted as from Kumârila, but we do not find it in the index to the श्लोकवार्तिक. It is, however, an old न्याय, as it is quoted even by Hemachandra (p. 172 of काव्यानुशासन Nir. Ed.)

[†] See प्रदीप (p. 214) 'प्राधान्यं च विधिप्रतीतियोग्यता । सा चानुपसर्जनीभूतत्वे सत्युद्देश्यानन्तर्यम्'; also तरल p. 152 'इह विधेयस्य प्राधान्यं नाम तात्पर्यविषयत्वमात्रम्, अप्राधान्यं चानुवाद्यस्यातद्विषयत्वमात्रम्' ।

has been admitted to be a specimen of the highest type of Poetry as it contains suggestion. It is Ānandavardhana, the author of the ध्वन्यालोक, who looks upon this verse as a specimen of the highest type of Poetry (see pp. 153-154 of the ध्वन्यालोक). Poetry is divided by Ānandavardhana and others like मम्मट into three varieties, उत्तम, मध्यम, and अधम. That is उत्तम काव्य where the व्यंग्य (suggested) sense far excels the expressed sense.* It is also called ध्वनि. In the verse under discussion, मे यदरयः, तत्राप्यसौ तापसः, अत्रैव, रावणः, धिग्धिक्, भुजैः etc. suggest meanings that are far more charming than the plain expressed sense;† *i. e.* by the word भुजैः (in the plural), it is suggested that they are a mere burden; by the word तापस is suggested the idea that he must be destitute of prowess. As Mammaṭa is a great admirer of आनन्दवर्धन and as he defines उत्तम or ध्वनिकाव्य in the same way as आनन्दवर्धन does, he (मम्मट) also must be looked upon as regarding the verse 'न्यक्कारो ह्ययमेव' etc. as an example of उत्तम काव्य.

Kāvya is defined above as अदोषौ etc.; this verse (न्यक्कारो etc.) is shown to be faulty; therefore it cannot be an example of Poetry; but it has been implicitly admitted to be the highest type of Poetry by Mammaṭa. So his definition is too narrow, as it would exclude the verse in question from the province of Poetry. तस्मादव्याप्तिलक्षणदोषः (p. 2, l. 19). Every definition must be free from three faults, viz. अव्याप्ति, अतिव्याप्ति and असम्भव. It must neither be too narrow, nor too wide, nor quite impossible. Here Mammaṭa's definition of काव्य is open to the fault of अव्याप्ति, because, as said above, it excludes such a verse as न्यक्कारो &c. which is universally acknowledged to be the best type of Poetry.

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* इदमुत्तममतिशयिनि व्यंग्ये वाच्याद्ध्वनिर्बुधैः कथितः । काव्यप्र° I. 4.

† See ध्वन्यालोक p. 153 on न्यक्कारो etc.—'अत्र हि श्लोके भूयसा सर्वेषामप्येषां स्फुटमेव व्यञ्जकत्वं दृश्यते । ......एवंविधस्य व्यञ्जकभूयस्त्वे च घटमाने काव्यस्य सर्वातिशायिनी बन्धच्छाया समुन्मीलति । यत्र हि व्यंग्यावभासिनः पदस्यैकस्यैव तावदाविर्भावस्तत्रापि काव्ये कापि बन्धच्छाया किमुत यत्र तेषां बहूनां समवायः । यथात्रानन्तरोदितश्लोके'; read the remarks of लोचन on these words of the ध्वन्यालोक. See हेमचन्द्र's का. वि. p. 181 'मम अरय इति बहुवचनेन शत्रुबहुमद्भावो ममानुचित इति सम्बन्धानौचित्यं क्रोधविभावो व्यज्यते । तत्रो स्थितो यत्रेति पौरुषकथाहीनत्वं तद्धितेन मत्वर्थीयेनाभिव्यक्तम् । तत्रापिशब्देन निपातसमुदायेन तापसस्य सतः शत्रुताया अत्यन्तासम्भाव्यमानत्वमभिव्यक्तम् । सत्कर्तृका यदि जीवनक्रिया तदा हननक्रिया तावदनुचिता तस्यां च स कर्ता । अपिशब्देन मानुषमात्रकः । अत्रैवेति मदधिष्ठितो देशोऽधिकरणम् ।......विलुण्ठनवृथोच्छूने विशब्दस्योपसर्गस्य निर्देशानर्थक्यमपार्थं वृथाशब्देन स्वात्मपौरुषनिन्दा व्यज्यते । भुजैरिति बहुवचनेन प्रत्युत भारमात्रमेतदिति व्यज्यते इति ।'

ननु कश्चिदेवांशः.........चेत् (p. 2, l. 18). An objection is raised against the criticism of Mammaṭa's definition तददोषौ &c. In the verse न्यक्कारः etc., it is only a *part* that is faulty, and not the *whole*; therefore we may omit what is faulty and regard the remainder as an example of Poetry. To this S. D. replies in the words तर्हि......निर्दोषस्यैकान्तमसम्भवात् (p. 2, ll. 19-26). The first objection against the above compromise is contained in the words तर्हि यत्रांशे etc. up to किमपि न स्यात्. That part of the verse न्यक्कारः etc. in which there is a fault, leads us to call it non-poetry; while that part of it in which there is Dhvani *i. e.* suggestion, leads us to call it the best poetry. Thus, being dragged in two opposite directions by these two parts, the verse would neither be poetry nor non-poetry.

न च कंचिदेवांशं &c. (p. 2, l. 21). In these words S. D. attacks the idea that one part of a verse may be faulty, while the remainder may be good poetry. He says that such blemishes as श्रुतिदुष्ट etc. (harsh or jarring expression) do not mar a *part* of a poem merely, but the *whole* poem if they are faults at all. The idea is that harshness spoils the charm of the Rasa and therefore of the whole verse and not only of those particular words which are harsh. In certain circumstances, however, harshness may be an ornament, instead of being a blemish. Hence, harshness is either a blemish or not a blemish. If the former, it mars the beauty of the whole poem. In such a case, then, you cannot say. 'Let a part be faulty; the remainder may be good poetry.' If in न्यक्कारो etc. it is admitted that there is अविमृष्टविधेयांशदोष, then the whole verse becomes faulty and hence it would not be poetry at all. On श्रुतिदुष्ट, the लोचन remarks (p. 82) "श्रुतिदुष्टा अर्थदुष्टा वाक्यार्थबलादश्लीलार्थप्रतिपत्तिकारिणः । यथा 'छिद्रान्वेषी महान्स्तब्धो भावानीरोपसर्पति' । कल्पनादुष्टा तु द्वयोः पदयोः कल्पना । यथा 'कुरु रुचिम्' इत्यत्र* पदान्तरप्रत्यासत्ते । श्रुतिकष्टस्तु 'अघाक्षीत् अक्षौत्सीत् तृणेढि' इत्यादि ।"

In 'तथाहि...उदाहृतः' (p. 2, ll. 22-26) S. D. supports what he has said above *i. e.* a fault becomes so when it mars the *rasa* and thus the whole poem; it cannot spoil only a part of the poem. तथाहि—to explain. A दोष is defined by Mammaṭa as

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* See for the meaning of this K. P. V. p. 238 (Va.)

'मुख्यार्थहतिर्दोषो रसश्च मुख्यस्तदाश्रयाद्वाच्यः । उभयोपयोगिनः स्युः शब्दाद्यास्तेन तेष्वपि सः ॥' (7th उल्लास) and by S. D. as 'रसापकर्षका दोषाः'. A दोष is that which mars the *rasa*. काव्यात्मभूतस्य रसस्य—*rasa* is said to be the soul of Poetry, e. g. ध्वन्यालोक II. 7, p. 78 'तमर्थमवलम्बन्ते येऽङ्गिनं ते गुणाः स्मृताः ।'; also काव्यस्यात्मा ध्वनिरिति etc. I. 1; शौद्धोदनि says 'शब्दार्थौ काव्यस्य शरीरम्, आत्मा रसः' etc. If what are called faults do not mar the beauty of the Rasa, the soul of poetry, then they cease to be faults. This is admitted by all, including Mammata, e. g. harsh words are a fault in the शृङ्गाररस, because they mar the beauty of that *rasa*, but in बीभत्स or रौद्ररस, harshness is not a fault, as it does not mar their beauty. Mammata himself says in the 7th ul. (63rd कारिका) p. 445 (Vā.) 'इदानीं क्वचिददोषा अप्येते-इत्युच्यते'. S. D. says in the 7th परिच्छेद "उक्तदोषाणां न क्वचिद्दोषत्वं क्वचिद्गुणत्वमित्याह—वक्तरि क्रोधसंयुक्ते तथा वाच्ये समुद्धते । रौद्रादौ तु रसेऽत्यन्तं दुःश्रवत्वं गुणो भवेत् ॥' p. 405 (Nir). तेषां श्रुतिदुष्टादीनाम्. अन्यथा (p. 2, l. 23) otherwise, i. e. if it were not admitted that faults are so only when they mar the रस and are not faults when they do not mar the *rasa*. नित्यदोषानित्यदोषः—It would not be possible to divide faults into नित्य and अनित्य (as is universally done). If faultiness did not depend upon the fact of marring the *rasa*, then this division of दोषs would be impossible. A fault will always be a fault. But if you postulate, as regards the faults, the criterion that whatever mars the *rasa* is a fault and that what does not do so is not a fault, then only can you say that a certain दोष is अनित्य (not invariably so), e. g. श्रुतिकटु is a दोष in शृङ्गाररस, but not so in रौद्र. दोषs are generally divided into नित्य and अनित्य. See काव्यप्रदीप p. 201 (Nir) "स चायं द्विविधः नित्योऽनित्यश्च । तत्रानुकरणादन्येन प्रकारेण समाधातुमशक्यो नित्यः । यथा च्युतसंस्कृत्यादिः । अन्यादृशस्त्वनित्यः । यथाऽप्रयुक्तादिः ।'. च्युतसंस्कृति may be instanced in the use of नाथते in the sense of 'requests' for नाथति (which is the correct form in that sense). अप्रयुक्त is the employment of a word, which, though authorized, is not used by poets *e. g.* the word दैवत, which, the lexicons say, is both masculine and neuter, is used by poets only in the neuter; if one were to employ दैवतः in a poem, it would be अप्रयुक्तदोष. ध्वनिकृता—By the author of Dhvani i. e. the work called ध्वन्यालोक. The author's name is Ānandavardhana, who flourished in the latter half of the 9th century A. D. in Kashmir. Construe अनित्या दोषाश्च ये श्रुतिदुष्टादयो दर्शिताः ते ध्वन्यात्मन्येव शृङ्गारे हेया इत्युदाहृताः ॥. See ध्वन्यालोक pp. 82-83 (Nir). ध्वन्यात्मन्येव शृङ्गारे means अङ्गितया व्यंग्ये शृङ्गारे एव

(न तु कोपादिमिश्रिते शृङ्गारे रौद्रादिरसे वा)—when S'ṛiṅgāra i. e. love is the suggested sense and is also the principal one. The अनित्यदोषा, श्रुतिदुष्ट etc., are to be avoided only when the prevailing रस is simply love and not when the prevailing rasa is Raudra or even love affected by indignation. In the latter case श्रुतिदुष्ट will not be a fault, as it would not mar the beauty. लोचन (pp. 82-83) says "शृङ्गार इत्युचितरसोपलक्षणार्थम् । वीरशान्ताद्भुतादावपि तेषां वर्जनात् । न त्वेषां विषयविभागप्रदर्शनेनानित्यत्वं भिन्नवृत्तादिदोषेभ्यो विविक्तं प्रदर्शितम् । नापि गुणेभ्यो व्यतिरिक्तं दोषत्वम् । बीभत्सहास्यरौद्रादौ त्वेषामस्माभिरुपगमात् शृङ्गारादौ च वर्जनादनित्यत्वं समर्थितमेवेति भावः ।". The S. D. quotes the verse from Dhvanyāloka for the purpose of supporting what it had said before i. e. काव्यात्मभूतस्य रसस्यानपकर्षकत्वे तेषां दोषत्वमपि नाङ्गीक्रियते. Compare for the idea हेमचन्द्र's काव्यानुशासन "रसस्य उत्कर्षापकर्षहेतू गुणदोषौ भक्त्या शब्दार्थयोः । ते च रसस्यैव धर्मा उपचारेण तु तदुपकारिणोः शब्दार्थयोः । रसाश्रयत्वं च गुणदोषयोरन्वयव्यतिरेकानुविधानात् । तथाहि यत्रैव दोषास्तत्रैव गुणाः, रसविशेषे च दोषाः । न तु शब्दार्थयोः । यदि हि तयोः स्युस्तर्हि बीभत्सादौ कष्टत्वादयो गुणा न शृङ्गारादौ च अश्लीलत्वादयः । अनित्याश्चैते दोषाः । यतो यत्राहितास्ते दोषास्तदभावे न दोषास्तद्भावे तु दोषा इति अन्वयव्यतिरेकाभ्यां गुणदोषयो रससमाश्रयः ।"

किं च....असम्भवात्—(p. 2, ll. 27-28). In these words another objection is raised against Mammaṭa's word अदोषौ. If, as you say, none but a faultless piece were to be regarded as Poetry, then Poetry would be a rare thing indeed or would not exist at all, as it is extremely improbable that a piece should be free from faults in every respect. The idea is that there will be some fault, however slight, in every piece; but according to Mammaṭa's definition Poetry must be faultless; therefore all pieces, that are faulty in any respect, will be excluded and there will remain nothing answering to the definition of काव्य given by मम्मट. This objection against Mammaṭa's definition and S. D.'s definition of काव्य are noticed by प्रदीप (Nir. p. 13).

In all this criticism, the meaning of the negative particle in अदोषौ was taken to be अभाव, absence or non-existence. Now, a defender of Mammaṭa's definition comes forward by saying that the negative particle should be interpreted in the sense of ईषत् 'a little, slight', and thus अदोषौ means 'a little faulty.' The meanings of नञ्, the negative particle, are six:—तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता । अप्राशस्त्यं विरोधश्च नञर्थाः षट्

प्रकीर्तिताः ॥ भाट्टचिन्तामणि p. 154; (ध्व० क० सं०, p. 25, attributes it to हरि, author of वाक्यप्रदीप) or 'नञ्भावे निषेधेन स्वरूपार्थेऽप्यतिक्रमे । ईषदर्थे च सादृश्ये तद्विरुद्धतदन्ययोः ॥' मेदिनी. According to this new interpretation, the definition of Poetry would be 'word and sense, a little faulty etc.' Against this S. D. brings an objection, which is as follows. (As अदोषौ i. e. ईषद्दोषौ) form part of the definition, in every poem there must be some slight fault. Every word in a definition must be applicable to all the things defined. Now, if some very gifted poet wrote a poem free from every fault, the definition of Kavya as interpreted above would not apply to it and his composition would not be called a poem, as it would not possess some slight fault. But to say so would be quite absurd.

(**P. 3, l. 1**). सति सम्भवे ईषद्दोषौ इति चेत्—An improvement is suggested in these words in the interpretation of अदोषौ as ईषद्दोषौ. We do not mean that in every poem there must be some slight fault; what we mean is that Poetry is "word and sense with a slight fault, if at all" i. e. there should be no faults, but if there are faults, they must be slight; if in a piece there are grave faults, it would not be a poem. S. D.'s objection against this is contained in the words 'एतदपि काव्यलक्षणे......स्फुटः.' He says that these words i. e. 'सति सम्भवे ईषद्दोषौ' should not have been inserted in the *definition* of poetry; just as in the definition of such a thing as a jewel etc. one omits such a circumstance as its being perforated by an insect. A लक्षण is defined by वात्स्यायन as 'अतद्व्यवच्छेदको धर्मः' i. e. a property which serves to distinguish the thing defined from all other things. तर्कदीपिका says 'दूषणत्रयरहितो धर्मो लक्षणम् । यथा गोः सास्नादिमत्त्वम् । स एवासाधारणधर्म इत्युच्यते ।'. From these it follows that in a definition only the most essential or peculiar attributes of a thing should find a place. कीटानुवेध is not an essential or peculiar attribute of a jewel. So it should have no place in the definition of a jewel, as that circumstance would not constitute a thing a jewel, though it may not cause it to cease to be regarded as a jewel. Similarly, poetry may be free from every fault, or it may have slight faults. But the fact of having slight faults, if any, is not one of the essentials or peculiarities of Poetry and therefore should not find a place in the *definition* of poetry. नहि etc. Here S. D. fully explains the illustration of a jewel given by him. Such circumstances as कीटानुवेध are not able to deprive a jewel of its character of a jewel, but they are able only to make applicable to it degrees of comparison* (i. e. that it is excellent, middling or inferior). The same holds good of such faults as श्रुतिदुष्ट in the case of poetry i. e. they do not make a composition, in which they occur, cease to be a poem, but they render applicable to such a piece the words 'superior' 'middling' or 'inferior'. S. D. supports his remarks by a quotation. "The nature of poetry is held to reside even in faulty compositions where the रस etc. are clearly perceived in like manner as the character of a jewel etc. is held to belong to such a thing as a jewel which is perforated by an insect."

(P. 3, l. 7). किं च...मनुपपन्नम्—S. D. here begins his criticism of the second word 'सगुणौ' in मम्मट's definition of काव्य. He says that this qualification of the word शब्दार्थौ is inappropriate. The reason is contained in the words गुणानां... प्रतिपादितत्वात्. तेनैव = काव्यप्रकाशकारेणैव. On the कारिका 'ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः । उत्कर्षहेतवस्ते स्युरचलस्थितयो गुणाः ॥' (का. प्र. 8. 1) मम्मट's वृत्ति is आत्मन एव हि यथा शौर्यादयः, नाकारस्य, तथा रसस्यैव माधुर्यादयो गुणाः, न वर्णानाम्. Mammaṭa has declared that the 'excellences such as melodiousness are the properties of Rasa alone and not of anything else' (such as words). But in his definition he says 'सगुणौ शब्दार्थौ' thereby intimating that Guṇas (excellences) are the properties of words and senses. Thus he is inconsistent.

(P. 3, l. 9). रसाभिव्यञ्जकत्वेन.........चेत्. In these words some one defends मम्मट's expression सगुणौ शब्दार्थौ. उपचारतः indirectly or by metaphor. The adjective सगुणौ as applied to शब्दार्थौ is quite appropriate; since it is these i. e. words and senses, that reveal the Rasa or sentiment, the गुणs, which really are the properties of रस, may be secondarily regarded as belonging to शब्द and अर्थ, which manifest the रस. S. D. replies that even this would not improve matters. The definition is still improper. तथाहि to explain. (P. 3, l. 10-17) तयोः...रसव्यञ्जकत्वम्. तयोः...रसोऽस्ति न वा. Here two alternatives are proposed. Either रस exists in words and senses or does not exist. If you accept the latter, then words and senses cannot possess in that case any excellence, since excellences, being the properties of रस (as said by yourself in the 8th Ul. 1st verse), follow the presence or absence of रस i. e. if रस is present, गुण is present; if रस is absent, then गुण also is absent. If then you say that in शब्द and अर्थ, there is no रस, there follows, as a matter of course, the absence of गुण and therefore the adjective सगुणौ cannot be applied to शब्दार्थौ. If on the other hand you accept the former alternative i. e. that रस does exist in शब्द and अर्थ, then why did you not say रसवन्तौ शब्दार्थौ instead of सगुणौ शब्दार्थौ? गुणवत्त्वान्यथानुपपत्त्या = गुणवत्त्वस्य अन्यथा अनुपपत्त्या. एतल्लभ्यते = रसवन्तौ इति विशेषणं लभ्यते । राम०. An attempt is made in these words to defend मम्मट's words सगुणौ शब्दार्थौ. As excellences are the properties of रस, the word सगुणौ cannot properly be applied to शब्दार्थौ. But by लक्षणा i. e. Indication or metaphor, the word गुण conveys the idea of रस, to which it really belongs. Thus the meaning of सगुणौ शब्दार्थौ is indirectly the same as रसवन्तौ शब्दार्थौ. गुणवत्त्व (i. e. the character of possessing गुणs) cannot directly be predicated of शब्दार्थौ. S. D. replies to the above in the words नहि......केनाप्युच्यते (p. 3, ll. 13-15). If by सगुणौ you intend to convey रसवन्तौ, then why not prefer the direct mode of expression सरसौ शब्दार्थौ (वाच्यम्) to the round-about and metaphorical expression सगुणौ, which has to be interpreted as meaning रसवन्तौ by लक्षणा. नहि० gives an illustration. शौर्य is a property of beings, just as गुणs are the properties of रस. ननु शब्दार्थौ.........इति चेत् (p. 3, ll. 15-16). The round-about way of using सगुणौ for सरसौ is now defended in another way. This round-about method of expression is preferred to the direct mode—लक्षणा is resorted to—for a certain purpose (प्रयोजन) viz. to state this that in Poetry there are to be employed those words and senses which reveal or develop the excellences. S. D. rebuts this argument by saying that, in the case of Poetry, the possession of शब्द and अर्थ

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* We translate कीटानुविद्ध as 'perforated by an insect.' This is a literal translation. It is not meant that the jewel is really perforated by an insect. What is meant is that a jewel may have a scratch on it or may not shoot from a part dazzling rays, the part being opaque and crossed with lines which present the appearance of different insects etc. Varâhamihira mentions a number of blemishes in jewels and says that they lessen the price of the jewel. 'काकपदमक्षिकाकेशधातुयुक्तानि शर्करैर्विद्धम् । द्विगुणाभिदग्धकलुषत्रस्तविशीर्णानि न शुभानि ॥ यानि च बुद्बुददलिताग्रचिपिटवासीफलप्रदीर्घाणि । सर्वेषां चैतेषां मूल्याद्भागोऽष्टमो हानिः ॥' बृहत्संहिता 80. 15-16. On मक्षिका, उत्पल remarks 'मक्षिकाभिस्तदाकृतिभिः'. In the vernacular also such defects are called 'Mâs'i'.

which manifest गुण is not of the essence of poetry, but merely serves to heighten the beauty of Poetry; and here we are not inquiring as to what *heightens* Poetry, but as to the *essentials of poetry*, and therefore सगुणौ should not form part of the definition of काव्य.

उक्तं हि......कटककुण्डलादिवत् (p. 3, ll. 17-20). This is given here for supporting the position above taken about the relation of गुण, शब्द, अर्थ and रस. These words summarize the views of the author of the Dhvanyâloka and others, including Mammaṭa. गुणाः—माधुर्यौजःप्रसादाः ; see 8th Ul. of K. P. and 8th परिच्छेद of साहित्य० ; दोषाः (of काव्य); see 7th Ul. of K. P. and 7th परिच्छेद of साहित्य० for them. रीति style of composition. Their number is variously given. We shall refer to them at length later on. Compare for the idea 'शब्दार्थौ काव्यस्य शरीरम्' the words of दण्डिन् 'तैः शरीरं च काव्यानामलङ्काराश्च दर्शिताः । शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली' ॥ काव्यादर्श I. 10. Compare generally for the whole idea the following उक्तं च भगवता (शौद्धोदनिना) 'शब्दार्थौ काव्यस्य शरीरम्, आत्मा रसः, गुणाः शौर्यादिवत्, दोषाः काणत्वादिवत्, अलङ्काराः कुण्डलादिवत्' इति (in अलङ्कारशेखर of केशवमिश्र p. 20, Nir.). तमर्थमवलम्बन्ते येऽङ्गिनं ते गुणाः स्मृताः । अङ्गाश्रितास्त्वलङ्कारा मन्तव्याः कटकादिवत् ॥ ध्व० II. 7, p. 78; ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः । उत्कर्षहेतवस्ते स्युरचलस्थितयो गुणाः ॥ K. P. 8. 1; उपकुर्वन्ति तं सन्तं येऽङ्गद्वारेण जातुचित् । हारादिवदलङ्कारास्तेऽनुप्रासोपमादयः ॥ K. P. 8. 2; काव्यस्य हि शब्दार्थौ शरीरम् । तस्य च वक्रोक्तिवास्तवादयः कटककुण्डलादय इव कृत्रिमा अलङ्काराः । नमिसाधु on रुद्रट XII. 2.

(p. 3, ll. 20-23). एतेन—उत्कर्षमात्राधायकत्वात्. Here S. D. attacks the third part of Mammaṭa's definition of काव्य 'तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि.' अस्य अर्थः......काव्यमिति—मम्मट himself explains these words as क्वापीत्यनेनैतदाह-यत्सर्वत्र सालङ्कारौ क्वचित्तु स्फुटालङ्कारविरहेऽपि न काव्यत्वहानिः । K. P. p. 17 (Va). These words of मम्मट have been variously interpreted, see प्रदीप pp. 10-11 (Chân). The best meaning appears to us to be:—Poetry is constituted by word and sense in which rarely a distinct figure may be absent i. e. शब्दार्थौ in which there is रस (a figure may or may not be present) or in which there is a distinct figure (if the रस is absent). S. D's objection against the insertion of अनलङ्कृती in the definition is as follows:—Words and senses even when possessed of figures serve merely to heighten a poem. They are not of the *essence* of Poetry. In defining Poetry then only the essentials should be selected and therefore no reference at all ought to have been made to अलङ्कार in the definition of Poetry. If we were to define a child, we should not refer to the ornaments which children might wear, since they do not constitute the essentials of a child.

Here ends S. D.'s criticism of मम्मट's definition of काव्य. विश्वनाथ first attacked the word अदोषौ, by saying that, if only faultless pieces were to be called poetry, some of the best poems will have to be given up and there will be practically no Poetry, as it is very difficult to keep clear of every blemish. Nor could it be said that faults mar only those particular words in which they occur. If they are faults at all, they mar the whole poem. If अदोषौ were to be taken as meaning ईषद्दोषौ, then this word ought not to stand in the definition, as a faultless piece would otherwise be excluded from the domain of Poetry. 2ndly, सगुणौ is quite inappropriate; rather we should say सरसौ; गुणs are the properties of रस and not of शब्द and अर्थ. Besides गुणs simply heighten काव्य, and are not of its essence and therefore should not be referred to in the definition of काव्य. 3rdly, no reference to figures ought to have been made in the definition of काव्य, as they merely heighten the beauty of काव्य.

As to these objections one cannot help saying that Vis'vanātha is here over-fastidious and is perhaps actuated by the desire of making a show of his erudition by pouring ridicule upon a famous predecessor. This much must be said in favour of मम्मट that his definition has the great merit of being simple and easily understood. His definition is good enough for all practical purposes. Everyone is familiar with the words दोष, गुण and अलङ्कार. By using them, मम्मट conveys a tolerably clear and accurate idea of the character of Poetry. Vis'vanātha, on the other hand, after a good deal of hair-splitting offers us a definition, which does not leave us any the wiser after reading it. He, in the quest of a scientifically accurate definition, introduces his readers into the thorny jungle of रसs. After all this trouble, his definition itself (वाक्यं रसात्मकं काव्यम्) has not satisfied other critics. See for example the criticism of प्रभा.*

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*P. 13. (Nir.) [illegible] । [illegible] वस्त्वलङ्कारप्रधानेषु काव्येष्वकाव्यत्वापत्तिः । न चेष्टापत्तिः । महाकविसंप्रदायस्याकुलीभावप्रसङ्गात् । लक्ष्यानुसारेण हि लक्षणस्य करणं न तु वैपरीत्येन । वर्णितानि च महाकविभिर्जलप्रवाहवेगादीनि कपिबा-

On विश्वनाथ's criticism of 'मम्मट's word अदोषौ, the उद्योत says:*—The word दोष in the definition is to be understood in the sense of a 'tangible fault' and the tangibility of a fault lies in being opposed to the apprehension of the Rasa. Thus in the verse 'तथाभूतां' (वेणीसंहार I), on account of the apprehension of the strikingness of the suggested sense, the knowledge of the faults in the verse vanishes and hence there arises the apprehension of the Rasa in the verse. Hence the verse is entitled to be called poetry and moreover the best poetry. But as regards him, who does not apprehend the strikingness of the suggested sense in that verse, the verse is faulty and there is no contradiction in citing that verse as an illustration of a fault (as done by Mammaṭa in the काव्यप्रकाश 7th उल्लास under न्यूनपददोष, on page 339, Vā). Just as a piece which is अप्रतीत (not understood) may be called a poem with reference to him who knows that particular branch of knowledge, as, to him it is well known and therefore there is no fault; but with reference to others, the same piece becomes not-poetry; similarly here. For मम्मट himself will say later on 'Even a fault is sometimes an ornament on account of the appropriateness of the speaker etc.' This is the meaning of the

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छादिचारित्वानि चेति । यत्तु दोषरहितं काव्यं दुर्लभमिति 'न्यक्कारो ह्ययं' इत्यादौ, 'तथाभूतां दृष्ट्वा' इत्यादौ काव्यत्वं सर्वानुभवसिद्धं नोपपद्यत इति तत्रोच्यते—दोषत्वं मुख्यप्रतीतिप्रतिबन्धकत्वम् । तथानुभवबलात्तत्र व्यंग्यवाच्यवैचित्र्यप्रतीतिविरहनिश्चित-दोषस्य तज्ज्ञानस्य चेति 'न्यक्कारः' इत्यादौ निश्चिताभावसम्भवान्न काव्यत्वक्षतिः । यस्य च न व्यंग्यवैचित्र्यप्रतीतिस्तं प्रति दुष्टत्वाभिप्रायेण तदुदाहरणम् । अत एव 'वक्त्राद्यौचित्यवशाद्दोषोऽपि गुणः क्वचित्' इति वक्ष्यते । यथा अप्रतीतत्वं तच्छास्त्रज्ञं प्रत्यदोषः, अन्यं प्रति तु दोष इति । 'कीटानुविद्ध'—इत्यस्यापि रसादिवैचित्र्ये दुष्टस्यापि काव्यत्वं निश्चितदोषविरहादिति तात्पर्यमिति दिक् ।

*P. 15. (Chan.) अदोषाविति तु लक्षणे दोषपदं स्फुटदोषपरम् । स्फुटत्वं च रसोद्बोधविरोधित्वम् । एवं च 'तथाभूताम्' इत्यादौ प्रसिद्धतीव्रव्यंग्यवैचित्र्यप्रतीत्या दोषज्ञानतिरोधानात् रसोद्बोधस्य सत्त्वेन काव्यत्वं तद्विशेषध्वनित्वं चाव्याहतमेव । यस्य तु व्यंग्यवैचित्र्यप्रतीतिविरहस्तं प्रति दुष्टत्वेनेति दोषोदाहरणमप्यविरुद्धम् । एकस्यैव सामाजिकभेदेन काव्यत्वमकाव्यत्वं चेष्टमेव । यथाऽप्रतीतस्य तच्छास्त्रज्ञं प्रत्यदुष्टत्वेन काव्यत्वमितरं प्रति अकाव्यत्वं तद्वत् । वक्ष्यति हि 'वक्त्राद्यौचित्यवशाद्दोषोऽपि क्वचिद्गुणः' इति । कीटानुविद्धस्याप्ययमर्थः । यथा प्रतिभातिशयेन दोषतिरोधानान्न रसत्वभङ्गः, तथा काव्येऽपि व्यंग्यवैचित्र्ये बोध्यम् । वस्तुतस्तु, अनुपादेयनीयकाव्यत्वव्यवच्छेदकतात्पर्यकमिदं लक्षणम् । दोषाद्युपस्थापकस्य दुर्वारत्वात् । ......सामान्यकाव्यलक्षणं तु अदोषाघटितमेव । अत एव दुष्टं काव्यमित्यादिव्यपदेश इत्याहुः ।

verse कीटानुविद्ध etc:—Just as a jewel does not lose its character as a jewel, because all its blemishes are merged away in the excess of its brilliance, so also, as regards a poem, on account of the strikingness of the suggested sense (the faults are not seen). Really speaking, this definition of काव्य given by मम्मट is the definition of such a poem as does not deserve to be ridiculed; since it is extremely hard to avoid ridicule, when a poem possesses faults......The general definition of poetry should not include the word अदोषौ in it. Hence it is that such expressions as 'a faulty poem' obtain in ordinary life.

एतेन......अलङ्काररूपत्वात् (p. 3, ll. 23-25). विश्वनाथ extends his remarks against मम्मट to the views of the वक्रोक्तिजीवितकार. The latter said that Vakrokti (indirect or crooked mode of speech) is the soul of poetry. S. D. remarks that Vakrokti is merely an Alaṅkāra and, as such, it is not even the body of poetry, much less the soul. वक्रोक्तिजीवितकार is a writer who is later than आनन्दवर्धन, author of ध्वन्यालोक (latter half of 9th century A. D.) and earlier than (अलङ्कारसर्वस्व middle of 12th century); see the remark of जयरथ on p. 12 of अलङ्कारसर्वस्व "यद्यपि वक्रोक्तिजीवितहृदयदर्पणकारावपि ध्वनिकारानन्तरभाविनावेव तथापि तौ चिरन्तनमतानुयायिनावेवेति तन्मतं पूर्वमेवोद्दिष्टम् ।"

वक्रोक्ति—Daṇḍin does not define वक्रोक्ति but says of it 'श्लेषः सर्वासु पुष्णाति प्रायो वक्रोक्तिषु श्रियम् । भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् ॥' K. D. II, 363. भामह says that वक्रोक्ति enters into the composition of all Alaṅkāras and seems to identify वक्रोक्ति with अतिशयोक्ति (अतिशयेन उक्तिः) 'सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते । यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना ॥' भामह II. 75. This verse is quoted as from भामह on p. 208 of ध्वन्यालोक. K. P. also quotes it (X on विशेष). रुद्रट regards it as one of the five शब्दालङ्कारs and gives two varieties श्लेषवक्रोक्ति and काकुवक्रोक्ति. 'वक्त्रा तदन्यथोक्तं व्याचष्टे चान्यथा तदुत्तरदः । वचनं यत्पदभङ्गैर्ज्ञेया सा श्लेषवक्रोक्तिः ॥' रुद्रट II. 14. An example of this is किं गौरि मां प्रति रुषा ननु गौरहं किं (why, oh, Gauri, towards me with anger; am I a cow ?). In the first गौरि is in the Vocative; in the second we read किं गौः इमां etc. काकुवक्रोक्ति is defined as 'विस्पष्टं क्रियमाणादक्लिष्टा स्वरविशेषतो भवति । अर्थान्तरप्रतीतिर्यत्रासौ काकुवक्रोक्तिः ॥' रुद्रट II. 16. मम्मट defines briefly, but in the same way as रुद्रट, 'यदुक्तमन्यथा वाक्यमन्यथान्येन योज्यते । श्लेषेण काक्वा वा ज्ञेया सा वक्रोक्तिस्तथा द्विधा' ॥ K. P. IX. p. 491 (Vā). काकुः (काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः ॥ अमर I. 6. 12) means 'a change of the tone or voice.' An example of काकुवक्रोक्ति is 'गुरुजनपरतन्त्रतया बत दूरतरं देशमुद्यतो गन्तुम् । अलिकुलकोकिलललिते नैष्यति

सखि सुरभिसमयेऽसौ ॥.' Here by a change of voice the word नैष्यति may convey two meanings; in the mouth of the heroine it mean 'he will not come'; in the mouth of her friend, it means 'Will he not come ?' i. e. he will come. The अलङ्कारसर्वस्व remarks 'वक्रोक्तिशब्दश्चालङ्कारसामान्यवचनोऽपि इहालङ्कारविशेषे संज्ञितः' p. 177. For more examples see रुद्रट and सर्वस्व. Vâmana defines वक्रोक्ति quite differently 'सादृश्याल्लक्षणा वक्रोक्तिः' काव्या० सूत्र IV. 3. 8. (Vakrokti is indication based upon resemblance). The वक्रोक्तिजीवितकार says 'वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते' (1st उन्मेष). According to him, clever speech is the soul of poetry and that it alone should engage a poet's best efforts. Dhvani is included under उपचारवक्रता i. e. वक्रोक्ति based upon metaphor. It is not the suggested sense (व्यंग्य) that is the essence of poetry, but striking speech. His definition of काव्य is 'शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि । बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥'. According to him वक्रता has six principal varieties 'कविव्यापारवक्रत्वप्रकाराः सम्भवन्ति षट् । प्रत्येकं बहवो भेदास्तेषां विच्छित्तिशोभिनः ॥'. The six varieties are वर्णविन्यासवक्रता, पदपूर्वार्धवक्रता, प्रत्ययाश्रयवक्रता, वाक्यव०, प्रकरणव०, प्रबन्धव०. His views are briefly summarised by अ० स० p. 8 'वक्रोक्तिजीवितकारः पुनर्वैदग्ध्यभङ्गीभणितिस्वभावां बहुविधां वक्रोक्तिमेव प्राधान्यात्काव्यजीवितमुक्तवान् । व्यापारस्य प्राधान्यं च काव्यस्य प्रतिपेदे । अभिधानप्रकारविशेषा एव चालङ्काराः । सत्यपि त्रिभेदे प्रतीयमाने व्यापाररूपा भणितिरेव कविसंरम्भगोचरः । उपचारवक्रतादिभिः समस्तो ध्वनिप्रपञ्चः स्वीकृतः । केवलमुक्तिवैचित्र्यजीवितं काव्यं न व्यंग्यार्थजीवितमिति तदीयं दर्शनं व्यवस्थितम् ।'

(P. 3, ll. 25-29). मधु......समुत्कण्ठते इति. On p. 17 (Vâ) Mammaṭa cites this verse and remarks 'अत्र स्फुटो न कश्चिदलङ्कारः, रसस्य च प्राधान्यान्नालङ्कारता।'. He quotes this verse in illustration of his words अनलङ्कृती पुनः क्वापि. He says:—in this verse there is no distinct figure of speech. It cannot also be said that there is the figure called रसवद् by भामह and उद्भट. That figure occurs only when the रस is subordinate i. e. when it heightens another Rasa or the expressed sense. But in this verse the शृङ्गाररस is the principal one and therefore there is no रसवद् अलङ्कार. This objection and answer of मम्मट are with reference to the views of भामह and उद्भट. He himself does not admit रसवद् as an अलङ्कार. यः कौमारहरः etc.—शीलाभट्टारिकायाः पद्यमिदमिति शार्ङ्गधरपद्धतौ स्पष्टम् (वामनाचार्य) । स्वाभिमतिका काचित्सहृदयधुर्येष्वपि वरोपकरणादिषु उत्कण्ठोत्पत्त्या तेषामत्यन्तोपादेयतां सूचयन्ती सखीमाह—यः कौमारहर इति । अत्र विकल्पस्य पदार्थत्वैकतया अभिनिवेशाध्याहारेण च यः कौमारहरो वरः स एव मम पतिरस्ति, चैत्रक्षपास्ता एव यद्यपि सन्ति, अस्मि च सैव यद्यप्यस्मि तथापि तत्र रेवारोध-

सि तत्र वेतसीतरुतले तत्र सुरतव्यापारलीलाविधौ चेतः समुत्कण्ठते इत्यन्वयः । कौमारं बाल्यं परम्परासिकतया तदवस्थाकामानि सम्भोगेच्छोत्पादनेन हृतवांश्चोरितवानिति कौमारहरः । तत्स्वाकृतिविशेषणवत्तामकत्वेनानुरागदार्ढ्यज्ञापनम् । नियते प्रियत्वेनाङ्गीक्रियते स्वयमिति वरः । तेनोभयानुरागलाभः । स एव । उपभुक्तान्यो नेत्यर्थः । ......उन्मीलिता विकसिता या मालती तया सुरभयः । ...... प्रौढा रत्युद्दीपनादिसामर्थ्यशालिनः । कदम्बस्य धूलीकदम्बाख्यपुष्पविशेषस्य सम्बन्धिनः । वसन्ते कदम्बान्तरस्यासम्भवात् । चोऽवधारणे । अत एवेत्यर्थः । अत्र च प्रौढा इति श्लिष्टविशेषणबलान्माल्यानिलयोर्नायिकानायकसम्बन्धप्रतीतिः । चकारोऽप्यर्थो भिन्नक्रमः । अस्मीत्यहमर्थकमव्ययम् । अन्यथा सैवेत्यस्योद्देश्यत्वाभावात् । सैवेत्यस्य उत्कण्ठाहेत्वन्तरमात्परं न प्राप्नोत्यर्थः । तथापि एतेषामसकृदुपभोगेऽपि । तत्रेत्युपयुक्त इत्यनेकं सम्बन्धं विशेष्यत्वेनेति । —....सुरतानुकूलव्यापाररूपा या लीला कुसुमाभरणादिप्रसाधनरूपा स्मितालिङ्गनचुम्बनादिरूपा वा तस्या विधौ सम्पादने चेतः समुत्कण्ठते उत्सुकं भवति । स. चं. as quoted in प्रदीप p. 11 (Nir). In this verse, no figure other than विशेषोक्ति and विभावना is worth pointing out. These two also are not distinct, as explained below:—विशेषोक्ति* is the statement that an effect is absent although the causes of it are present. In this verse, the fact that 'the husband and other things have been frequently enjoyed before' should be the cause of the effect that 'the woman has no longing for the re-enjoyment of them.' The absence of this effect i. e. her having a longing for re-enjoyment is here stated (in चेतः समुत्कण्ठते) even though the cause i. e. the enjoyment of them in the past, is present. Thus there is विशेषोक्ति in the verse. But it is not distinctly stated, for the absence of the effect is stated in the form 'still the mind has a longing' and not in the form 'still the mind is not without longing'. The figure would have been distinct only if the latter mode of expression had been employed.†

विभावना‡ is the statement that an effect is produced even though the causes of the effect are absent. Here the well-known causes of the effect viz. the woman's longing for enjoyment of the husband &c. is the fact of her not having enjoyed them before. But the absence of this cause i. e. the fact of having enjoyed them before, is here stated along with the presence of the effect *i. e.* her longing for the enjoyment of them. Thus there is विभावना in the verse. But it is not distinct, for the absence of the cause is stated in the form 'although the husband etc. have been frequently enjoyed by me before.' Thus like विशेषोक्ति above विभावना also is indistinct here.* The two figures being indistinct the union of these which constitutes a separate figure called सन्देहसङ्कर is also indistinct. Where there are no circumstances which unable us to determine that a verse contains a particular figure to the exclusion of others which are possible, there is सन्देहसङ्कर.† The S. D. objects to the abovementioned view of मम्मट by saying that both the figures विशेषोक्ति and विभावना are distinct and therefore the सङ्कर based upon them is also distinct. His view appears to be that विशेषोक्ति occurs not only when an *effect is stated to be absent* although its causes are present; but also when the *opposite of the effect is stated to exist*; similarly in the case of विभावना. His words are "इह च कार्याभावः कार्यविरुद्धसद्भावमुखेनापि निबध्यते । विभावनायामपि कारणाभावः कारणविरुद्धसद्भावमुखेन । एवं च 'यः कौमारहरः' इत्यादेरुत्कण्ठाकारणविरुद्धस्य निबन्धनाद्विभावना । 'यः कौमार'-इत्यादेः कारणस्य च कार्यविरुद्धाया उत्कण्ठाया निबन्धनाद्विशेषोक्तिः ।". S. D.'s remarks appear to be based upon the words of the Alaṅkāra-sarvasva of Rājānaka Ruyyaka, where we read under विशेषोक्ति‡ 'कार्यानुत्पत्तिश्चात्र क्वचित्कार्यविरोध्युत्पत्त्या निबध्यते । एवं विभावनायामपि कारणाभावः कारणविरुद्धमुखेन क्वचित्प्रतिपाद्यते ।' p. 127 of अलं. स.; on p. 200 he gives 'यः कौमारहरः etc. ' as an instance of सन्देहसङ्कर and remarks 'तथाह्युत्कण्ठाकारणाभावे (कौमारहरवराद्यनिधानरूपस्य

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* विशेषोक्तिरखण्डेषु कारणेषु फलावचः । K. P. X.
सति हेतौ फलाभावे विशेषोक्तिस्तथा द्विधा । S. D. X.

† विशेषोक्तिस्तावत्कारणसत्त्वेऽपि कार्याभाववचनम् । अत्र च समुत्कण्ठाकार्ये तदेकारणयोरनुप्रयुक्तता । तत्सत्त्वे चेयमनुत्कण्ठाभावः उत्कण्ठारूपो निर्दिष्ट एव तथापि नानुत्कण्ठाऽभावत्वेन किं तूत्कण्ठात्वेनैव । तस्मादस्फुटत्वमस्याः । यदि चेतोऽनुत्कण्ठितं नेत्यभिधीयते तदा स्फुटत्वं भवेत् । प्रदीप (p. 12 Nir).

‡ क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना । K. P. X.
विभावना विना हेतुं कार्योत्पत्तिर्यदुच्यते । S. D. X.

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* अत्र वरोपकरणादीनामनुपभुक्तत्वस्य प्रसिद्धस्य कारणस्याभावेऽपि तत्कार्योत्कण्ठाख्यस्योत्पत्तिकथनरूपा विभावनालङ्कारः । वरोपकरणादीनामसत्त्वेनोपादेयत्वस्याप्रसिद्धस्य कारणस्य विभावनात् । अस्फुटत्वं चानुपभुक्तत्वाभावेनाकथनात् । उ. चं. p. 11 of प्रदीप (Nir.)

† एकस्य च ग्रहे न्यायदोषाभावादनिश्चयः । K. P. X. यत्र द्वयोर्बहूनां वालङ्काराणामेकत्र योग्यत्वेऽपि विरोधान्नैकदा व्यवस्थितिः, न चैकतरस्य परिग्रहे साधकं तदितरपरिग्रहे बाधकं येन तदेव व्यवतिष्ठेत सोऽयमनिश्चयरूपो द्वितीयः सङ्करः । प्रदीप. Here in the verse 'यः कौमारहरः' etc. the सन्देह is as follows:—'उत्कण्ठायाः पत्याद्यभावरूपकारणं विना उत्कण्ठारूपकार्यकथनमितीयं विभावना, किंवा उत्कण्ठाभावस्य कारणसत्त्वे तस्याः कथनमिति विशेषोक्तिरिति सन्देहात् सन्देहसङ्करालङ्कारोऽयम् ।' राम॰ p. 15.

‡ अलं. स. defines विशेषोक्ति as 'कारणसामग्र्ये कार्यानुत्पत्तिर्विशेषोक्तिः ।'.

कारणस्याभावे इत्यर्थः । अ. स. चि.) "उत्कण्ठाया उत्पत्तौ विभावना । न च कारणाभावः 'यः कौमारहरः' इत्यादिना कारणनिबन्धमुखेन प्रतिपादितः । तथा च 'यः कौमारहरः' इत्याद्युत्कण्ठाकारणसद्भावेऽपि अनुत्कण्ठाया अनुत्पत्तौ विशेषोक्तिः । सा चानुत्पत्तिः 'समुत्कण्ठते' इति विरोधोत्पत्तिमुखेनोक्ता । अत एव द्वयोरप्यस्फुटत्वमन्यत्र (काव्यप्रकाशादौ । अ. स. चि.) उक्तम् ।"

(P. 4, ll. 1-3). एतेन......अपास्तम्. The verse is quoted from the सरस्वतीकण्ठाभरण (I. 2.) of भोज. The Benares edition reads निर्दोषं for अदोषम्. S. D. extends his criticism against मम्मट's words अदोषौ, सगुणौ and अनलङ्कृती to the definition of Kāvya given by भोज.

(P. 4, ll. 3-6). यत्तु ध्वनिकारेणोक्तम्...पृच्छामः. 'काव्यस्यात्मा ध्वनिः'—these words are contained in the first verse of the ध्वन्यालोक 'काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नातपूर्वस्तस्याभावं जगदुरपरे भाक्तमाहुस्तमन्ये। केचिद्वाचां स्थितमविषये तत्त्वमूचुस्तदीयं तेन ब्रूमः सहृदयमनःप्रीतये तत्स्वरूपम् ॥'. The meaning is 'the soul of poetry is suggestion.' S. D. asks a question:- what does the author mean by the above? Does he mean suggestion in its three fold aspects–(1) वस्तु matter, (2) अलङ्कार embellishment and (3) रस flavour etc.; or does he mean that the soul of poetry is only रस etc. (and not the three वस्तु, अलङ्कार, रसादि)? वस्तु, अलङ्कार and रस must be clearly explained. ध्वनि is defined by the ध्वन्यालोक as 'यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ। व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः' ॥ p. 33 ('तमर्थम् व्यङ्ग्यार्थं; उपसर्जनीकृतौ गुणीभूतौ स्वार्थौ स्वं चार्थौ यकाविति वाच्यात् । यथासंख्येन तेनार्थो गुणीकृतात्मा, शब्दो गुणीकृताभिधेयः । व्यङ्क्तः द्योतयतः । लोचन.') ध्वनि is divided into three kinds, वस्तुध्वनि, अलङ्कारध्वनि, and रसध्वनि as said in ध्वन्यालोक p. 15 'स ह्यर्थो वाच्यसामर्थ्याक्षिप्तं वस्तुमात्रमलङ्कारा रसादयश्चेत्यनेकप्रभेदप्रभिन्नो दर्शयिष्यते'; or in the काव्यानुशासन of हेमचन्द्र p. 26 'स च (व्यङ्ग्योऽर्थः) व्यञ्जके द्योत्यते इति पूर्वाचार्यैर्ध्वनिरिति संज्ञितः । अयं च वस्त्वलङ्काररसादिभेदात् त्रिधा ।.' As to वस्तुध्वनि, लोचन says 'प्रतीयमानस्य तावद् द्वौ भेदौ लौकिकः काव्यव्यापारैकगोचरश्चेति । लौकिको यः स्वशब्दवाच्यतां कदाचिदधिशेते । स च विधिनिषेधाद्यनेकप्रकारो वस्तुशब्देनोच्यते ।' p. 15. An example of वस्तुध्वनि is 'शिखरिणि क्व नु नाम कियच्चिरं किमभिधानमसावकरोत्तपः । सुमुखि येन तवाधरपाटलं दशति बिम्बफलं शुकशावकः ॥ अत्रानेन कविनिबद्धस्य कस्यचित्कामिनः प्रौढोक्तिसिद्धेन वस्तुना त्वदधरः पुण्यातिशयलभ्य इति वस्तु प्रतीयते ।. A distinct subject or topic is suggested, *viz.* that your lip (i. e. a kiss) is to be gained only by excessive merit. अलङ्कारध्वनि is that in which the suggested sense would constitute a figure of speech; the expressed sense does not, however, do so. An example of अलङ्कारध्वनि is 'दिशि मन्दायते तेजो दक्षिणस्यां रवेरपि । तस्यामेव रघोः पाण्ड्याः प्रतापं न विषेहिरे ॥ अनेन स्वतःसम्भविना वस्तुना रवितेजसो रघुप्रतापोऽधिक इति व्यतिरेकालङ्कारो व्यज्यते ।'.

रसध्वनि occurs there where रस, Bhâva etc. are the principal element and where the words, expressed sense, and the figures of speech are dependent upon Rasa etc., as said by the ध्वन्यालोक 'वाच्यवाचकचारुत्वहेतूनां विविधात्मनाम् । रसादिपरता यत्र स ध्वनेर्विषयो मतः ॥' p. 67. रसध्वनि may be instanced in "शून्यं वासगृहं विलोक्य शयनादुत्थाय किंचिच्छनैः निद्राव्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम् । विस्रब्धं परिचुम्ब्य जातपुलकामालोक्य गण्डस्थलीं लज्जानम्रमुखी प्रियेण हसता बाला चिरं चुम्बिता ॥" अत्र शृङ्गारध्वनिः. Against this threefold division of ध्वनि,* S. D. brings an objection in the words प्रहेलिकादावतिव्याप्तेः. प्रहेलिका means 'a riddle or conundrum.' Even the कादम्बरी mentions प्रहेलिका. We find a full exposition and illustration of प्रहेलिका in the काव्यादर्श and the सरस्वतीकण्ठाभरण. प्रहेलिका is defined by रुद्रट as 'स्पष्टप्रच्छन्नार्था प्रहेलिकाऽन्याहृतार्था च ।' Ru. V. 25. नमिसाधु explains as follows:— 'प्रहेलिका द्विविधा । स्पष्टप्रच्छन्नार्था अन्याहृतार्था च । तत्र स्पष्टः पदार्थत्वात् प्रच्छन्नश्च प्रश्नवाक्ये एवान्तर्गतत्वेन चमत्कारित्वादर्थो यस्याः सा तथाविधा । तथाऽसाधारणविशेषणोपादानादिनाऽभिमतत्वेनाव्याहृतः साक्षादनुक्तो अर्थो यस्याः सा तथाविधा ।'. An example of the above two kinds is given by रुद्रट in one verse 'कानि निकृत्तानि कथं कदलीवनवासिना स्वयं तेन । कुसुमानि न इदमवेऽस्माकमन्यहं हरति वसनानि ॥' Ru. V. 29. The first half is an example of स्पष्टप्रच्छन्नार्था. Construe कदलीवनवासिना तेन कानि कथं स्वयं निकृत्तानि. This is the question. The answer is contained in the same line. कानि (शिरांसि) निकृत्तानि, कथं कदलीव (like a plantain tree) असिना (खड्गेन), (कियन्ति) नव (नवसंख्याकानि), स्वयम्, तेन (दशाननेन). The second line is an example of अन्याहृतार्था. अन्यहं means प्रत्यहम्.

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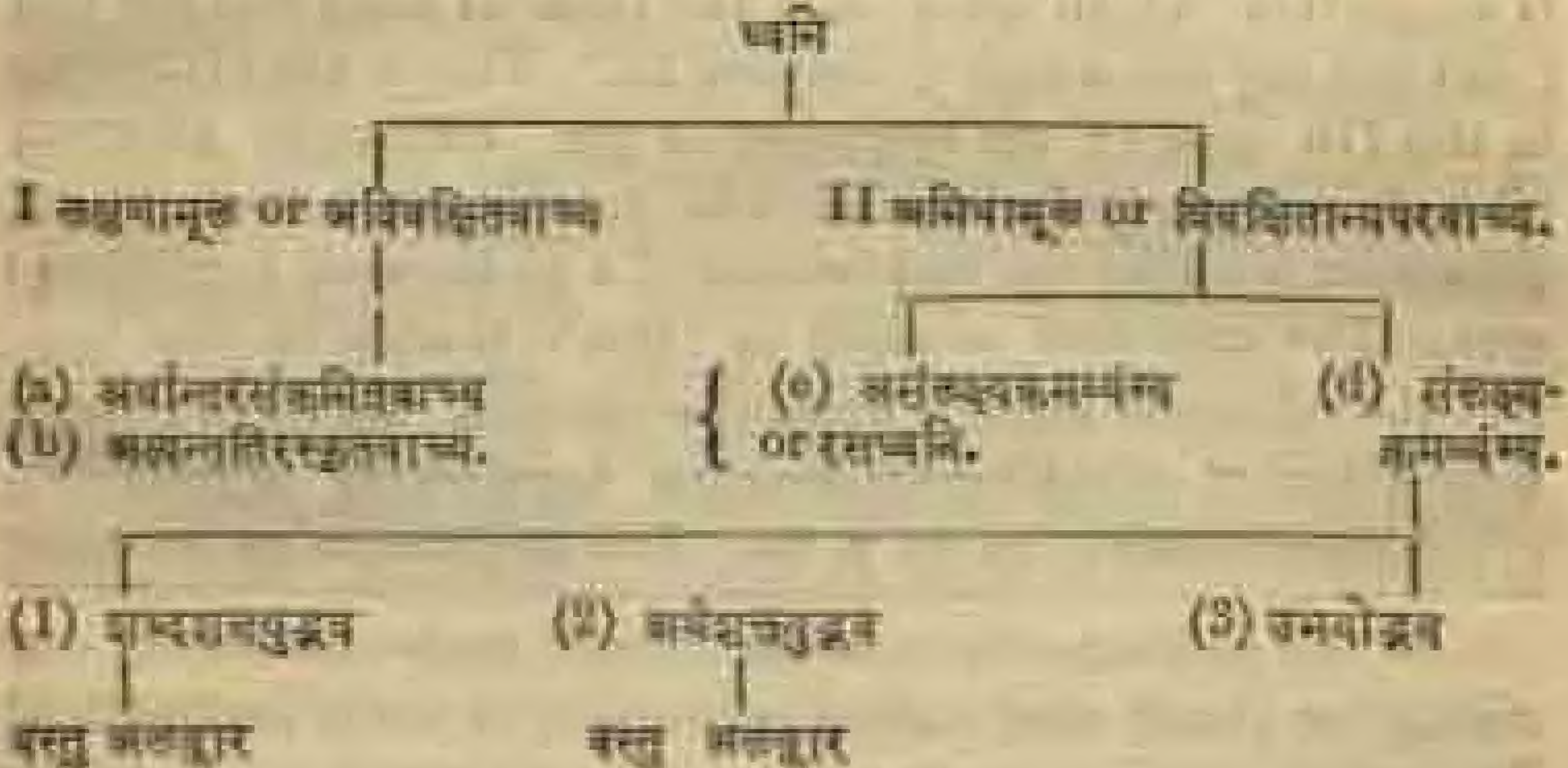
* A different and more elaborate division of ध्वनि is given in the ध्वन्यालोक (1st and 2nd उद्योत), काव्यप्रकाश (4th उल्लास) and साहित्यदर्पण (4th प०). We give below a brief out-line.


ध्वनि
I लक्षणामूल or अविवक्षितवाच्य.
II अभिधामूल or विवक्षितान्यपरवाच्य.
(a) अर्थान्तरसंक्रमितवाच्य
(b) अत्यन्ततिरस्कृतवाच्य.
(c) असंलक्ष्यक्रमव्यंग्य or रसध्वनि.
(d) संलक्ष्यक्रमव्यंग्य.
(1) शब्दशक्त्युद्भव
(2) अर्थशक्त्युद्भव
(3) उभयोद्भव
वस्तु अलङ्कार
वस्तु अलङ्कार

मम्मट divides अर्थशक्त्युद्भव into twelve varieties.

This applies only to the wind and not to a thief etc. Dandin mentions 16 varieties of good प्रहेलिकाs and refers to 14 kinds of bad ones. See Kāvyād. III, 106. We shall quote two interesting examples. नासिक्यमध्या परितश्चतुर्वर्णविभूषिता । अस्ति काचित्पुरी यस्यामष्टवर्णाह्वया नृपाः ॥ Kāvyād. III, 114. The town is काञ्ची and the family of the kings is पुन्नक, which has 8 letters. विजितात्मभवद्वेषिगुरुपादहतो जनः । हिमापहामित्रधरैर्व्याप्तं व्योमाभिनन्दति ॥ काव्यादर्श III, 120. (विना पक्षिणा गरुडेन जितः इन्द्रस्तस्यात्मभवः अर्जुनः तस्य द्वेषी कर्णः तस्य गुरुः पिता सूर्यः तस्य पादैः किरणैः हतः । हिमापहो वह्निः तस्यामित्रो जलं तद्धरैर्मेघैर्व्याप्तं etc.). But even Dandin and रुद्रट had a clear perception of the value of these riddles. रुद्रट says 'मात्राबिन्दुच्युतके प्रहेलिका कारकक्रियागूढे । प्रश्नोत्तरादि चान्यत् क्रीडामात्रोपयोगमिदम् ॥ Ru. V. 24. क्रीडागोष्ठीविनोदेषु तज्ज्ञैराकीर्णमन्त्रणे । परव्यामोहने चापि सोपयोगाः प्रहेलिकाः ॥ काव्यादर्श III. 97. They do not look upon प्रहेलिका as constituting poetry, much less आनन्दवर्धन, the author of the ध्वन्यालोक who says "इदानींतनानां तु न्याय्ये काव्यनयव्यवस्थापने क्रियमाणे नास्त्येव ध्वनिव्यतिरिक्तः काव्यप्रकारः । यतः परिपाकवतां कवीनां रसादितात्पर्यविरहे व्यापार एव न शोभते ।" p. 221. He does not recognise any piece of poetry, in which रस etc. are absent. But the S. D. objects that, if by ध्वनि you understand the three, *viz.* वस्तु, अलङ्कार and रस, then, even प्रहेलिका would be included under ध्वनि, as in प्रहेलिका also, there is some suggested sense other than the expressed one, just as there is in वस्तुध्वनि instanced above.

द्वितीयश्चेदोमिति ब्रूमः If, however, you accept the 2nd alternative *i. e.* the soul of Poetry is suggestion which takes the shape of Rasa, Bhāva and the like then we say 'agreed.'

(P. 4, ll. 6-10). ननु यदि......इति चेत्. An objection is raised against the 2nd view, mentioned above, *viz.*, the soul of poetry is suggestion which takes only the form of Rasa and the like (and not वस्तु nor अलङ्कार). अत्ता एत्थ &c.* This is the 67th verse in the 7th शतक of the गाथासप्तशती of हाल. स्वयन्दूतत्वेन कथितात्मानं पथिकं प्रति स्वयंदूता (of a woman who introduces herself to her paramour without the intercession of a go-between) इतिरियम् । रात्र्य०. The expressed meaning is 'Don't tumble on our bed.' But the suggested sense is quite the opposite. 'अत्र गृहे विद्यमानायाः श्वश्र्वा अतिवृद्धतया बधिरनिद्रालुत्वादियोगादन्यस्य चासत्त्वाभिशङ्कां व्यवहरेति वस्तु प्रतिपाद्यवैशिष्ट्यात्प्रतीयते ।' उ० चं० p. 65. This is given as an example of वस्तुध्वनि on p. 20 of the ध्वन्यालोक. Here another matter merely is suggested (*viz.* the traveller's doing the opposite of what is expressed) and hence, if रसादिरूपमात्रध्वनि were to be the soul of Poetry, such a verse cannot be called Poetry.

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* The printed edition of the सप्तशती reads 'एत्थ णिमज्जइ अत्ता एत्थ अहं एत्थ परिअणो सअलो । पन्थिअ रत्तीअन्धअ मा मह सअणे णिमज्जिहिसि ॥' The ध्वन्यालोक, काव्यप्रकाश, हेमचन्द्र and others present many various readings.

S. D. replies to the above by saying अत्रापि रसाभासवत्तयैव etc. We admit that this verse is Poetry, but we do so because in this verse there is a semblance of Rasa (of Love here) and not because mere व्यंग्यवस्तु can constitute the soul of Poetry. S. D. says further on that under रस are included भाव, रसाभास, भावाभास, भावशान्ति, भावोदय, भावसन्धि, भावशबलत्व. रसाभास is defined as 'अनौचित्यप्रवृत्तत्व आभासो रसभावयोः ।' S. D. III. 262. Here the love is improper and illegitimate and therefore there is रसाभास.

(P. 4. l. 11). अन्यथा—वस्तुमात्रस्य व्यंग्यत्वेऽपि काव्यत्वस्वीकारे । राम०. If we were to admit that a piece is a poem, even if merely the matter were suggested, then such a sentence as 'देवदत्त goes to a village' will have to be called Poetry ; because here also, there is something suggested, *viz.*, his being attended by a servant, as every gentleman usually is. But nobody calls this poetry. Because here there is no connection with रस etc.

(P. 4, ll. 12-13). अस्त्विति...काव्यत्वाङ्गीकारात्—If it were said "Let this sentence 'देवदत्त goes to a village' be called a poem, because there is some suggested sense in it," we reply:—no, because it is our position that the name of Poetry is to be applied to that only which has रस. काव्यस्य प्रयोजनं......उक्तत्वात् This is a reply to those who would admit a piece to be poetry even if it be destitute of रस. Construe काव्यस्य प्रयोजनं......प्रवृत्तिनिवृत्त्युपदेशः. विनेय—those who are to be taught, students. रसास्वादसुखपिण्डदान० does not appear to be a good reading. Instead of सुखपिण्ड the author would have said सुखसन्तान etc. रसास्वादसुखसन्तानद्वारेणेत्यर्थः । राम०, by means of giving a fund of delight in the form of the relishing of Rasa. सुखपिण्ड means 'an inducement.' Compare को न याति वशं लोके मुखे पिण्डेन पूरितः । मृदङ्गो मुखलेपेन करोति मधुरध्वनिम् ॥. रामादिवत् this has occurred above. Compare for the idea the words of the ancient rhetorician भामह "स्वादुकाव्यरसोन्मिश्रं शास्त्रमप्युपयुञ्जते । प्रथमालीढमधवः पिबन्ति कटु भेषजम् ॥" V. 3. (The लोचन p. 182 quotes this as from भामह, but reads वाक्यार्थम् for शास्त्रमपि.) Compare व्यक्तिविवेक I p. 20 'ये तु न वै सुकुमारमतयो...ते शास्त्रमन्तरेणापि तदभिमताः—तानपि तेभिमतवस्तुपुरस्कारेण गुडजिह्विकया रसास्वादसुखं मुखे दत्त्वा तत्र कटुकौषधपानादाविव प्रवर्तयितव्याः ।'.

(P. 4, ll. 16-20). तथा च...तत्सिद्धेः, इत्यादि. The author cites the testimony of three ancient authors in support of his position that the soul of Poetry is suggestion which assumes only the form of रसादि. 'वाग्वैदग्ध्यप्रधानेऽपि' etc. occurs in अग्निपु॰ 337. 33. अत्र= काव्ये. वाचो वैदग्ध्यं प्रधानं यस्मिन् तत् (काव्यं), that in which the chief element is the cleverness of speech; or we may dissolve as 'वाग्वैदग्ध्येन प्रधानं (उत्तमं),' in Poetry which becomes first-rate by skill in speech. The Agnipurāṇa says 'Rasa alone (and not वस्तुध्व॰ nor अलङ्कारध्व॰) is the life of Poetry, in which the chief element is skill in speech etc. व्यक्तिविवेककार—author of व्यक्तिविवेक (which means 'investigation of the true nature of suggestion'). His name is Mahimabhaṭṭa. He is later than अभिनवगुप्त (about 1000 A. D.) and earlier than मम्मट, who criticizes him (5th उल्लास). He wrote his work to demolish the theory of the ध्वन्यालोक and to establish that what is called suggestion is included under अनुमान 'Inference'. 'अनुमानेऽन्तर्भावं सर्वस्यैव ध्वनेः प्रकाशयितुम् । व्यक्तिविवेकं कुरुते प्रणम्य महिमा परां वाचम् ॥'. व्यक्तिविवेक 1st verse. काव्यस्यात्मनि etc. As to the fact that the soul of Poetry, which is always to be found in it, is रस and the like, there is no difference of opinion. सङ्गिनि = अवश्यंभाविनि । रस॰. सङ्ग means 'attachment or connection.' The words काव्यस्यात्मनि occur in the व्यक्तिविवेक I. p. 22 (Trivandrum ed. 1909). The printed edition reads संज्ञिनि for सङ्गिनि. The position of the व्यक्तिविवेककार is that he does not dispute that रस is the soul of poetry, but the point on which he lays stress is that the essence of poetry (viz. रस &c.) is grasped by अनुमान and not by an independent power of words such as व्यञ्जना. As regards the thing (संज्ञी) there is no dispute; there is a difference only in संज्ञा (in the appellation of the thing). He calls it by the name of अनुमान, while the ध्वनि school calls it by the name of ध्वनि. ध्वनिकारेणाप्युक्तम्...तत्सिद्धेः इत्यादि– The ध्वन्यालोक reads ०निर्वहणेन किञ्चित्प्रयोजनम् । इतिहासादेव तत्सिद्धेः. The words of the text mean 'By a mere narration on the part of the poet of what happened, the soul of Poetry is not accomplished, because that, *viz.* the mere narration of events, can be effected by History (such as the महाभारत) and the like.' इतिवृत्त means the same thing as वस्तु or कथाशरीर as said in the भावप्रकाश 'वस्तु यत् स्यात् प्रबन्धस्य शरीरं कविकल्पितम् । इतिवृत्तं तदेवाहुर्नाट्यलक्षणकोविदाः ॥'. We take आत्मलाभः = काव्यात्मनः लाभः. We may also take आत्मलाभः to mean कविपदलाभः, and then the whole means 'a poet does not attain the position of a poet by confining himself to the simple narration of events.' The idea is :—

The poet's business is to develop रस etc. and he has, in writing his work, to look solely to the proper evolution of the sentiments etc. If in the narrative on which he bases his poem, he finds anything which would be incongruous to the Rasa he is developing, he should throw the narrative to the winds and should arrange events so as to suit the Rasa. Because one does not become a poet by merely narrating events. This is not the poet's function, but that of the historian. In a poet we do not look for history, but for the development of रस. We prefer the second meaning of आत्मलाभ: to the first, as it suits the context better. The reading प्रयोजनम् of the ध्वन्यालोक means 'the poet has nothing to do with the mere narration etc.' The words of the ध्वन्यालोक preceding the line are 'कविना प्रबन्धमुपनिबध्नता सर्वात्मना रसपरतन्त्रेण भवितव्यम्। तत्रेतिवृत्ते यदि रसाननुगुणां स्थितिं पश्येत्तदेमां भंक्त्वापि स्वतन्त्रतया रसानुगुणं कथान्तरमुत्पादयेत्। न हि कवेः etc. p. 148 of ध्वन्या०.

(P. 4, ll. 20-24). ननु तर्हि……गौण एव. तर्हि means 'If you lay down that what possesses Rasa is to be called poetry and none else.' Certain verses without रस (i. e. merely narrative etc.) in a composition will not, on the above theory, be poetry (and the same difficulty would occur, as said above in ननु कश्चिद्दोषोऽत्र दुष्टः etc., whether the composition as a whole is poetry or not). S. D. replies to this objection in रसवत्पद्या………ङ्गीकारात्. यथा रसवत्पद्यान्तर्गतनीरसपदानां पद्यरसेन रसवत्ता अङ्गीक्रियते तथा तेषां (नीरसानां पद्यानां) प्रबन्धरसेनैव रसवत्ता अङ्गीक्रियते। Certain words in a verse may be without रस; still, as the whole verse has a रस, the words may be said to have a रस, as being included in the verse; similarly here. यत्तु नीरसेष्वपि……गौण एव. The idea is:—The name of poetry is strictly applicable only to such pieces as have a रस in them; the application of the term काव्य to such pieces as are without any रस, but possess letters which manifest some excellence, which are without faults and possess ornament, is quite secondary (गौण) and not strict, which application is based on the resemblance of these letter to such pieces as contain a रस. गुणाभिव्यञ्जकवर्णसद्भावात्—The Guṇas are three, माधुर्य, ओजस् and प्रसाद. They are the properties of रस; but are said to be revealed by certain favourable letters, e. g. मूर्ध्नि वर्गान्त्यगाः स्पर्शा अटवर्गा रणौ लघू। अवृत्तिर्मध्यवृत्तिर्वा माधुर्ये घटना तथा॥ K. P. 8. Ul. i. e. माधुर्य is revealed by the letters from क् to म् except the टवर्ग, each letter being preceded by the nasal of the class to which it belongs, by the letters र् and ण् combined with a short vowel etc.

(P. 4, ll. 24-26) यत्तु वामनेन......भिन्नत्वात्. वामन wrote काव्यालङ्कारसूत्र in five अधिकरणs. He wrote a comment on his own Sûtras. He belongs probably to the latter half of the 8th century. रीतिरात्मा काव्यस्य—is काव्यालङ्कार I. 2. 6. रीति means a style of composition, as वामन himself defines it as 'विशिष्टा पदरचना रीतिः' I. 2. 7. These styles must be numerous, but writers on rhetoric generally select a few of the most prevalent ones for definition. दण्डिन् says 'अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम् । तत्र वैदर्भगौडीयौ वर्ण्येते प्रस्फुटान्तरौ ॥' काव्यादर्श I. 40. He then tells us that ten गुणs are the essential attributes of वैदर्भी रीति, and the opposite of them of the गौडी रीति: 'श्लेषः प्रसादः समता माधुर्यं सुकुमारता । अर्थव्यक्तिरुदारत्वमोजः कान्तिसमाधयः ॥ इति वैदर्भमार्गस्य प्राणा दश गुणाः स्मृताः । एषां विपर्ययः प्रायो दृश्यते गौडवर्त्मनि॥' काव्यादर्श I. 41 and 42. भामह vehemently protests against this division of styles into वैदर्भी and गौडी 'वैदर्भमन्यदस्तीति मन्यन्ते सुधियोऽपरे । तदेव च किल ज्यायः सदर्थमपि नापरम् ॥ गौडीयमिदमेतत्तु वैदर्भमिति किं पृथक् । गतानुगतिकन्यायान्नानाख्येयममेधसाम् । ननु चाश्मकवंशादि वैदर्भमिति कथ्यते । कामं तथास्तु प्रायेण संज्ञेच्छातो विधीयते ॥' I. 31-33. वामन mentions three वैदर्भी, गौडी and पाञ्चाली. विश्वनाथ adds a fourth लाटी. The same are given by the अग्निपुराण. भोज gives two more, viz. आवन्तिका and मागधी. It will be seen from the above that each country is credited with a particular style of composition. मम्मट includes them under वृत्त्यनुप्रास (उपनागरिका, परुषा and कोमला correspond to वैदर्भी, गौडी, and पाञ्चाली).

वामन stands perhaps alone in regarding रीति as the soul of Poetry. S. D.'s objection is very proper and is as follows:—रीति is a particular kind of arrangement; and arrangement is nothing but a particular disposition or posture of parts; and what is called soul is different from this. The different parts of our body assume different positions; but they are distinct from the soul. Similarly शब्द and अर्थ are the body of काव्य. The various arrangements of the limbs of this body i. e. the different arrangements of words etc. can never constitute the soul.

(P. 4, l. 26–p. 5, l. 2). यत्तु ध्वनिकारेण......व्यपाश्रयम्, अर्थः सहृदय etc. This occurs on p. 12 of the ध्वन्यालोक. 'A sense which is highly thought of by men of taste, which, it has been settled, is the soul of Poetry, has two kinds, viz. वाच्य, the expressed or literal sense, and प्रतीयमान the understood or suggested sense. Here ध्वनिकार declares that अर्थ is the soul of Poetry and that वाच्य is a variety of अर्थ. Thereby he declares that expressed sense also is the soul of Poetry. This is opposed to his own words at the beginning of his work 'the soul of Poetry is suggestion.' Thus the ध्वनिकार is shown to be inconsistent. See, however, the लोचन on pp. 12-13, which reconciles these two apparently conflicting dicta of the ध्वन्यालोक.* The ध्वन्यालोक here speaks of अर्थ, the soul of Poetry, as divided into वाच्य and प्रतीयमान in accordance with ordinary ideas. अर्थ is of two kinds; the real soul of Poetry is व्यंग्य, but there are people who regard the प्रतीयमान as not different from वाच्य. So what the ध्वनिकार says is not that वाच्य is the soul of Poetry, but that अर्थ is of two kinds, वाच्य and प्रतीयमान. As to what is the soul of Poetry, there is difference of opinion.

(P. 5, ll. 4-7). वाक्यं रसात्मकं......गुणन्दे. रसात्मकं वाक्यं काव्यम्- Poetry is a sentence the soul whereof is रस. निरूपयिष्यामः We shall describe (in the 3rd परिच्छेद). रसात्मक is explained in the words रस एवात्मा etc. Rasa alone is the soul (of Poetry) i. e. it endows it (काव्य) with life as being essential. तेन विना = रसेन विना. "It has been established above that, without रस, a piece cannot be called a poem." This has been shown in the words अन्यथा देवदत्तो ग्रामं याति (p. 4, l. 11) etc. Under रस are included भाव (incomplete flavour) and the semblances of रस and भाव (which will be treated of in the 3rd परिच्छेद), since the word रस is derived from the root रस् 'to taste or relish' and means 'what is tasted or relished.' भाव, incomplete flavour etc., also can be relished and therefore may be included under रस. See S. D. III. p. 188 'रसभावौ तदाभासौ भावस्य प्रशमोदयौ। सन्धिः शबलता चेति सर्वेऽपि रसनाद्रसाः ॥'

जगन्नाथ criticizes the definition of काव्य given by the साहित्यदर्पण as follows :—"यत्तु 'रसवदेव काव्यम्' इति साहित्यदर्पणे निर्णीतम्, तन्न। वस्त्वलङ्कारप्रधानानां काव्यानामकाव्यत्वापत्तेः । न चेष्टापत्तिः । महाकविसंप्रदायस्याकुलीभावप्रसङ्गात् । तथा च जलप्रवाहवेगनिपतनोत्पतनभ्रमणानि कविभिर्वर्णितानि । कपिबालादिविलसितानि च । न च तत्रापि यथाकथंचित्परम्परया रसस्पर्शोऽस्त्येवेति

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* स एव एवार्थो द्विशाखतया विवेकिभिर्विभागबुद्ध्याभियुज्यते । तथाहि—तुल्येऽर्थरूपत्वे किमिति कस्मैचित्सहृदयः श्लाघते । तद्भवितव्यं केनचिद्विशेषेण । यो विशेषः स प्रतीयमानभागो विवेकिभिर्विशेषहेतुत्वादात्मेति व्यवस्थाप्यते । वाच्यसंवलनाविमोहितहृदयैस्तु तत्पृथग्भावो विप्रतिपद्यते चार्वाकैरिवात्मपृथग्भावः । अत एवार्थ इति एकतयोपक्रम्य सहृदयश्लाघ्य इति विशेषणद्वारा हेतुमभिधायापोद्धारदृशा तस्य द्वौ भेदावंशावित्युक्तम् । न तु द्वावप्यात्मानौ काव्यस्य । लोचन p. 13.

वाच्यम्। हेतुशरस्यस्थस्य 'गौश्चलति' 'मृगो धावति' इत्यादावतिप्रसक्तत्वेनासंबद्धत्वात्। अर्थमात्रस्य विभावानुभावव्यभिचार्यन्यतमत्वादिति दिक्। R. G., pp. 7-8.

रस is defined as 'विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा। रसतामेति रत्यादिः स्थायिभावः सचेतसाम्॥' S. D. III. 1. Love and the like, which are permanent moods or underlying sentiments in any composition, when manifested by विभाव etc. (and not by direct mention thereof) attain to the condition of रस (Flavour) in the man of taste. The रसs are 8 (or 9) शृङ्गार, हास्य, करुण, रौद्र, वीर, भयानक, बीभत्स, अद्भुत (the 9th is शान्त). The स्थायिभावs, permanent or underlying sentiments, corresponding to the 8 रसs are रति, हास, शोक, क्रोध, उत्साह, भय, जुगुप्सा, विस्मय. विभावs are those which are the causes of the स्थायिभावs i. e. on account of which the स्थायिभावs रति etc. are manifested, and those which nourish them (रति etc.), when they are produced. विभावs are of two kinds, आलम्बनविभाव and उद्दीपनविभाव. Women etc. are the examples of आलम्बनविभाव because they produce the स्थायिभाव रति; while चंद्रोदय, वसन्त etc. are the उद्दीपनविभाव, because they nourish love. अनुभावs (अनुभावो विकारस्तु भावसंसूचनात्मकः। दशरू. IV. 3.) are the effects of रति etc. i. e. glances, perspiration etc. Under अनुभाव are included the eight सात्त्विकभावs स्तम्भ, स्वेद, रोमाञ्च, स्वरभङ्ग, वेपथु, वैवर्ण्य, अश्रु, प्रलय. व्यभिचारिभावs are those which help or are accessory in apprehending स्थायिभाव or its effects; they are so called because they are not permanent, but appear and disappear as waves in the ocean. The व्यभिचारिभावs are 33 viz. निर्वेद, ग्लानि, शङ्का, असूया etc. They are not main sentiments in a composition; they are found associated with the main sentiment. स्थायिभाव is defined as विरुद्धैरविरुद्धैर्वा भावैर्विच्छिद्यते न यः। आत्मभावं नयत्यन्यान् स स्थायी लवणाकरः॥ (दशरू. IV. 32) यथा मालतीमाधवे श्मशानाङ्के बीभत्सेन माधवस्यानुरागस्यातिरस्कारः।

(P. 5, ll. 7-12) तत्र रसो यथा......रसः- शून्यं वासगृहं—occurs in अमरुशतक 82. नवोढाया अतिविश्रब्धसमागमवर्णनमिदम्। द० चं० p. 88 of प्रदीप. वासगृहं=रतिमन्दिरम्. निद्राव्याजमुपागतस्य of him who was counterfeiting sleep or who was feigning to be asleep. विश्रब्धं विश्वस्तं यथा स्यात्तथा. Supply पत्युः, before गण्डस्थलीम् (cheek). This verse is given as an example of सम्भोगशृङ्गार. शृङ्गार is of two kinds, सम्भोग and विप्रलम्भ (that of separated lovers). The former is defined as ' अनुकूलौ निषेवेते यत्रान्योन्यं विलासिनौ। दर्शनस्पर्शनादीनि स सम्भोगो मुदान्वितः॥ ' दशरूपक IV. 63. विप्रलम्भ शृङ्गार is defined as ' भावो यदा रतिर्नाम प्रकर्षमधिगच्छति। नाधिगच्छति चाभीष्टं विप्रलम्भस्तदोच्यते॥' or briefly, 'सम्भोगः सङ्गतयोर्वियुक्तयोस्तु विप्रलम्भोऽसौ।' रुद्र XII. 6. तत्र सम्भोगो नायिका-

रम्भो नायकारब्धश्च. In this verse, the शृङ्गार is on both sides. But that on the part of the नायिका is the principal one, as said by प्रभा 'अत्र नायिकारब्धतया तद्गताया रतेः प्राधान्यम् ।' p. 88 of प्रदीप. 'तत्र नायक आलम्बनम् । शून्यगृहमुद्दीपनम् । नायकचुम्बनमनुभावः । लज्जा व्यभिचारिभावः ।' प्रभा p. 89.

(P. 5, ll. 13-18). भावो यथा...रतिर्भावः. भाव is defined by K. P. as 'रतिर्देवादिविषया व्यभिचारी तथाञ्जितः । भावः प्रोक्तः ।' IV. ul p. 115 (Vā). 'आदिशब्दान्मुनिगुरुनृपपुत्रादिविषया । कान्ताविषया तु व्यक्ता शृङ्गारः.' The meaning is:—When the स्थायिभावs such as love have for their objects God, king, son etc. (and not lovers); when the स्थायिभावs, love etc. are not well nourished so as to reach the condition of *rasa* or when the व्यभिचारिभावs such as असूया, are manifested as the principal sentiments in a composition, there is भाव.

महापात्र = great minister, according to the मेदिनी. 'पात्रं स्रुवादौ पर्णे च भाजने राजमन्त्रिणि ।' (under त्रिकम्). सान्धिविग्रहिकाणाम् = The plural is used to show respect. सान्धिविग्रहिक means 'entrusted with the affairs of peace and war' i. e. very much like minister for foreign affairs. This is a very old office. Compare प्राचीनलेखमाला vol. III. p. 175, No. 164 (inscription of श्रीधरसेन A. D. 571) 'लिखितः सन्धिविग्रहाधिकृतस्कन्दभट्टेन.' *Vide* J. B. B. R. A. S. vol 9 p 219 for महासान्धिविग्रहिक (Ambernath inscription). यस्यालीयत etc. In this verse, the ten अवतारs of Vishnu are referred to. The verb अलीयत is to be construed with ten sentences. यस्य शल्कसीम्नि जलधिरलीयत (मत्स्यावतार) in only the fringe of whose scales the ocean was contained. यस्य पृष्ठे जगन्मण्डलमलीयत refers to कूर्मावतार; दंष्ट्रायां धरणी (अलीयत) refers to वराहावतार; compare गीतगोविन्द 'वसति दशनशिखरे धरणी तव लग्ना । शशिनि कलङ्ककलेव निमग्ना' ॥. नखे दितिसुताधीशः (हिरण्यकशिपुः) अलीयत refers to नृसिंहावतार. Compare 'तव करकमलवरे नखमद्भुतशृङ्गम् । दलितहिरण्यकशिपुतनुभृङ्गम् ॥' गीतगोविन्द. पदे रोदसी (heaven and earth) (अलीयेताम्) refers to वामनावतार; क्रोधे क्षत्रगणः refers to परशुराम; शरे दशमुखः to राम; पाणौ प्रलम्बासुरः refers to हल (see विष्णुपु° V. 9 where बलराम kills प्रलम्ब with his fist). ध्याने विश्वमलीयत In whose contemplation as बुद्ध, the Universe melted into nothingness. बुद्ध taught the doctrine of शून्यवाद (annihilation). असौ अधार्मिककुलं = on whose sword, the race of evil-doers (will perish, when Kalkin will come down). Compare गीतगोविन्द 'म्लेच्छनिवहनिधने कलयसि करवालम् ।'. कस्मैचिदस्मै नमः Hail to him whoever he be; or hail to him who is indescribable. Compare for the idea 'वेदानुद्धरते जगन्निवहते भूगोलमुद्बिभ्रते दैत्यं दारयते बलिं छलयते क्षत्रक्षयं कुर्वते । पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते म्लेच्छान्मूर्च्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः ॥' गीतगोविन्द. In this verse as the sentiment of love has for its object the deity, there is भाव (incomplete flavour). The deity cannot be a fit object of those tendernesses which are exchanged between man and woman and which belong to the sentiment of love proper. See भागवतपुराण I. 3 for अवतारs.

(P. 5, ll. 19-22). रसाभासो......तिर्यग्विषयत्वाद्रसाभासः. S. D. defines रसाभास as 'अनौचित्यप्रवृत्तत्व आभासो रसभावयोः'—when रस and भाव proceed with impropriety, there is रसाभास and भावाभास respectively. Then S. D. gives some exmples. उपनायकसंस्थायां मुनिगुरुपत्नीगतायां च। बहुनायकविषयायां रतौ तथानुभयनिष्ठायाम्॥ प्रतिनायकनिष्ठत्वे तद्वदधमपात्रतिर्यगादिगते। शृङ्गारेऽनौचित्यं रौद्रे गुर्वादिगतकोपे॥ III, p. 191. There is an impropriety in the Erotic when love resides in a secondary hero, and when it is fixed on the wife of a sage or teacher, when it has many heroes for its object and when it does not exist in both the parties; when it exists in a rival hero or in low persons or lower animals etc. मधु द्विरेफः etc. This occurs in the कुमारसम्भव III. 36. स्वां प्रियां अनुवर्तमानः द्विरेफः कुसुमैकपात्रे मधु पपौ. द्विरेफः bee (भ्रमर). अनुवर्तमानः = Waiting upon, coaxing. कुसुमैकपात्रे कुसुममेव एकं साधारणं पात्रं तस्मिन्. कृष्णसारः black deer. Here the रस is सम्भोगशृङ्गार (love in union) but as love is here spoken of with reference to lower animals, there is रसाभास (semblance of that flavour). एवमन्यत्—similarly the rest *i. e.* भावाभास, भावशान्ति, भावोदय, भावसन्धि, भावशबलत्व.

दोषाः......वक्ष्यामः **(P. 5, ll. 24-26).** तस्य=रसस्य. Faults are those that mar the रस. श्रुतिदुष्टापुष्ट etc. यथा काणत्वखञ्जत्वादयः देहद्वारेण आत्मानमपकर्षयन्ति मूर्खत्वादयश्च साक्षादात्मानमपकर्षयन्ति एवं श्रुतिदुष्टापुष्टार्थत्वादयः शब्दार्थद्वारेण काव्यस्यात्मभूतं रसमपकर्षयन्ति व्यभिचारिभावादेः स्वशब्दवाच्यत्वादयो दोषाः साक्षात्काव्यस्यात्मभूतं रसमपकर्षयन्ति। As blindness (of one eye) and lameness operate depreciatingly on man through the body (*i. e.* indirectly), so harshness, uselessness, or superfluity etc. operate on the soul of Poetry, *i. e.* रस, through words and senses (*i. e.* indirectly); so also just as foolishness directly affects the man, so such faults as the mention of the Vyabhichāribhāvas (accessory sentiments) by their own names (*i. e.* directly and not suggestively) mar the *rasa* directly which is the soul of Poetry (and not mediately, like harshness, which first affects word and sense and then रस). Both these classes are called दोषs. श्रुतिदुष्ट has been explained above. अपुष्टार्थत्वम् means 'मुख्यानुपकारित्वम्' what does not help or what is not needed for understanding the principal idea; *e. g.* विलोक्य वितते व्योम्नि विधुं मुञ्च रुषं प्रिये. Here the word वितत serves no purpose as regards the giving up of wounded pride. व्यभिचारिभावादेः स्वशब्दवाच्यत्वादयः—

To mention रस, स्थायिभाव or व्यभिचारिभाव under its own name in a piece is generally looked upon as a fault. See K. P. VII under रसदोष p. 433 (Vā) 'व्यभिचारिरसस्थायिभावानां शब्दवाच्यता ।...रसे दोषाः स्युरीदृशाः ॥ रसस्य स्वशब्देन शृङ्गारादिशब्देन वा वाच्यत्वम् (दोषः)'. 'जाता लज्जावती मुग्धा प्रियस्य परिचुम्बने' is an example of the mention of व्यभिचारिभाव under its own name. Here the व्यभिचारिभाव 'लज्जा' is directly mentioned; it would be free from fault if we convey the idea of लज्जा by reading 'आसीन्मुकुलिताक्षी सा प्रियस्य परिचुम्बने.' विशेषोदाहरणानि वक्ष्यामः we shall speak of their distinctions and examples in the 7th परिच्छेद.

गुणादयः किंस्वरूपाः......वक्ष्यामः (P. 6, ll. 1-8). Excellences, figures and styles are spoken of as the causes of the heightening of रस. गुणाः शौर्यादिवत् etc. This we had above (उक्तं हि शब्दार्थौ p. 3, l. 17). इह Here i. e. According to the view of Rhetoricians like myself. An objector might ask "How do you say that Guṇas heighten रस through words and senses? गुणs are the properties of रस alone and not of शब्दार्थ; therefore having nothing to do with शब्द and अर्थ, they cannot heighten रस through शब्द and अर्थ." We reply:—The word गुण here is secondarily employed (i. e. by लक्षणा) for words and meanings which develop excellences. Hence what is meant is this—that words (and senses), which develop excellences, heighten Rasa. This was said before ('रसाभिव्यञ्जकत्वेनोपचारतः उच्यते ' etc, p. 3, l. 9). वक्ष्यामः—in the 8th परिच्छेद (गुणs), in the 9th (रीतिs) and in the 10th अलङ्कारs.

PARICHCHHEDA II.

The author defines Poetry as a kind of sentence, the soul whereof is *rasa*. A question now arises:—what is a sentence? The answer is वाक्यं स्याद् etc. (p. 7, l. 2.). This means:—A sentence is a collection of words possessing Compatibility, Expectancy, and Juxta-position (or proximity). Some other definitions of वाक्य are:—साकाङ्क्षाणां पदानामनेकानां समूहो वाक्यम् । अ॰ वृ॰ मा॰; वाक्यं पदसमूहः । तर्कसंग्रहः; वाक्यं त्वाकाङ्क्षायोग्यतासंनिधिमतां पदानां समूहः । T. B. p. 47. योग्यता means the absence of absurdity in the mutual relation of the things denoted by the words. A sentence like पयसा सिञ्चति has योग्यता because water has the fitness, owing to its liquidity which is necessary for sprinkling. But a sentence like वह्निना सिञ्चति has no compatibility, since fire lacks liquidity which only can make a thing an instrument in the act of sprinkling. पदोच्चयस्य एतदभावेऽपि—एतदभावे means योग्यताभावे. 'If it were held that a mere collocation of words can make a sentence even in the absence of compatibility, then such a collection of words as 'वह्निना सिञ्चति' would be a sentence; but no one would say that the above (वह्निना सिञ्चति) is a proper sentence.' P. L. M. defines योग्यता as 'परस्परान्वयप्रयोजकधर्मवत्त्वम्' and then says 'तेन पयसा सिञ्चतीति वाक्यं योग्यम् । अस्ति च सेकान्वयप्रयोजकद्रवद्रव्यत्वं योग्यता जले करणत्वेन तदन्वयप्रयोजकार्द्रीकरणत्वं योग्यता सेकक्रियायाम् । अत एव वह्निना सिञ्चतीति वाक्यमयोग्यम् । वह्नेः सेकान्वयप्रयोजकद्रवद्रव्यत्वाभावात् । p. 13; see also T. B. on योग्यता p. 47. आकाङ्क्षा प्रतीतिपर्यवसानविरहः. प्रतीतेः पर्यवसानं तस्य विरहः (अभावः) absence of the completion of the sense. स च—this refers to ॰विरहः. This absence of a complete sense consists in the listener's curiosity (on hearing a word) to know something which the other words in the sentence will inform him of. If we say simply अश्वः, a desire (जिज्ञासा) is at once produced in the listener to know something about the horse. This desire is satisfied only when we supply some such word as धावति. T. S. defines आकाङ्क्षा as 'पदस्य पदान्तरव्यतिरेकप्रयुक्तान्वयाननुभावकत्वम्', the incapacity of a word to convey the idea of its connection, which incapacity is due to the absence of some other word. V. P. says 'पदार्थानां परस्परजिज्ञासाविषयत्वयोग्यत्वमाकाङ्क्षा । क्रियाश्रवणे कारकस्य तस्य श्रवणे क्रियायाः करणश्रवणे इतिकर्तव्यतायाश्च जिज्ञासाविषयत्वात् ।'. निराकाङ्क्षस्य वाक्यत्वे—supply पदोच्चयस्य after निराकाङ्क्षस्य. गौरश्वः पुरुषो हस्ती—these words do not constitute a sentence, because they lack one of the requisites of a sentence,

निराकांक्षाः these words have no expectancy as regards one another *i. e.* when the word गौः is uttered, desire is produced in the mind to know something about the cow. But this desire is not satisfied by the word अश्वः. आसत्तिर्बुद्ध्यविच्छेदः-बुद्धेः पदार्थोपस्थितेरविच्छेदः अव्यवधानम्, अव्यवहित-पदार्थोपस्थितिरिति तात्पर्यार्थः । राम०. Juxtaposition is the absence of a break in the apprehension of what is said; *i. e.* the presentation of things without the intervention of time or of other unconnected things. The V. P. defines आसत्ति more clearly as 'अव्यवधानेन पदजन्यपदार्थोपस्थितिः' p. 265, the knowledge of the meanings of words resulting from the words (being heard) without any long pause (between the several words). P. L. M. also defines it similarly प्रकृतान्वयबोधानुकूलपदाव्यवधानमासत्तिः. T. D. says अविलम्बेन पदार्थोपस्थितिः संनिधिः (the unbroken apprehension of all the things denoted by the words). A sentence is made up by the combination of several notions and it is therefore necessary that the impression made by each word should remain fresh until this combination is effected. If we utter the two words गाम् and आनय at the interval of some hours, no sense will be apprehended. It is not absolutely necessary that the words must be *uttered* together. In a printed book we have no utterance and yet we apprehend the sense because the words occur in juxtaposition. These three, viz., आकांक्षा, योग्यता and आसत्ति or संनिधि are declared to be the causes of वाक्यार्थज्ञान; T. S. says आकांक्षा योग्यता संनिधिश्च वाक्यार्थज्ञानहेतुः । p. 52; V. P. says वाक्यजन्ये च ज्ञाने आकांक्षायोग्यतासत्तितात्पर्यज्ञानं चेति चत्वारि कारणानि p. 247; P. L. M. says शाब्दबोधसहकारिकारणानि आकांक्षायोग्यतासत्तितात्पर्याणि (p. 12). अनाकांक्षायोग्यतयोरात्मार्थधर्मत्वेऽपि पदोच्चयधर्मत्वमुपचारात् (p. 7. l. 8.). The words आत्म and अर्थ are to be construed respectively with आकांक्षा and योग्यता; अत्र आकांक्षाया आत्मधर्मत्वेऽपि योग्यताया अर्थधर्मत्वेऽपि तयोरेतत्पदोच्चयधर्मत्वमुक्तं तदुपचारात् (*i. e.* लक्षणया) Although expectancy is a property of the soul and compatibility is an attribute of things, still both of them are spoken of in the text as the properties of a collection of words in a secondary sense. आकांक्षा, as said in the text, is a desire to know (जिज्ञासा). Desire cannot reside in the words, nor properly speaking, in the senses. Desire is a property of sentient beings alone. It is therefore that आकांक्षा is said to be आत्मधर्म in the text. Then how is it that a word is said to be साकांक्ष ? We reply that this mode of speech is based on लक्षणा: a पद is said to be साकांक्ष because it conveys a meaning which is itself साकांक्ष; a sense is said to be साकांक्ष, because it produces in the mind of the listener of the word having that sense, a desire to know another meaning connected with the first. योग्यता (fitness or compatibility) really subsists between the things signified by words. The thing 'water' is a fit object to irrigate with. The thing 'fire' is not a fit object to irrigate with. The words are said to possess योग्यता, a property of things, only in a secondary sense, on account of the close connection between words and things. As explaining the text, read the following ; वाक्यसमयग्राहिका आकाङ्क्षा । सा चैकपदार्थज्ञाने तदर्थान्वययोग्यार्थस्य यज्ज्ञानं तद्विषयेच्छा अस्य अन्वयी अर्थः क इत्येवंरूपा पुरुषनिष्ठैव तथापि तस्याः स्वविषयेऽर्थे आरोपः । अयमर्थोऽर्थान्तरमाकाङ्क्षते इति व्यवहारात् ।...... पदं साकाङ्क्षमिति तु साकाङ्क्षार्थबोधकमित्येवम् । P. L. M. p. 12. Compare T. B. pp. 47-49 नन्वेतानि पदानि न साकाङ्क्षाणि किं त्वर्थाः, कलशादीनामाधेयानां नीराद्याधाराकाङ्क्षितत्वात् । न च विचार्यमाणे अर्था अपि साकाङ्क्षाः । आकाङ्क्षाया इच्छात्मकत्वेन चेतनधर्मत्वात् । सत्यम् । अर्थास्तावत्तत्पदश्रोतुरन्योन्यविषयाकाङ्क्षाजनकत्वेन साकाङ्क्षा उच्यन्ते । तद्द्वारेण तत्प्रतिपादकानि पदान्यपि साकाङ्क्षाणीत्युपचर्यन्ते ।... अस्मदर्थाः साकाङ्क्षाः परस्परान्वययोग्याः । तद्द्वारा पदान्यपि योग्यानीत्युपचर्यन्ते । The author implies that आसत्ति is directly an attribute of words themselves. When words are uttered or written by a man in juxtaposition, the meaning is conveyed. T. B. says (p. 49) संनिहितत्वं तु पदानामेकेनैव पुंसा अविलम्बेनोच्चारितत्वम् । तच्च साक्षादेव पदेषु सम्भवति नार्थद्वारा ।

(P. 7, l. 10.). वाक्योच्चयो महावाक्यम् etc. विश्वनाथ says in the words योग्यता...एव that the collection of sentences which constitute a great sentence, i. e. a passage, must possess the three attributes of आकाङ्क्षा etc. योग्यताकाङ्क्षासत्तियुक्त एव वाक्योच्चयो महावाक्यम्. Two such sentences as रामो गच्छति. गगनं दृश्यते cannot constitute a महावाक्य, because there is no expectancy between them. एवं वाक्य......रघुवंशादि (p. 8, ll 13-17). Having given a twofold division of वाक्य, the author supports it with the authority of Kumārilabhatta. स्वार्थबोधे etc.—This occurs in तन्त्रवार्तिक p. 329. Pramadadāsa, in his translation, ascribes the verse to the वाक्यपदीय. The तन्त्रवार्तिक reads अङ्गाङ्गित्वव्यपेक्षया for अङ्गित्वाद्यपेक्षया. V. P. (p. 291) follows the printed तन्त्रवार्तिक. The meaning is:—a syntactical unity is produced in the case of sentences that have already effected their purpose by each expressing its own sense, when they are put together, on account of the sentences being viewed as standing in the relation of principal and subordinate etc. The example of वाक्य is शून्यं वासगृहं etc. which occurs in the 1st परिच्छेद.

(P. 7, ll. 18–22). पदोच्चयो......मभिधित्सितम्—Having defined a sentence as a colletion of words, the author now defines a word. वर्णाः पदं प्रयोगार्हानन्वितैकार्थबोधकाः-प्रयोगार्हाश्च अनन्वितैकार्थबोधकाश्च । दान० 'A word means letters so combined as to be suited for use, not in logical connection, conveying a meaning and only one meaning.' प्रयोगार्हेति etc. By the expression 'suited for use' employed in the definition, a crude form (प्रातिपदिक) is excluded from being regarded as a word. A प्रातिपदिक is the crude form or base which has not yet been inflected. It is not a word, because it is not used in a sentence, unless it is inflected. अनन्वित etc.—supply व्यवच्छेदः after ०महावाक्ययोः and also in the following two clauses. The words 'not in logical connection' serve to exclude वाक्य and महावाक्य. Although a sentence consists of letters which are suited for use, still it is not to be called a word, because the parts of it are (अन्वित) in logical connection with one another and not अनन्वित, as in a word (the letters constituting which are not logically connected). एकेति etc.—साकाङ्क्षाणि च तानि अनेकानि पदानि वाक्यानि च. The expression 'only one' in the definition serves to exclude many words and sentences that are inter-dependent (साकाङ्क्ष). There may be certain words and sentences which are suited for use and inter-dependent, but do not possess योग्यता or आसत्ति. Such a collection of words or sentences may have to be called letters. This possibility is excluded by the words 'only one'. The words or sentences spoken of above convey not one but many senses ; while a एक must convey only one sense. An example of such a collection of words would be देवदत्तो डयते. Here the आकाङ्क्षा created by the utterance of the word देवदत्तः is satisfied by the word डयते; but there is no योग्यता between the two, as a man cannot fly. This collection of words is not a sentence. An objection might be raised that एक in the definition is superfluous as अनन्वित would serve the same purpose, *i. e.* would exclude a number of words and sentences that are interdependent. We reply that अनन्वित serves to exclude only those sentences and great sentences which are properly so called *i. e.* which possess आकाङ्क्षा, योग्यता and आसत्ति, while एक serves to exclude a number of words and sentences, which though possessing आकाङ्क्षा, do not possess योग्यता or आसत्ति and hence cannot properly be called a वाक्य or a महावाक्य. If साकाङ्क्ष'पद's and वाक्य's are excluded by एक in the definition, निराकाङ्क्ष ones are much more excluded. A collection of words without आकाङ्क्षा or योग्यता or आसत्ति is प्रयोगार्ह and अनन्वित. But as the unconnected words present many senses they are excluded by the word पद in the definition. अर्थबोधकाः etc.—By the expression employed in the definition 'conveying a sense,' the exclusion is effected of such unmeaning combinations of letters as क च ट त प (which are the first letters of the five classes of consonants). वर्णा इति—By 'letters', it is not intended to speak of a plurality i. e. as the plural वर्णाः occurs in the definition, it may be supposed that in a word there must be at least three letters. But this is not so. Although most words have three or more letters, still some words may consist of one letter or two e. g. मा (wealth). Other definitions of पद are:—ते (वर्णाः) विभक्त्यन्ताः पदम् । न्या. सू. II. 2. 60 सुप्तिङन्तं पदम् । पा० I. 4. 14. Both these definitions mean 'a word is what is inflected'. शक्तं पदम् । T. S. A word is what has power or significance.

(P. 7, l. 23—p. 8, l. 1.) अर्थो वाच्यश्च...अभिधाद्याः. The author defined a word as 'letters conveying a sense etc.' It is therefore now necessary to know the nature of अर्थ (sense). The meaning that may belong to a word is held to be threefold viz. Expressed, Indicated and Suggested. वाच्योऽर्थोऽभिधया बोध्यः The expressed meaning is that which is conveyed by the word's power of direct signification (अभिधा). लक्षणया by the power of indication. व्यञ्जनया by the power of suggestion. ताः स्युस्तिस्रः शब्दस्य शक्तयः These three are the powers of a word. It should be noted that the word generally used to denote a power of a word is वृत्ति (function). Compare the titles of certain works such as अभिधावृत्तिमातृका, वृत्तिवार्तिक etc.; सा च वृत्तिस्त्रिधा शक्तिर्लक्षणा व्यञ्जना च । P. L. M. p. 2; 'तिस्रो वृत्तयः पदानां भवन्ति शक्तिर्लक्षणा व्यञ्जना चेति' अलं० शे. p. 9. Sometimes the word व्यापार is used in the same sense; मम्मट wrote a work called शब्दव्यापारविचार; स मुख्योऽर्थस्तत्र मुख्यो व्यापारोऽस्याभिधोच्यते । K. P. 2nd. Ul. Our author here uses the word शक्ति for वृत्ति; while many other writers restrict the word शक्ति to only one of the वृत्तिs, viz. अभिधा; as for example in the P. L. M. just quoted.

(P. 8, l. 2–11) तत्र संकेतितार्थस्य etc. तत्र means 'among the three powers of a word.' संकेतितश्चासौ अर्थश्च. संकेतित=संकेतः कृतः अस्य. The primary one is अभिधा (primary power), since it conveys to the understanding the meaning which belongs to the word by convention. शक्ति is defined in T. S. as 'अस्मात्पदादयमर्थो बोद्धव्य इतीश्वरेच्छा सङ्केतः शक्तिः' i. e. S'akti is the convention made by God that such and such a meaning should be understood from such and such a word. According to this definition each word in every language is capable of conveying a particular sense, because God has so willed it. This is the view of ancient Indian logicians. The moderns say इच्छामात्रं शक्तिः, thereby intimating that even the human will can endow words with meanings, as in the case of proper names like देवदत्त, डित्थ etc. To avoid this controversy T. D. defines शक्ति as अर्थस्मृत्यनुकूलः पदपदार्थसम्बन्धः शक्तिः 'Power is the relation of a word and its sense that brings the sense to the mind (whenever the word is spoken).' It will be seen from the first definition of शक्ति that the तार्किक identified शक्ति and सङ्केत or इच्छा. The अलङ्कारशेखर says 'शक्तिरीश्वरेच्छा वा सङ्केत इत्युच्यते' p. 9. The मीमांसकs on the other hand hold that शक्ति is an independent पदार्थ. शक्ति is said by them to be सङ्केतग्राह्य i. e. to be grasped or apprehended from the convention. When a man ascertains that a particular word has a convention in respect of a particular sense, then only does he recognise the power of the word to express that particular sense. The Grammarians follow the मीमांसकs on this point; vide उद्योत p. 30 (Chān.) "कारिकया 'सङ्केतग्राह्यं शब्दस्य पदार्थान्तरमभिधा' 'तादृशी शब्दार्थयोस्तादात्म्यमभिधा' इति मीमांसकपातञ्जलमतमुपनिबद्धमिति बोध्यम् ।"; P. L. M., p. 3 'तत्र ईश्वरसङ्केत एव शक्तिरिति नैयायिकमतं न युक्तम् । अथ नैकस्कन्धोऽस्य शक्तिरिति मतं सङ्केतस्य शक्तितः पार्थक्यात् ।'. See also V. P. pp. 271-273. The Rhetoricians generally follow the Grammarians on this point. Our author seems to do the same. उत्तमवृद्ध—an old man who gives directions to another. मध्यमवृद्ध middle-aged man to whom directions are given by his senior. सास्नादिमत्पिण्ड a body possessing a dewlap etc. सास्ना तु गलकम्बलः । अमर. II. 9. 63. प्रथमम्—Before he grasps the primary meaning of each word. प्रतिपद्यते understands. आवापोद्वापाभ्याम्—अन्वयव्यतिरेकाभ्याम् । रामः. By the insertion and omission (of the portions of the sentence 'bring the cow'). सङ्केतमवधारयति he ascertains the convention. The idea is:—When a child begins to learn a language, he first understands the meanings of words in a lump and not of each word separately. When he hears the direction 'bring a cow' addressed by one old man to another, and sees a cow brought by the man, he understands that the direction meant the bringing of a body with a dewlap etc. He then has no distinct idea of the meaning of the two words गाम् and आनय. Afterwards he hears two sentences 'tie the cow' and 'bring the horse' and sees the cow fastened and the horse brought. He finds that in the former of these sentences, a portion, namely गाम्, is common to the sentence गामानय, but another portion (आनय) is omitted and something else inserted (बधान). As in the case of both the sentences (गामानय and गां बधान) the same body was dealt with, he naturally associates the portion गाम् with the body (cow). Thus he ascertains that the word गो has a convention in respect of cow. The ascertainment of the convention leads him to understand that the primary meaning of the word गो is cow. Compare T. D. शक्तिग्रहश्च वृद्धव्यवहारेण। व्युत्पित्सुर्बालो गामानयेत्युत्तमवृद्धवाक्यश्रवणानन्तरं मध्यमवृद्धस्य प्रवृत्तिमुपलभ्य गवानयनं दृष्ट्वा मध्यमवृद्धप्रवृत्तिजनकज्ञानस्यान्वयव्यतिरेकाभ्यां वाक्यजन्यत्वं निश्चित्याश्वमानय गां बधानेति वाक्यान्तरे आवापोद्वापाभ्यां गोपदस्य गोत्वविशिष्टे शक्तिरश्वपदस्याश्वत्वविशिष्टे शक्तिरिति व्युत्पद्यते। p. 50. In this case the सङ्केत is ascertained by the usage of elders (वृद्धव्यवहार). क्वचिच्च प्रसिद्धपद etc.—supply सङ्केतमवधारयति. वृद्धव्यवहार is not the only way of ascertaining the meaning of a word, for sometimes the meaning of a word may be gathered from the utterance of well-known words along with it, as in the example इह प्रभिन्नकमलोदरे etc.—'In the bosom of the expanded lotus, the honey-maker drinks honey.' A person knowing that bees drink the honey in the lotus understands that the word मधुकर means a bee:—कमलाभ्यन्तरे भ्रमर एव मधु पिबतीति जानता जनेन कमलपदसमभिव्याहारान्मधुकरपदस्य भ्रमरे सङ्केतो गृह्यते। राम०. क्वचिदाप्तोपदेशात् sometimes the conventional meaning is understood from the instruction of one worthy of confidence, as in the example 'This (pointing at the animal) is what is denoted by the word horse.' As आप्त is defined by T. B. as आप्तस्तु यथाभूतस्यार्थस्योपदेष्टा पुरुषः; by T. S. as आप्तस्तु यथार्थवक्ता. The following couplet mentions eight ways in which सङ्केत is learnt. शक्तिग्रहं व्याकरणोपमानकोशाप्तवाक्याद्व्यवहारतश्च। वाक्यस्य शेषाद् विवृतेर्वदन्ति सान्निध्यतः सिद्धपदस्य वृद्धाः॥ quoted in P. L. M. p. 145. Of these, the text illustrates three व्यवहार, आप्तवाक्य and सिद्धपदसान्निध्य; 4 व्याकरण—we learn from Grammar the meanings of roots, terminations, derivatives etc; 5 उपमान as when the meaning of गवय is known by the similarity of a Gayal with the cow; 6 कोश as when we know from a dictionary the synonyms अजर, अमर, देव etc.; 7 वाक्यशेष (the rest of the passage i. e.) context, as in the Vedic text अक्ताः शर्करा उपदधाति the exact meaning of अक्ताः is understood from the context तेजो वै घृतम् ('सन्दिग्धेषु वाक्यशेषात्' पू. मी. सू. I. 4. 29.); 8 explanation (विवृति), as in रसालः आम्रः. Compare also अलं. कौ. p. 9 "सा (शक्तिः) च 'कोशव्याकरणाप्तोक्तिवाक्यशेषमादितः। प्रसिद्धपदसम्बन्धाद् व्यवहाराच्च गृह्यते।' ". शक्त्यन्तरानन्तरिता—अन्या शक्तिः शक्त्यन्तरं तेन न अन्तरिता (व्यवहिता)—without the intervention of any other power of the word. That power of a word which conveys to the understanding the conventional meaning without the intervention of any other power of the word is called in the text अभिधा.

(P. 8, ll. 11-17). सङ्केतो गृह्यते जातौ......आनन्त्यव्यभिचारदोषापातात्. सङ्केतो गृह्यते जातौ गुणद्रव्यक्रियासु च 'A convention (whereby the expressed meaning of a word is settled) is accepted in regard to universals, qualities, things and actions.' Having defined अभिधा as that power which conveys the conventional meaning, the author now deals with the question—where is the convention understood ? In other words the question is, what does a word like घट primarily signify ? Do we understand the सङ्केत with reference to the object jar, or the common property (घटत्व jarness) or both together ? This is a very important question, as round it have raged the fiercest controversies. On this point there are five important theories—I केवलव्यक्तिवादिनः, II जातिविशिष्टव्यक्तिवादिनः, III अपोहवादिनः, IV केवलजातिवादिनः, V जात्यादिवादिनः.

I. When one says 'bring a jar' one desires the object (व्यक्ति) घट, as it is the object that is useful for one's purpose and not the property jarness. Therefore by the word 'jar,' the object 'jar' must necessarily be implied somehow or other; for otherwise the hearer can never fetch the object. Modern Naiyāyikas rely simply upon this fact and say that the word घट primarily denotes the व्यक्ति. Compare कैयट's प्रदीप 'व्यक्तिवादिनस्त्वाहुः । शब्दस्य व्यक्तिरेव वाच्या । जातेस्तूपलक्षणभावेन आश्रयणादानन्त्यादिदोषानवकाशः' । p. 17.

II. But there are many objections against this theory. If the word 'jar' denotes a particular व्यक्ति, we should require as many separate words as there are jars in the world and the सङ्केत would have to be learnt separately in each case, as they can have no connection with each other. As a matter of fact there is only one word घट, and when we know its significance as a कम्बुग्रीवादिमद्वस्तु, we apply it to all objects having that shape. घट therefore denotes not only the घटव्यक्ति but also the property कम्बुग्रीवादिमत्त्व, and that it is similar to all jars in the world i. e. when we say घट, we refer to the व्यक्ति घट, the जाति घटत्व and the peculiarity or आकृति कम्बुग्रीवादिमत्त्व. गौतम puts this as 'व्यक्त्याकृतिजातयस्तु पदार्थः' । N. S. II. 2-68. This is the view of the ancient Naiyāyikas whom Annambhaṭṭa follows; vide the काव्यप्रकाशसङ्केत (p. 15.) on the words अपोहो वा शब्दार्थः कैश्चिदुक्तः 'जातिव्यक्तितद्योगजाति-

मत्तद्व्यावृत्तिकारणम्। शब्दार्थस्यानुगमप्रमाणाभावाद्घटादिशब्दानामगोव्यावृत्त्यादिकोऽपोहः शब्दार्थ इति बौद्धाः; T. D. सामान्यमेवार्थो वृद्धव्यवहारात्सर्वत्रानयनादेर्व्यक्तावेव सम्भवेन जातिविशिष्टव्यक्तावेव शक्तिकल्पनात्।

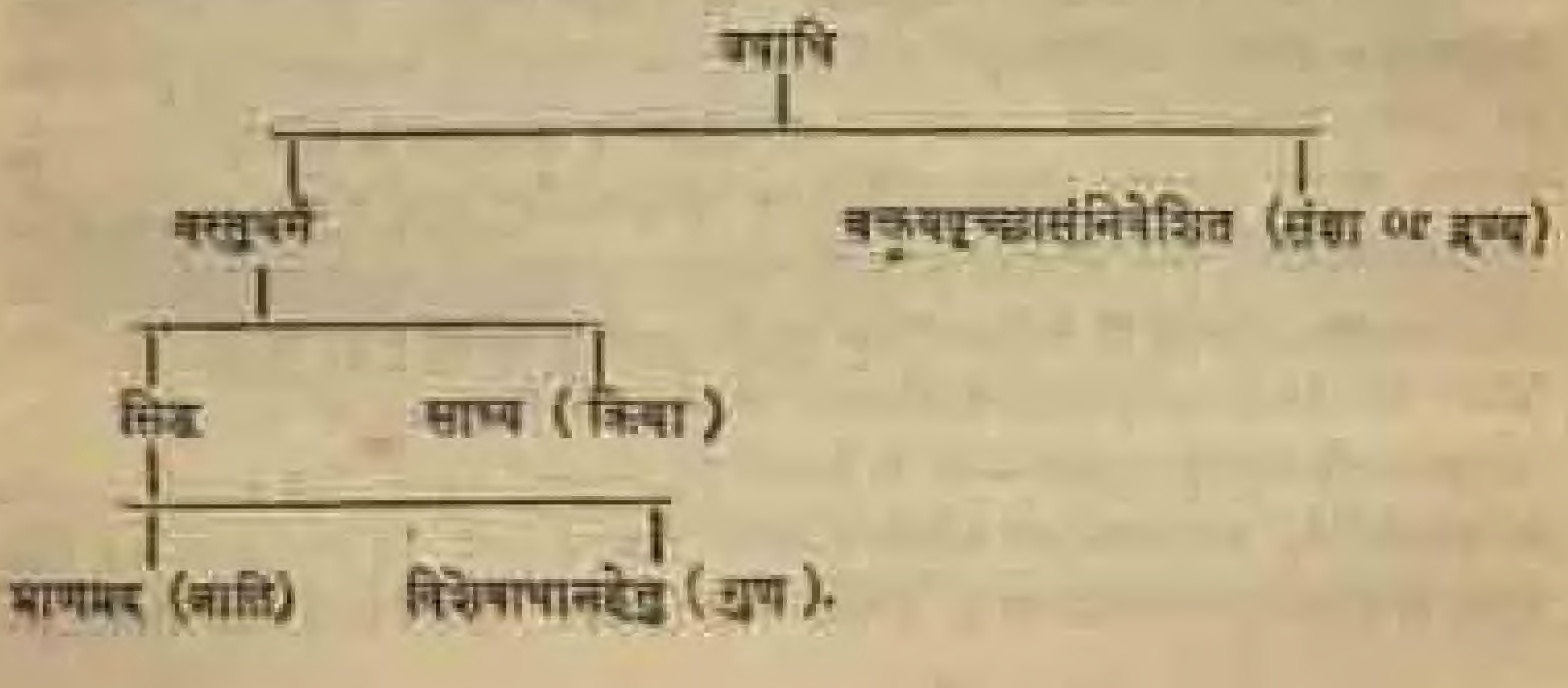
III. The Bauddhas say that the import of all words is अपोह or असद्व्यावृत्ति, distinction from all other different objects. As individuals are innumerable we cannot understand the संकेत with reference to them. As all things are क्षणिक, a जाति (which is defined as नित्यमेकमनेकानुगतं सामान्यम्) is impossible. Therefore what the word घट really signifies is that a certain thing possesses peculiarities which distinguish it from all other things. We do not exactly know what घट *is*; we know what it *is not*; we know that it is not पट or anything else. 'सौगतास्तु व्यक्तीनामानन्त्याद्विशेषाज्ञानस्य च देशकालानुगमाभावादननुगतायामतद्व्यावृत्तौ सङ्केतः' प्रदीप.

IV Words, according to the Mīmāṅsakas, signify the जाति alone primarily. As the व्यक्तिs are many it is not possible to understand the संकेत with reference to them all; it may be said that जाति cannot be the import of a word, because, when we say घटमानय, we wish the व्यक्ति घट to be brought to us; if a word signified जाति only, the above sentence would mean घटत्वमानय. The मीमांसक replies by saying that as व्यक्ति is inseparably connected with जाति, we understand from each word by आक्षेप (implication or inference) the व्यक्ति, although the primary significance of a word is जाति. The मीमांसकs go so far as to say that even in proper names like डित्थ there is जाति. For a summary of their views, vide K. P. 2nd Ul. pp. 35-38 (Vā); T. S. says 'गवादिशब्दानां जातावेव शक्तिर्विशेषणतया जातेः प्रथममुपस्थितत्वाद्व्यक्तिलाभस्तु आक्षेपादिनेति केचित्'; 'आकृतिस्तु क्रियार्थत्वात्' पूर्वमीमांसासूत्र I. 3-33; 'आकृतिरेव शब्दार्थ इति सिद्धम्' तन्त्रवार्तिक p. 279; see शास्त्रदीपिका on the आकृत्यधिकरण. 'प्रथमं च सामान्यमेव शब्दादवगम्यते पश्चाच्च व्यक्तिराकाङ्क्षावशाद् गम्यते तत्सामर्थ्याभिधेये न व्यक्तिविरोधः। शा. दी.; कैयट says (vol I p. 17 निर्णय० ed) 'जातिरेव शब्देन प्रतिपाद्यते व्यक्तीनामानन्त्यात्सम्बन्धग्रहणासम्भवात्। सा च जातिः सर्वव्यक्तिष्वेकाकारप्रत्ययदर्शनादस्तीत्यवसीयते। तत्र गवादयः शब्दाः भिन्नद्रव्यसमवेतां जातिमभिदधति। तस्यां प्रतीतायां तदावेशात् तदवच्छिन्नं द्रव्यं प्रतीयते।......संज्ञाशब्दानामप्युत्पत्तिप्रभृत्याविनाशात्पिण्डस्य कौमारयौवनाद्यवस्थाभेदेऽपि स एवायमित्यभिन्नप्रत्ययनिमित्ता डित्थत्वादिका जातिर्वाच्या। क्रियाशब्देष्वपि जातिरभिधीयते सैव धातुवाच्या।'.

V. The Grammarians hold that the import of words is either जाति, गुण, क्रिया or द्रव्य i. e. there are four groups of words, जातिशब्द, गुणशब्द, क्रियाशब्द, or द्रव्यशब्द (संज्ञाशब्द). Their view is based upon the words of the Mahābhāshya चतुष्टयी शब्दानां प्रवृत्तिः (*vide* महाभाष्य on the वार्तिक 'ऋकारोपदेशो यदृच्छाशक्तिजानुकरणप्लुत्याद्यर्थः'

on the सूत्र 'ऋलृक्'). कैयट says on this 'अर्थगतं प्रवृत्तिनिमित्तमनपेक्ष्य यः शब्दः प्रयोक्त्रभिप्रायेणैव प्रवर्तते स यदृच्छाशब्दो डित्थादिः;' नागोजीभट्ट says on this 'स्वेच्छयैकस्यां व्यक्तौ संकेत्यमानः शब्दो यदृच्छाशब्दः'. The Rhetoricians generally follow this view. Our author does the same. Vide K. P. II Ul. pp. 32-35 (Vâ.); तत्र मुख्यश्चतुर्भेदो ज्ञेयो वाच्यविभेदतः ।...चतुष्टयी हि शब्दानां प्रवृत्तिर्भगवता महाभाष्यकारेणोपवर्णिता चतुष्टयी शब्दानां प्रवृत्तिरिति जातिशब्दा गुणशब्दाः क्रियाशब्दा यदृच्छाशब्दाश्चेति । तथापि सर्वेषां शब्दानां स्वार्थाभिधानाय प्रवर्तमानानामुपरञ्जितविषयविवेकत्वादुपाधिनिबन्धना प्रवृत्तिः । अ० वृ० मा० p. 4 (on कारिका 2); मम्मट says in his शब्दव्यापारविचार 'जातिः क्रिया गुणः संज्ञा वाच्योऽर्थः समितध्वनिः ।......कथं चतुष्टयी शब्दानां प्रवृत्तिः । उच्यते । संस्थानावस्थानप्रमाणवर्णभेदेऽपि व्यक्तीनां शावलेये गौः बाहुलेये गौरित्यभिन्नप्रत्ययहेतुत्वं जातेरेव, हंसक्षारादीनां घृतगुडादीनां शुकशारिकाद्युदीरितडित्थादिशब्दानां नानावस्थविशेषार्थानां च भेदेऽपि हंसः शुक्लो हंसः शुक्लः पटः पच्यते गुडं पच्यते डित्थशब्दो डित्थशब्दः, डित्थो डित्थ इति एकाकारावगतिनिबन्धनत्वादेकत्वमेव गुणक्रियायदृच्छानामिति नैतासां भिन्नेष्वभिन्नाभिधानप्रत्ययहेतुत्वं नास्तीत्येते इति चत्वार्येव शब्दप्रवृत्तिनिमित्तानि' । p. 2. In the महाभाष्य (vol I p. 1) we read यत्तर्हि तद्भिन्नेष्वभिन्नं छिन्नेष्वच्छिन्नं सामान्यभूतं स शब्दः । नेत्याह । आकृतिर्नाम सा, on which नागेश says आकृतिर्जातिः संस्थानं च.

जातिर्गोपिण्डादिषु (P. 8, l. 12). गोपिण्डादिषु=गोव्यक्तिषु. By जाति (Genus) is meant गोत्व (nature of a cow) residing in the individual cows. It is in virtue of this जाति that the thing is a cow. Hence जाति is called प्राणप्रद i. e. by its connection with the thing, it (जाति) makes it a fit object of our thoughts and speech. गुणो विशेषाधानहेतुः etc. विशेषाधानहेतुः—सजातीयेभ्यो व्यावर्तनं विशेषः तस्य आधानं बोधः तस्य हेतुः—a quality is an accomplished (सिद्ध or settled) attribute of a thing, which (attribute) is a means of distinguishing the thing from others of its own class, e. g. the word शुक्ला serves to distinguish a white cow from other cows (not white). सिद्धः—संकेत is understood, as said above, on जाति, गुण, क्रिया and संज्ञा. These are the उपाधि or विशेषण of व्यक्ति. उपाधि is classified as follows:—



An Upâdhi is of two sorts, वस्तुधर्म (attribute inhering in a thing) and वक्तृयदृच्छया संनिवेशित (an attribute which is imposed upon a thing by the will of the speaker, such as a proper name). वस्तुधर्म is also of two kinds, an attribute that is fully accomplished and that which is in process of accomplishment. A सिद्ध वस्तुधर्म again is of two kinds, प्राणप्रद that which gives life to a thing and विशेषाधानहेतु. The former is called जाति and the latter is called गुण. What is the distinction between जाति and गुण? जाति is never found dissociated from the individuals in which it resides, while a quality like शुक्ल serves to distinguish a thing from other things belonging to the same जाति. गुण may be dissociated from the thing in which it resides. The शुक्लत्व of a piece of cloth may give place to blackness; but the जाति गोत्व will always be associated with गो. साध्य वस्तुधर्म (an attribute of a thing in process of accomplishment) is a क्रिया. When I say शुक्लः पटः, the whiteness of the piece of cloth is an accomplished fact. But when I say तरुश्छिद्यते I advert not to one single accomplished act, but to a series of different movements, some completed and some in process of completion, all of which occupy successive portions of time; e. g. the action of cutting consists of the raising up of the axe, its coming down, its coming in contact with the wood and so on. This is well expressed by the वाक्यपदीय 'गुणभूतैरवयवैः समूहः क्रमजन्मनाम् । बुद्ध्या प्रकल्पिताभेदः क्रियेति व्यपदिश्यते ॥'. P. L. M. explains this as 'क्रमजन्मनां व्यापाराणां समूहः यो गुणभूतैरवयवैर्युक्तः सङ्कलनात्मकबुद्ध्या प्रकल्पिताभेदरूपः समूहः क्रियेति व्यवह्रियते इति ।' p. 16. व्यावर्तयन्ति—Differentiate. द्रव्यशब्दाः names of things i. e. proper names. क्रियाः साध्यरूपाः वस्तुधर्माः—This has been explained above. तेषु—साध्यरूपवस्तुधर्मेषु. अधिश्रयणावश्रयण etc. (p. 8, l 15.) "what is denoted by such a word as 'cooking' is the collection of proceedings, from first to last, such as the putting on (the pot with the rice to boil) and ultimately taking it off (the fire) again." अधिश्रयणं—चुल्ल्यां स्थाल्या आरोपणम्; अवश्रयणं—स्थाल्या अवरोपणम्. पूर्वापरीभूतः occupying successive periods of time from first to last. अधिश्रयणं च अवश्रयणं च अधिश्रयणावश्रयणे, आदिश्च अन्तश्च अन्तादी (according to 'राजदन्तादिषु परम्' । पा० II. 2. 31), अधिश्रयणावश्रयणे अन्तादी यस्य सः अधिश्रयणावश्रयणान्तादिः स चासौ पूर्वापरीभूतश्च व्यापारकलापः. एतेष्वेव हि व्यक्त्युपाधिषु संकेतो गृह्यते न व्यक्तौ (p. 8, ll. 16-17). This has been explained above when dealing with जात्यादिर्जातिर्वा. आनन्त्यव्यभिचारदोषापातात्—If it were supposed that the convention is made in respect of individuals (and not in respect of the four उपाधि—attributes), then will follow the faults of endlessness and violation. To explain—If it be not admitted that a word imports जाति, गुण, etc., we ask what does it import? You reply—it imports व्यक्ति. We ask a further question—Is the convention made in respect of all individuals (say, all cows in the case of गो) or in respect of some one only? If you admit the first alternative, you are liable to the fault of आनन्त्य; i. e. if you say that the convention of a word like गो is made on all the individuals of the species, then, since the individuals are numberless, it would be impossible to understand the conventional meaning of the word. If, on the other hand, you admit the second alternative, you will be liable to the fault of व्यभिचार, violation (of the rule of invariable association between cause and effect). To explain—The rule is that a word expresses that alone in respect of which a convention is understood. Suppose that a child, on seeing a red bull, is told that it is गौः. Now, according to the [illegible], the child understands the सङ्केत of the word गौः with reference to that individual red bull. Suppose, a short time afterwards, the child sees a black bull. The child will call the animal गौः. But the सङ्केत of the word गौः was understood with reference to a red bull. The black bull was सङ्केताविषय and yet the child applied the word गौः to it. A घट is also equally सङ्केताविषय, as the black bull was when the child understood the सङ्केत in respect of the red bull. Therefore, as the black bull and घट are both सङ्केताविषय, it follows that the child should apply the word गौः to घट, just as it applied the word गौः to a black bull which was सङ्केताविषय. But this is quite absurd. Besides, the child understood the सङ्केत with reference to the red bull only, and, if it applies the word to the black bull also in respect of which सङ्केत was not made, then the rule सङ्केतितस्यैव शाब्दबोधः is violated. Read the K. P. Pr. pp. 32-33 'किं हि व्यक्तिषु सर्वासु शक्तिग्रहो व्यवहाराद्यम् (गोपदजन्यशाब्दबोधाद्यम् । प्रभा), उत यस्यां कस्यांचित् । नाद्यः । आनन्त्यात् (गवादिव्यक्तीनामनन्तत्वेनोपस्थापकाभावात् । प्रभा; तथा च शक्तिग्रहासम्भवः । उद्योत)। नान्त्यः । व्यभिचारप्रसङ्गात् (सङ्केतितस्यैव शाब्दबोध इति नियमभङ्गप्रसङ्गापत्तेः) । यतोऽगृहीतसङ्केतगोपिण्ड इव घटादेरपि गोपदात्प्रतीतिः प्रसज्यते । अगृहीतसङ्केतत्वस्य तुल्यत्वात् । किं च । न च सङ्केतग्रहकत्वेनापि प्रतीतिरिति व्यभिचारश्च व्यक्तौ सङ्केतः (सङ्केताविषयगोपिण्डस्यापि प्रतीतेर्व्यभिचार इत्यर्थः । प्रभा).

अथ लक्षणा—मुख्यार्थबाधे etc. (P. 8, l. 18. ff). Having dealt with the first power of a word, viz. अभिधा, the author now begins the treatment of the second, viz. लक्षणा. यया अन्योऽर्थः प्रतीयते असौ लक्षणा शक्तिः—this is the definition. मुख्यार्थबाधे, तद्योगे, रूढेः

प्रयोजनात्—these expressions refer to the three conditions (मुख्यार्थबाध, मुख्यार्थसम्बन्ध, रूढिप्रयोजनान्यतरत्व) under which alone लक्षणा is possible and in the absence of any one of which लक्षणा would be impossible. The word आरोपिता is descriptive. It brings out the point which distinguishes लक्षणा from अभिधा. 'Where the primary meaning of a word is incompatible (with the rest of the sentence) this power of Indication is communicated (to the word), whereby another meaning (than the expressed one), connected therewith, becomes apprehended, either through usage or through some motive'. तद्योगे—मुख्यार्थसम्बन्धे. अन्यः = मुख्यार्थादन्यः. रूढिः = प्रसिद्धिः. प्रयोजनात्—प्रयोजनाभिसन्धेरित्यर्थः । प्रयोजनाभिसन्धिपूर्वकं लाक्षणिकशब्दप्रयोगे वक्तुः प्रवृत्तिर्भवतीति तस्य लक्षणाप्रयोजकत्वं बोध्यम् । रूढेः. 'कलिङ्गः साहसिकः' etc. (p. 8, l 21). साहसिक means 'rash'. The word कलिङ्ग primarily signifies a country (Orissa of the present day). But as rashness is a quality found in sentient beings only, the primary meaning of कलिङ्ग is here inappropriate. Thus there is मुख्यार्थबाध. Hence the word कलिङ्ग causes us to think of the men residing in the country, which meaning is connected with the primary meaning 'country'. Thus there is तद्योग (मुख्यार्थसम्बन्ध). स्वसंयुक्तान्—स्वार्थसम्बद्धान्. To take another example. गङ्गायां घोषः a herd-station on the Ganges. The word Ganges primarily signifies a stream of water; but in the present example, this meaning is inappropriate, as a herd-station cannot be built over a mass of water. Thus there is मुख्यार्थबाध. This impossibility leads us to think of the bank, which is connected with itself (i. e. the Ganges) by the relation of proximity etc. Thus there is तद्योग. This power of a word by which we understand 'men' from the word कलिङ्ग and 'bank' from the word Ganges, and which is आरोपित, is called लक्षणा. आरोपिता is explained as स्वाभाविकेतरा (स्वाभाविकात् इतरा) or ईश्वरानुद्भाविता (ईश्वरेण अनुद्भाविता अनुत्पादिता). These two explanations of आरोपित refer to two views about अभिधा, the primary power. Some say that अभिधा is that power of a word which is natural. According to their opinion, लक्षणा is a power other than the power which belongs to a word naturally. Others say अभिधा is the power which is given to a word by God i. e. God willed that a particular word should mean a particular thing. This is called संकेत which is identified by the नैयायिकs with अभिधा. Now, according to this view, the लाक्षणिक meaning of a word is not given to it by God, but by the human will. Hence लक्षणा is a power not communicated to a word by God, unlike अभिधा.

पूर्वत्र etc. (p. 8, l. 25). In the former example, 'rash कलिङ्ग', the reason why the word कलिङ्ग, primarily signifying a country, has the power of indicating an inhabitant of that region, is Usage i. e. the fact that all people familiarly employ the name of a country to signify an inhabitant of the country. उत्तरत्र etc. In the latter example, the motive (for using the word Ganges when we really mean 'bank of the Ganges') consists in this that it leads us to think of the excess of coolness and purity (which belong to the Ganges itself) which cannot be had from the statement (of the same idea in the form of the expression) 'a herd-station on the bank of the Ganges.' शैत्य and पावनत्व exist in abundance in the Ganges and not on the bank. If we simply say गङ्गातटे घोषः, we convey no idea of the शैत्य and पावनत्व pervading the hamlet. The motive that leads us to say गङ्गायां घोषः is that we want to convey the fact that the hamlet is situated in a spot which is full of coolness and holiness, the two characteristics of the Ganges. What we want to suggest by this mode of expression is that the hamlet is situated on a very cool and holy part of the bank. This idea could not have been expressed by the direct mode of expression गङ्गातटे घोषः. हेतुं विनाऽपि etc. (p. 8, l. 27)—In the text it is said that Indication arises through Usage or Motive, because, if a word were to indicate, apart from these two, anything what-soever that has any relation to the primary meaning of the word, then there would be an excessive stretching; i. e. as everything in the world is related to everything else in some way or other, however far-fetched it may be, any word may indicate anything and then there will be a confusion of all ideas.

केचित्तु कर्मणि कुशलः...शयनकालेऽपि प्रयोगात्. (P. 9, ll. 1-7). It is Mammaṭa who gives कर्मणि कुशलः as an example of Indication arising from Usage. The words of मम्मट are 'कर्मणि कुशल इत्यादौ दर्भग्रहणाद्ययोगात्...मुख्यार्थस्य बाधे...विवेचकत्वादौ सम्बन्धे रूढितः (प्रसिद्धेः)...मुख्येन अमुख्योऽर्थो लक्ष्यते...यत्सा लक्षणा'. कुशलः=कुशान् लातीति—One who takes कुश (sacrificial grass). What Mammaṭa means is:—The primary meaning of the word कुशल, viz. 'gatherer of कुश grass' being incompatible with the matter in question, viz. 'business,' we think of the sense of 'expert' which is connected with the primary sense, 'gatherer of grass,' through the relation of a similarity of character in respect of being a discriminating person (which the gatherer of कुश grass must be, else he could not tell one kind of grass from another). The लक्षणा is here based upon रूढि, usage i. e. it is a general practice to use the word कुशल in the sense of 'expert.' The three conditions of लक्षणा are here satisfied, viz. मुख्यार्थबाध, तद्योग and रूढिप्रयोजनान्यतरत्व; and a meaning other than the primary one is indicated. तदन्ये न मन्यन्ते (p. 9, l. 3). Others do not like this view of the matter (including विश्वनाथ himself). Their idea is as follows:—The primary meaning of the word कुशल is 'expert' itself, although the sense of 'gatherer of कुश grass' might be gathered from the etymology. The etymological meaning is not necessarily the primary meaning. It is the grammarians who find out the etymology of every word that is not a radical and often times they derive a word in a far-fetched way to suit their own theories or convenience. The principle that regulates the employment of a word in a particular sense is not the etymology, fanciful or otherwise, that the Grammarians may suggest, but is the fact that the word is assigned a particular meaning by convention. अन्यद्धि शब्दानां व्युत्पत्तिनिमित्तं etc. The reason for the etymology of words is one thing, viz, the theories and convenience of Grammarians; and the reason for the employment of a word is quite another, viz, the long-standing practice of using the word in a particular sense. व्युत्पत्तिलभ्यस्य मुख्यार्थत्वे—If it were said that the primary meaning of a word is what is gathered from its etymology, then in the sentence 'the cow is lying' there would be Indication; because, as the word गो is formed from the root गम् 'to go' by the addition of the affix डो (ओ) according to the Uṇādi-sūtra (235 गमेर्डोः), it means 'what is moving' and it cannot be primarily applied to the cow when lying down; there would be incompatibility in saying 'what is moving is sleeping'. The मुख्यार्थ will be बाधित and we shall have to resort to लक्षणा. But no one holds this absurd view as regards गौः; similarly then we must look upon कुशल. कर्मणि कुशलः must therefore be looked upon not as an example of लक्षणा, but rather of अभिधा. Compare the सर्वदर्शनसंग्रह p. 161 'न च व्युत्पत्तिवशादेव सर्वत्र शब्दः प्रवर्तते । तथात्वे गच्छतीति गौरिति व्युत्पत्तेस्तिष्ठन्गौर्न स्यात् गच्छन्नो देवदत्तः स्यात् ।'; also काव्यानुशासन of हेमचन्द्र "कुशल-द्विरेफ-द्विकादयस्तु साक्षात्सङ्केतविषयत्वान्मुख्या एवेति न रूढिर्लक्षणायां हेतुत्वेना-भिमता ।" p. 25.

तद्भेदानाह मुख्यार्थेन...अजहत्स्वार्थेत्युच्यते । (p. 9, ll 8-16). The author now comes to the divisions of लक्षणा. Construe (यथा इत्था) मुख्यार्थस्य वाक्यार्थेऽन्वयसिद्धये इतराक्षेपो (भवति) यथा आत्मनोऽप्यु-

पादानात् (मुख्यार्थस्याप्यपरित्यागात्) उपादानलक्षणा. इतराक्षेप hinting a sense other than the primary one. When the primary meaning hints at something else which is required in addition, for the establishment of a logical connection among the things in the sentence, there is उपादानलक्षणा (Inclusive Indication), so called because, the primary meaning also is taken in or included (उपादीयते मुख्यार्थोऽपि अत्रेति). An example of उपादानलक्षणा based upon usage is 'the white gallops'; and of one based upon motive is 'the lances enter'. अनयोः In these two examples. श्वेतादिभिः...अन्वयमलभमानैः (p. 9, ll 12-13) 'white' and lances' being inanimate cannot have by themselves (केवलैः) a logical connection, as agents, with the actions 'galloping' and 'entering'. एतत्सिद्धये-धावनप्रवेशनकर्तृत्वान्वयसिद्धये-for the purpose of establishing a logical connection among the things expressed in each sentence. So what we understand in the two sentences is 'the white horse gallops' and 'the men with lances enter. पूर्वत्र...रूढिः—In श्वेतो धावति, as there was no motive for speaking of the horse as the 'white', the source of the Indication is usage, because 'the white horse' was known among the neighbours merely as 'the white' and the person to whom the sentence was addressed knew what was meant. In 'the lances enter', the motive for speaking of 'lances' instead of 'lancers' was to draw attention to the extreme denseness of the lances. In both the examples of उपादानलक्षणा, the primary meaning also is included, because, the whiteness remained with the horse when galloping and the men had the lances with them when they entered. But in लक्षणलक्षणा ('Exclusive Indication') there is mere indication of another thing to the exclusion of the primary sense; e. g. गङ्गायां घोषः. Here the word 'Ganges' entirely gives up its primary sense and indicates the bank. This is the difference between उपादानलक्षणा and लक्षणलक्षणा which are briefly defined by मम्मट as 'स्वसिद्धये पराक्षेपः परार्थं स्वसमर्पणम्। उपादानं लक्षणं चेत्युक्ता शुद्धैव सा द्विधा ॥' upon which प्रदीप remarks 'स्वार्थापरित्यागेन परार्थलक्षणमुपादानमित्यर्थः। स्वार्थपरित्यागेन परार्थलक्षणं लक्षणम्'. इयमेव= उपादानलक्षणैव. अजहत्स्वार्था-अजहत् स्वार्थो याम्। राम०. लक्षणा is divided by some into three kinds जहल्लक्षणा, अजहल्लक्षणा, जहदजहल्लक्षणा. जहल्लक्षणा is that where the primary sense is wholly abandoned and a new one substituted, as in मञ्चाः क्रोशन्ति, where मञ्च signifies a child sleeping on a cot and not the cot itself. In अजहत्स्वार्था, the word retains its primary sense and conveys something in additoin, as in काकेभ्यो दधि रक्ष्यताम्, where the word काक signifies not only the crow, but all the other दध्युपघातक creatures. Compare वाक्यपदीय II. 314 'काकेभ्यो रक्ष्यतां सर्पिरिति बालोपि चोदितः । उपघातपरे वाक्ये न श्वादिभ्यो न रक्षति ॥'. In जहदजहल्लक्षणा a part of the primary meaning is retained and a part is left out, as in सोऽयं देवदत्तः; the word सः means तत्कालीनो देवदत्तः, while अयम् signifies एतत्कालीनो देवदत्तः and so to establish the identity of the two we leave out the qualification तत्कालीन and एतत्कालीन. See T. D. p. 5 'यत्र वाच्यार्थस्यान्वयाभावस्तत्र जहती यथा मञ्चाः क्रोशन्तीति । यत्र वाच्यार्थस्याप्यन्वयस्तत्राजहती यथा छत्रिणो गच्छन्तीति । यत्र वाच्यैकदेशत्यागेनैकदेशान्वयस्तत्र जहदजहती यथा तत्त्वमसीति ।'. See V. Sāra. pp. 43-47; but see V. P. pp. 283-285 against the view of V. Sāra; मल्लिनाथ in his commentary on एकावली gives the following संग्रहश्लोक "स्वार्थत्यागे समानेऽपि सह तेनान्यलक्षणा । यत्रेयमजहत्स्वार्था जहत्स्वार्था तु तं विना ॥ स्वार्थैकांशत्यागादंशान्तरमेव लक्ष्यते यत्र । सा जहदजहत्स्वार्था तत्त्वमसीत्यादिविषयकुक्षेयम् ॥" p. 68.

अर्पणम् स्वस्य......जहत्स्वार्थेत्युच्यते । (P. 9, ll. 17-27). Construe (यथा कृत्वा) वाक्यार्थे परस्यान्वयसिद्धये स्वस्य अर्पणं स्वादेषा उपलक्षणहेतुत्वात् लक्षणलक्षणा (उच्यते). स्वस्य अर्पणं—स्वार्थस्य परित्यागः. The abandonment of the primary sense, with a view to establish the logical connection of something with the other things in the sentence, is called लक्षणलक्षणा (Exclusive Indication), since it is the cause of an indication pure and simple and nothing more. The word उपलक्षणहेतुत्वात् shows why this kind of लक्षणा is called लक्षणलक्षणा (उपलक्ष्यते अनेन इति उपलक्षणम्). 'The rash Kaliṅga' is an example of लक्षणलक्षणा based upon usage. Here, the primary meaning of कलिङ्ग is entirely given up (स्वस्य अर्पणम्) and the meaning 'inhabitant of कलिङ्ग' is indicated, because this latter alone can logically be connected with rashness. The reason why the word is so used is long-continued usage. An example of लक्षणलक्षणा based upon प्रयोजन is a 'hamlet on the Ganges'. Here, the primary meaning of 'गङ्गा', viz. a stream of water, is entirely given up, and the meaning 'bank' is indicated in order that it may be logically connected with the 'hamlet.' The motive why the word is so used has been explained above.

यथा वा उपकृतं—बहुभिरपकारैरुपालभ्यमानस्योक्तिरियम् । काव्यप्रकाशविस्तार p. 4. 'यद् त्वया बहु उपकृतं तद्विषये किं वाच्यम् । बहुत्वादुपकाराणां वक्तुं न शक्यते इत्यर्थः । भवता परं केवलं सुजनता प्रथिता प्रकटीकृता ।...हे सखे तस्मात् ईदृशमेव सदा विदधत् (कुर्वन्) शरदां वर्षाणां शतं सुखितं सुखयुक्तं यथा स्यात्तथा आस्स्व तिष्ठेति मुख्योऽर्थः । स च प्रकरणादिना मुख्यार्थबाधे सति बाधितः सन् विपरीतं लक्षयति । तथथा-अपकृतमपकृतम् । सुजनता दुर्जनता ।'...इ० च०. The primary meaning of the sentence is 'Oh friend, you have highly obliged me, how shall I express the obligation ! You have shown your good nature etc.' But the context in which these words were uttered makes this meaning quite inappropriate. Exactly the opposite meaning is required. Therefore उपकृत etc. mean their opposites by Indication. मम्मट himself remarks in श० व्या० वि० 'अतो बलवदिच्छा मूर्खे बृहस्पतिशब्देन मूर्खत्वमिवापकारि दुर्जनत्वादि अत्र लक्ष्यते.' This verse is cited by Mammaṭa in the 4th Ul. of K. P. as an example, where the expressed sense, being quite improper, is altogether given up 'क्वचिदनुपपद्यमानतया अत्यन्तं तिरस्कृतम् (वाच्यम्)' p. 83 (Vâ). अपकारादीनां वाक्यार्थेऽन्वयसिद्धये In order to establish the logical connection of injuries etc, (which are what are really meant to be spoken of) with the other things in the sentence. उपकृतादयः शब्दाः आत्मानमर्पयन्ति the words उपकृत etc. give themselves up and stand ironically for injuries. The मुख्यार्थ is बाधित, because in the sentence benefit is ascribed to an injurer. The relation between the primary sense and the indicated sense is that of contrariety, just as we ironically apply the word बृहस्पति to a fool. फलमपकारातिशयः—The result of this mode of expression is that excess of injury is understood. इयमेव—लक्षणलक्षणैव. जहत्स्वार्था—This we have explained above under अजहत्स्वार्था.

आरोपाध्यवसानाभ्यां etc. (P. 9, ll. 28. ff). So far we have spoken of four varieties of लक्षणा, viz. उपादानलक्षणा (based upon रूढि¹ and प्रयोजन²) and लक्षणलक्षणा (based upon रूढि³ and प्रयोजन⁴). Now a further basis of division is introduced. आरोप means the expressing in words of an object and of the thing with which it is identified; e. g. the words माणवक and अग्नि. If we say अग्निर्माणवकः we identify माणवक with अग्नि and both of them are expressed in words. अध्यवसान—When an object is swallowed up i. e. not expressed in words, by the thing with which it is identified, there is अध्यवसान, e. g. when we say with reference to a boy 'अग्निरयम्', there is अध्यवसान, because the boy is not referred to by name, and he is identified with 'fire.' In this example, माणवक is the विषय (an object upon which another is superimposed) and अग्नि is the विषयिन् (an object which is super-imposed upon another). प्रदीप says 'विषयविषयिणोर्भेदेनोपन्यासस्यारोपपदार्थत्वात्' and 'विषयिणा विषयतिरोधानस्यैवाध्यवसानपदार्थत्वात्'.

विषयस्यानिगीर्णस्य......पूर्वोदाहरणान्येव (P. 9, l. 30-p. 10, l. 15). विषयस्य &c. अनिगीर्णस्य not swallowed (by the विषयिन् i. e. what is superimposed upon another). अन्यतादात्म्यप्रतीतिकृत्—अन्यतादात्म्यस्य प्रतीतिं करोतीति–which makes one think of the identity with something else (of an object not swallowed by that with which it is identified, but expressed along with it). This is called सारोपा लक्षणा, Superimponent Indication. (विषयिणा) निगीर्णस्य विषयस्य अन्यतादात्म्यप्रतीतिकृत् साध्यवसानिका मता. The Indication is held to be Introsusceptive which makes one think of the identity with something else of an object swallowed i. e. not expressed, but recognised as it were inside of that with which it is identified. साध्यवसाना अध्यवसानेन सह (वर्तते) इति. An example of उपादानलक्षणा सारोपा based upon रूढि is 'the horse—the white—gallops.' रूढि because. अनिगीर्णस्वरूपः—अनिगीर्णं स्वरूपं यस्य who is not swallowed up i. e. who is expressed by the word अश्व. स्वसमवेतश्वेतगुणतादात्म्येन प्रतीयते is thought of as identical with the quality i. e. the colour 'white', which is in intimate relation with it (with अश्व). समवेत=समवायसम्बन्धेन सम्बद्ध. The relation of समवाय holds between गुण and गुणिन्. See T. S. or T. B. We understand here that the words 'the horse' and 'the white' mean just one and the same thing. An example of उपादानलक्षणा सारोपा based upon प्रयोजन is 'These-the lances enter.' Here the men carrying lances are denoted by the pronoun एते. They are also referred to by the word कुन्ताः and thus there is here सारोपा लक्षणा. An example of लक्षणलक्षणा सारोपा based upon रूढि is 'The Kalinga—the man—fights.' Here पुरुष is the विषय and कलिङ्ग is the विषयिन्. Both are expressed, therefore there is सारोपा. आधाराधेयभावः सम्बन्धः—आधार support, location; आधेय thing located. An example of लक्षणलक्षणा सारोपा arising form प्रयोजन is 'Longevity-Ghee.' कार्यकारणभावसम्बन्धसम्बन्धिन्यायुषा तादात्म्येन (p. 10, ll. 7–8). कार्यकारणभावसम्बन्धेन सम्बन्धि यदायुः तेन तादात्म्येन. Here Ghee, the cause of longevity, is thought of as identical with the longevity related to it through the relation of cause and effect. अन्यवैलक्षण्येन etc.—Following the words of K. P. and Pradipa [शुद्धभेदयोरन्यवैलक्षण्येनाव्यभिचारेण च कार्यकारित्वादि (प्रयोजनम्) K. P.; शुद्धभेदे तु सारोपे अन्यवैलक्षण्येन कार्यकारित्वादेः, साध्यवसाने तु अव्यभिचारेण कार्यकारित्वादेः प्रतीतिः फलम् । Pradipa], we should read अन्यवैलक्षण्येन आयुष्करत्वं प्रयोजनम्. Here only सारोपा लक्षणलक्षणा based upon प्रयोजन is spoken of. The प्रयोजन in this case, as said by प्रदीप, is अन्यवैलक्षण्येन आयुष्करत्वम्. अव्यभिचारेण आयुष्करत्वं is the प्रयोजन in साध्यवसाना लक्षणा only, which will be referred to later and therefore the word अव्यभिचारेण should not occur here. राम॰ also remarks 'अन्यवैलक्षण्येनाव्यभिचारेणे-

तत्र साकारो बोध्यः'. अन्यवैलक्षण्येन etc.—The motive for speaking of Ghee as longevity is the fact, which it is desired to draw attention to, that it causes longevity differently from anything else *i. e.* in a manner superior to anything else—no other article of our diet being so nutritious. यथा वा etc. In the above we see that for लक्षणा there must be some kind of direct relation (सम्बन्ध) between the primary and the indicated sense. In आयुर्घृतम् the सम्बन्ध is that of cause and effect. The author now points out some other relations which are at the root of लक्षणा. राजकीयः पुरुषः—When a man belonging to the king *i. e.* in the king's employ. The प्रयोजन in calling a king's servant a king is राजवदलङ्घ्यशासनत्व *i. e.* that he is endowed with so much authority that his orders must be implicitly obyed like those of the king. अग्रमात्रेऽवयवे etc. (p. 10 l 11,). When there is meant only the foremost portion of the arm from the elbow, (the whole arm being, in Sanskrit, called हस्त), one employs the word हस्त (to denote a part only of what is really the hand). Here लक्षणा is due to the relation of the whole and its parts. This may be said to be based upon रूढि or there may be a प्रयोजन—a motive to convey the idea that the part (of the hand) is so skilful or powerful as to do the work of the whole. Compare the sûtra of Vâmana on the word अग्रहस्त 'हस्ताग्राग्रहस्तादयो गुणगुणिनोर्भेदाभेदाभ्याम्' (काव्यालङ्कारसूत्र V. 2. 20. तात्कर्म्यलक्षणः that of doing the work of so and so; तस्य कर्म तत्कर्म तस्य भावः तात्कर्म्यम्. When it is even a Brâhmaṇa that one is speaking of, one may say 'he-a carpenter,' although it is, strictly speaking, impossible that a ब्राह्मण should be a man of the carpenter caste. He is called 'a carpenter' because he works in wood—which is the peculiar work of the carpenter caste. The प्रयोजन here is the conveying of thorough mastery in the craft, although he is a Brâhmaṇa. इन्द्रार्थासु स्थूणासु etc. (p. 10 l. 13) as regards sacrificial posts which are useful for Indra (*i. e.* to which the victims to be offered to Indra are to be tied), one may say 'the Indras.' तादर्थ्यलक्षणः—तस्मै इदम् तदर्थम् तस्य भावः तादर्थ्यम्—The relation is that of 'serving the purpose of.' The motive here is the fact that the posts deserve to be honoured as much as Indra himself.

अस्याश्चतुर्षु भेदेषु &c. (p. 10 l. 15). The four examples of साध्यवसाना are in order श्वेतो धावति (रूढौ उपादानलक्षणा), कुन्ताः प्रविशन्ति (प्रयोजने उपादानलक्षणा), कलिङ्गः साहसिकः (रूढौ लक्षणलक्षणा), and गङ्गायां घोषः (प्रयोजने लक्षणलक्षणा). All these are साध्यवसाना, because the विषय

in each case is swallowed up by the विषयिन् e. g. अश्व in the first is not expressed, in the 2nd पुरुषाः and so on. The relations (सम्बन्धः) which are at the root of लक्षणा are summarized in different works differently; e. g. श० व्या० वि० p. 8 'यस्तु सम्बन्धो लक्षणाया निमित्तं तं पञ्चविधमाहुः । तथोक्तम् । अभिधेयेन सम्बन्धात्सादृश्यात् समवायतः । वैपरीत्यात्क्रियायोगाल्लक्षणा पञ्चधा मता ॥' The अभिधावृत्तिमातृका ascribes this verse to आचार्यभर्तृमिश्र (भर्तृहरि author of वाक्यपदीय ?) and quotes it for the same purpose; see कारिका 10; the Nyāyasūtra gives an exhaustive list of the relations on accout of which one word is used in a secondary sense for another; सहचरण-स्थान-तादर्थ्य-वृत्त-मान-धारण-सामीप्य-योग-साधन-आधिपत्येभ्यो ब्राह्मण-मञ्च-कट-राज-सक्तु-चन्दन-गङ्गा-शकट-अन्न-पुरुषेष्वतद्भावेऽपि तदुपचारः । N. S. II. 2. 63.; for explanation see वात्स्यायन's भाष्य; see P. L. M. p. 7 'तात्स्थ्यात्तथैव ताद्धर्म्यात्तत्सामीप्यात्तथैव च । तत्साहचर्यात्तादर्थ्याज्ज्ञेया वै लक्षणा बुधैः ॥'. The examples in order of this last Kārikā are मञ्चा हसन्ति, गौर्वाहीकः, गङ्गायां घोषः, यष्टीः प्रवेशय, इन्द्रार्था स्थूणा इन्द्र इति. This is based on the words of the महाभाष्य 'चतुर्भिः प्रकारैरतस्मिन्स इति भवति तात्स्थ्यात्ताद्धर्म्यात् तत्सामीप्यात् तत्साहचर्यादिति' (vol II p. 218). The examples in order are मञ्चा हसन्ति, यान्तं जटिनं ब्रह्मदत्त इत्याह, गङ्गायां घोषः, कूपे गर्गकुलम्.

सादृश्येतरसम्बन्धाः etc. (P. 10, l. 16 ff). The author introduces a further basis of division. ताः सकलाः—The eight kinds already spoken of, viz. उपादानलक्षणा and लक्षणलक्षणा each of which is first divided into two varieties रूढिमूला and प्रयोजनवती, each of these four being either सारोपा or साध्यवसाना. सादृश्येतरसम्बन्धाः—सादृश्याद् इतरः सादृश्येतरः सम्बन्धः यासाम्. All these eight kinds of लक्षणा, when the relation on which they are based is some one other than that of similarity, are called Pure; but when they arise from likeness, they are called Qualitative. Thus the लक्षणाs now amount to 16. गौणी-गुणनिमित्ता वृत्तिर्गौणी वृत्तिः or गुणेभ्य आगता गौणी. सादृश्येतरसम्बन्धाः—The relations other than that of सादृश्य are those of कार्यकारणभाव, स्वस्वामिभाव etc. The eight examples of शुद्धा are the eight examples already given above i. e. श्वेतो धावति, अश्वः श्वेतो धावति etc. (p. 10 l. 2. ff). An example of उपादानलक्षणा गौणी based upon रूढि is 'These oils are pleasant in the cold weather.' Here the word तैल, taking along with it its primary meaning, which is the oily matter expressed from sesamum seeds, is applied to other unctuous liquids also, such as that extracted from mustard seed. Thus this is उपादानल०. The word तैल is by usage applied to all oils (not only to that extracted from तिल). Therefore the लक्षणा is रूढिमूल. It is गौणी, as the oil of mustard etc. is so called because its qualities are similar in certain respects to those of the oil of sesamum. The लक्षणा is सारोपा because the pronoun एतानि is mentioned. An example of उपादानलक्षणा सारोपा arising from प्रयोजन is 'these, the princes are going,' when this sentence is employed with reference to princes and person like them that are going. An example of साध्यवसाना गौणी उपादानलक्षणा arising from usage is 'oils are pleasant in the cold weather,' omitting the pronoun एतानि. In the same way, the example under प्रयोजन would be 'the princes go,' omitting the pronoun एते. An example of सारोपा लक्षणलक्षणा गौणी arising from रूढि is 'the king clears away the foe–the chief of Gauda'. This is लक्षणलक्षणा because the word कण्टक 'thorn' entirely gives up its primary meaning, and implies 'a foe' from the likeness of the two. Therefore it is गौणी. The word कण्टक is by common practice used in the sense of 'foe'. Therefore it is रूढिमूल. As (the विषय) गौडेन्द्र (on whom कण्टकत्व is superimposed) is mentioned, it is सारोपा. If we omit the word गौडेन्द्र it will be an example of साध्यवसाना, as done below. An example of सारोपा गौणी लक्षणलक्षणा arising from a Motive is 'Vāhīka is a bull'. If we omit वाहीक (the आरोपविषय) as in 'The bull prattles,' there is साध्यवसाना. वाहीक is derived in two or three ways. वाहीको नाम देशविशेषः तत्रत्यः पुरुषः वाहीकः an inhabitant of Vāhīka (Panjab). नागेशभट्ट on कैयट under एङ् प्राचां देशे (पा. I. 1. 75) says वाहीकलक्षणं च 'पञ्चानां सिन्धुषष्ठानां नदीनां येऽन्तराश्रिताः । तान्धर्मबाह्यानशुचीन् वाहीकान् परिवर्जयेत् ॥' कर्णपर्व 44.7 and then adds एवं च धर्मबहिर्भूतत्वाद्वाहीकत्वम्. Another way is बहिर्भवो वाहीकः बवयोरभेदात् वाहीकः इति ग्राम्याचारादिभिर्भूत इत्यर्थः. Pāṇini appears to favour the idea that वाहीक is the name of a country, see his sūtra बाहीकग्रामेभ्यश्च IV. 2. 117. A Vārtika on पा० IV. 1. 85 says 'बहिषष्टिलोपो यञ्च' (बाह्याः). Another says 'ईकक्' (बाहीकः)

अथ केचिदाहुः etc. (P. 11, l. 1 ff). The author here expounds the different views held as to the way in which the गौणी लक्षणा takes effect. अत्र = गौर्वाहीक इत्यादौ. गोत्वसहचारिणो गुणा......लक्ष्यन्ते. The qualities residing in a bull, such as senselessness and dulness, are indicated. The idea is:—The word गो primarily means the जाति गोत्व; the qualities जाड्य and मान्द्य are only indicated, as they are always associated in each individual bull with गोत्व. We have to explain now how the word 'bull' is put in the same case—relation with 'वाहीक'. ते च गोशब्दस्य—These qualities, thus indicated, serve as the causes why the word गो is practically used for the object वाहीक. वाहीकाभिधाने—वाहीकस्य अभिधया बोधने. The idea is:—The qualities जाड्य and मान्द्य etc. are found in

वाहीक. Whoever possesses जाड्य and मान्द्य is to be called गो as it indicates these. This is the principle which regulates the practical employment of the word गो. As जाड्य and मान्द्य are found in वाहीक, he is spoken of as गो. These theorists say that the primary mening of गो is गोत्व, which indicates जाड्य and मान्द्य; the possession of these by वाहीक enables us to employ the word गो to denote Vāhika i. e. a second power of primary signification is given to the word गो. Their idea is गोशब्दात् लक्षणया प्रथमं जाड्याद्युपस्थितिः, ततः अभिधया वाहीकस्य बोधः. They do not say that 'the man वाहीक' is *indicated* by the word 'गो,' but that he is *denoted* by गो; what is indicated is the qualities जाड्य and मान्द्य of गो. This view is improper for the following reasons:—गोशब्दस्य......असामर्थ्यात् (p 11. l 2). Because the word गो cannot *denote*, as the theorists say, the object called वाहीक in respect of which no convention was made (it being only through सङ्केत that a word can primarily signify anything). गोशब्दार्थमात्रबोधनाच्च—and because the word गो makes us think *denotatively* only of the object (dewlapped and long-tailed) viz. a bull, since the power of *denotation* is exhausted (in denoting the object 'bull') and there is no revival of that power when thus exhausted (in making us think of the primary meaning, गोत्व). These theorists say that the word गो first express गोत्व and secondly वाहीक also. This is declared to be impossible. गो means गोत्व only and as such denotes any individual bull, after which, its power of denotation is exhausted; it cannot further *denote* anything; it may *indicate* or *suggest*. Compare the प्रभा 'वाहीके गोपदशक्तौ सङ्केताभावान्न किञ्चित्प्रमाणम्.' उद्योत speaks of another objection against this view 'जात्यन्तरे शक्त्यभावात् वाहीके सङ्केतविरहेण तस्य गोपदवाच्यत्वाच्च गोवृत्तिजाड्यस्य तद्वृत्तित्वाभावेऽपि भावः'.

अन्ये च पुनर्गोशब्देन वाहीकार्थो नाभिधीयते...लक्ष्यन्ते (p. 11 ll. 5-6). The object वाहीक is not *denoted* by the word गो (as said by the theorists referred to above), but only the *qualities* belonging to वाहीक are *indicated* as being of the same kind as the qualities belonging to the object which the word 'bull' itself denotes. Their idea is:—in गौर्वाहीकः what is indicated by the word गो is the *qualities* जाड्य and मान्द्य belonging to वाहीक on account of their being similar to and hence being looked upon as identical with the properties 'dulness' etc. which reside in what is denoted by गो. The word गो does not *denote* वाहीक (as the theorists mentioned above say), nor does it *indicate* the *individual* वाहीक. What is indicated is the qualities जाड्य and मान्द्य belonging to वाहीक. The individual वाहीक is not indicated by the word गो, because he is apprehended from the word वाहीक itself. The view, although not entirely unobjectionable, is a great improvement on the first. The differences between the two are:—I. According to the first view वाहीक is *denoted* by the word गो; according to the second, the individual वाहीक is neither *denoted* by the word गो nor *indicated* by it. II. According to the first view, dullness and stupidity co-existing in a bull are *indicated* by the word गो; according to the 2nd view, what is *indicated* is the qualities dullness etc, belonging to वाहीक (and not to गो) which are similar to and hence looked upon as identical with those of गो. The only point in which the two theories coincide is that both of them regard that the word गो indicates *qualities* and not the *individual* वाहीक. तदपि अन्ये (p. 11, l. 6). This second view also is not approved of by others (including विश्वनाथ). तथाहि to explain. अत्र गोशब्दात् etc. (p. 11. l 7). In the example under discussion 'Vāhika is a bull', is the sense of the individual वाहीक understood from the word 'bull' or not? If you accept the former of these alternatives, then, we ask a further question, is the sense (of the individual Vāhika) understood just from the word 'bull' by the power of *denotation*, or secondly, is it understood from the quality (sluggishness &c.) indicated by the word 'bull' on account of the fact that qualities are inseparably associated with the things in which they reside. तत्र न प्रथमः The first of this second and subordinate pair of alternatives is improper; because the convention of the word 'bull' was not made in respect of the individual वाहीक (and therefore the individual Vāhika cannot be *denoted* by the word गो). असङ्केतितत्वात्. Nor is the 2nd of the subordinate pair of alternatives proper. The idea of this 2nd view is:—The word गो indicates the *qualities* जाड्य and मान्द्य residing in वाहीक, because they are similar to and hence identical with those of गो. The individual वाहीक is understood from the word गो not by Denotation (अभिधा) nor by Indication (लक्षणा) but by the process of reasoning which enables us to think of the individual Vāhika, because the indicated qualities जाड्य and मान्द्य must have a substratum to reside in. This is improper. अविनाभावलभ्यस्य etc. (p. 11, ll 9-10).—Because, the word गो is here placed in apposition to the word

वाहीक and as such does not allow the sense implied by invariable association (between a quality and the substratum in which it resides) to determine this concordance of words. शाब्दी ह्याकांक्षा*—Because the expectancy raised by a word is fulfilled only by a word and not by a sense which is implied by the contemplation of inseparable association and which if expressed would appear not in apposition but in a different relation *e. g.*, 'a man of bovine stupidity.' What we understand from गौर्वाहीकः is गोगतजाड्यसजातीयजाड्यवान्वाहीकः according to the 2nd view. न द्वितीयः-Nor is the 2nd alternative of the first pair possible (the 2nd alternative is that the individual वाहीक is *not* understood from the word गो). यदि हि गोशब्दात् etc. (p. 11, ll. 10-12). If the individual Vāhīka were not understood from the word गो, then the agreement in case of this word (*i. e.* गो) and of the word वाहीक, which the example exhibits, would be improper-it being only words signifying the same thing that agree in case. The word गो indicates *qualities* according to this theory and not the individual and Vāhīka denotes an individual. The same objection is raised by प्रदीप against this view 'गौर्वाहीक इति सामानाधिकरण्यानुपपत्तेः'; on this the प्रभा remarks 'एकधर्मिबोधकत्वाभावादिति भावः'.

तस्मादत्र etc. **(P. 11, l. 13. ff).** This is the view of विश्वनाथ himself. Mammaṭa also appears to agree. गोशब्दो मुख्यया वृत्त्या etc. The word bull having no logical connection in its primary signification with Vāhīka, indicates the individual Vāhīka through the relation of community of properties (between the bull and the man) such as ignorance etc. The expression गौर्वाहीकः conveys the identity of the two things denoted by the two words. But if we take only the primary meaning of गो and of वाहीक that identity cannot be established. Therefore we have to take the word गो in a secondary sense, in order that its meaning may be logically connected with Vāhīka. वाहीकस्या-

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*This is a न्याय often quoted; see रुचिदत्त's comment on उदयन's कुसुमाञ्जलि p. 478 (B. I. edition) 'यद्यपि पदात्पदार्थोपस्थितिस्तथापि पदार्था एवान्वयबोधकाः, न तु पदान्यपि । पदार्थस्मृत्यैव अन्यथासिद्धत्वात् । कथमन्यथा श्वेतरूपदर्शनाद्धेषाशब्दश्रवणात्...शब्दं विना श्वेतोऽश्वो धावतीति धीः । न चैवं भवतीत्युक्ते भवत्कोपस्थितकर्तृत्वेनान्वयबोधापत्तिः शब्दोपस्थिते पदार्थे शब्दोपस्थापितपदार्थान्तरेणैव अन्वयात् । शाब्दी ह्याकांक्षा शब्देनैव प्रपूर्यते इति न्यायात् । अत एव ज्ञापकोपस्थितेऽपि शब्द एव कल्प्यते इत्यर्थः'.

जाड्याद्यतिशय etc. The motive (from which arises this secondary use of the word गौ) is to convey the excessive ignorance etc. of the man. The three views expounded above are very briefly put by Mammaṭa as follows:—'अत्र हि स्वार्थसहचारिणो गुणा जाड्यादयो लक्ष्यमाणा अपि गोशब्दस्य परार्थाभिधाने प्रवृत्तिनिमित्तत्वमुपयान्ति इति केचित्। स्वार्थसहचारिगुणाभेदेन परार्थगता गुणा एव लक्ष्यन्ते न तु परार्थोऽभिधीयत इत्यन्ये। साधारणगुणाश्रयेण परार्थ एव लक्ष्यत इत्यपरे'। K. P. II.

इयं च गुणयोगात् etc. (p. 11, l. 15). This Indication is called *qualitative* because there is in it connection through qualities-the thing indicated being understood to have the *qualities* of that by which it is indicated. The author here explains the reason why गौणीलक्षणा is so called. 'गुणतः सादृश्यमस्याः प्रवृत्तिनिमित्तम्' तरल p. 68; 'गुणेभ्य आगतत्वाद्गौणशब्देनाभिधीयते। अ० वृ ० मा० कारिका 4 p. 8. पूर्वा तूपचारामिश्रणात्—The former *i. e.* the eight varieties of लक्षणा exemplified in श्वेतो धावति etc., is *pure*, because there is no admixture of *metaphor* in it. उपचारो हि नाम etc. For, metaphor consists in simply concealing the apprehension of difference between two things which are altogether distinct, on the strength of the extreme likeness of the two; as that of 'fire' and a boy called 'माणवक' (who is so fiery—tempered that we call him perfect fire). There is a good deal of fluctuation in the meaning of the word उपचार. मम्मट uses the word in two places in two different senses. I क्वचित्तादर्थ्यादुपचारः K. P. II. p. 53 (Vā); here the word is used in a wide sense and means:—'calling a thing by a name which does not properly belong to it or attributing to an object a property which does not belong to it,' which is practically the same thing as लक्षणा; the प्रभा explains it as उपचारो लक्षणया सामानाधिकरण्येन प्रयोगः; II उभयरूपा चेयं शुद्धा। उपचारेणामिश्रितत्वात् K. P. II. p. 46 (Vā)-here the word is used in the same sense in which it is used by the Sâhityadarpaṇa, as explained by प्रदीप 'उपचारश्च सादृश्यसम्बन्धेन प्रवृत्तिः, सादृश्यातिशयमहिम्ना भिन्नयोर्भेदप्रतीतिस्थगनं वा'. We may reconcile these two meanings given to the same word by the same writer as follows:—The first meaning is the one which is generally assigned to the word उपचार; the second is a more technical meaning of the word उपचार; it is पारिभाषिक, peculiar to the अलङ्कारशास्त्र. In support of the first meaning, cf न्यायवार्तिक on N. S. II. 2. 63 which explains उपचार as 'अतच्छब्दस्य तच्छब्देनाभिधानमुपचारः। यथा यष्टिकाशब्देन द्रव्यविशेषोऽभिधीयते इति यष्टिकाशब्दात्तु पुनः साहचर्यात् ब्राह्मणविशेषोऽभिधीयते। यथा यष्टिकाः प्रवेशयेति।'. अभिनवगुप्त in his लोचन (p. 51) says 'उपचारो गुणवृत्तिर्लक्षणा' ; Mallinâtha says in his तरल 'अतत्त्वस्य तत्त्वेन व्यपदेश

उपचारः' p. 70. These quotations recognize the first meaning of उपचार given above. The अभिधावृत्तिमातृका says 'उपचारमिश्रा तु यत्र वस्त्वन्तरे वस्त्वन्तरमुपचर्यते यथा गौर्वाहीक इति । अत्र हि गोशब्दो वाहीकशब्देनानूपचयमानसामानाधिकरण्याद् बाधितमुख्यार्थः सन् गोगता ये जाड्यमान्द्यादयो गुणास्तत्सदृशवाहीकगतजाड्यमान्द्यादिगुणलक्षणाद्वारेण गोगतजाड्यमान्द्यादिगुणसदृशजाड्यमान्द्यादिगुणोपेते वाहीके उपचरितः ।' on कारिका 2. Here the writer seems to favour the 2nd meaning of उपचार given above. But further on (कारिका 4-5) he speaks of शुद्ध उपचार and गौण उपचार and gives आयुर्घृतम् as an example of शुद्ध उपचार and गौर्वाहीकः as an example गौण उपचार. On अग्निर्माणवकः the तन्त्रवार्तिक remarks 'वह्नित्वलक्षितादर्थाद्यत् पैङ्ग्यादि गम्यते । तेन माणवके बुद्धिः सादृश्यादुपजायते' ॥ p. 318. शुक्लपटयोस्तु etc. (p. 11, ll. 17–18). But in 'white' and 'cloth' there is no apprehension of any very great difference between the two. That which is really 'cloth' is also that which is 'white' and is not simply metaphorically called 'white'; but the 'boy' is not really 'fire', he is quite distinct from it, only he is like fire and hence is metaphorically called 'fire'. तस्मादेवमादिषु—Hence in such cases as शुक्लः पटः.

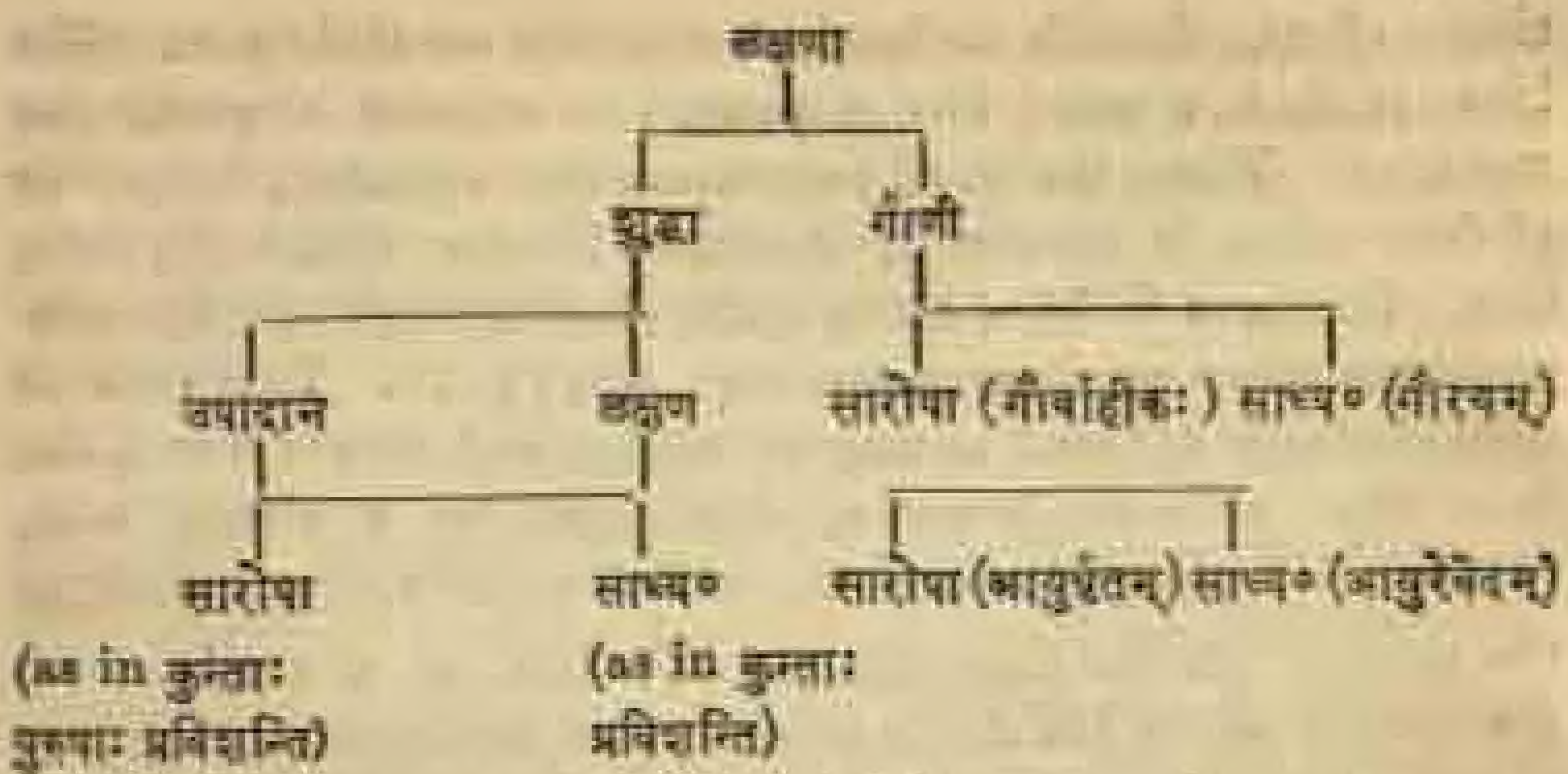
व्यंग्यस्य गूढागूढत्वात्......स्फुटं प्रतीयते (p. 11, ll. 19–26). व्यंग्यस्य...... फललक्षणाः. Indications arising from a purpose are two-fold on account of the abstruseness or obviousness of the suggested sense. Here फल is used in the same sense as प्रयोजन. The eight varieties of लक्षणा arising from a Motive are further divided on the ground that the प्रयोजन which is व्यंग्य (suggested) is either abstruse or obvious. गूढः–काव्यार्थभावनापरिपक्वबुद्धिविभवमात्रवेद्यः– which is to be understood only by the force of an intellect matured by the study (or contemplation) of the sense of Poetry. Compare the definition of गूढ given by प्रदीप 'काव्यभावनापरिपक्वबुद्धिः सहृदयः । तन्मात्रवेद्यं गूढम्'. An example where the प्रयोजन is गूढ is the verse 'उपकृतं बहु' etc. which occurs above. अगूढः etc. The obvious is that which, on account of its extreme clearness, is to be understood by all; as in the following 'It is the intoxication of youth that teaches women blandishments.' 'सुकुमारतयाङ्गानां विन्यासो ललितं भवेत्.' ललित is a posture of the limbs of the body so as to convey an idea of the delicacy of it. The first half of the verse is 'श्रीपरिचयाज्जडा अपि भवन्त्यभिज्ञा विदग्धचरितानाम् ।'. Instruction, which consists in the employment of words favourable to the conveying of knowledge, is possible only in sentient beings and therefore the word उपदिशति is inapplicable to यौवनमद, which is अचेतन, in its primary sense. Therefore the word उपदिशति indicates 'manifests.' आविष्कारातिशयश्च and the idea of thorough manifestation is apprehended as clearly as if it had been stated expressly (and not indicated by the word उपदिशति). The व्यंग्य sense, the fact that young women learn blandishments easily, all (whether सहृदय or not) can understand. मम्मट (K. P. II.) remarks on this verse. 'अत्रोपदिशतीति। अनायासेन शिक्षणमभिधेयवत्स्फुटं प्रतीयते'। on which प्रदीप says 'उपदिशतिपदेन अनायासेन शिक्षादानमभिव्यज्यते। तच्च सहृदयासहृदययोरप्यभिधेयवत्प्रकाशते।'.

धर्मिधर्मगतत्वेन......अतिशयः फलम् (p. 11, l. 27—p. 12, l. 9). The लक्षणा arising from a motive was divided into 16 varieties above. Now a further basis of subdivision is introduced, whereby the divisions come up to 32. धर्मिधर्मगतत्वेन फलस्य—Through the fact that the fruit (i. e. the suggested meaning) pertains to the thing indicated or to a quality. धर्मी लक्ष्यः, धर्मः तद्वृत्तिपदार्थो धर्मः। रामचरण. स्निग्धश्यामल etc.—This verse occurs in ध्वन्यालोक II. 1, p. 61, का० प्र० IV. p. 185 (Vā), अभिधा० (on कारिका 7 p. 11). उ० चं० says विरहिणो रामस्येयमुक्तिः. The लोचन comments on this verse as follows:—स्निग्धया जलसम्बन्धसरसया द्रविडवनितोल्लसिताङ्गवर्णया कान्त्या.........लिप्तमाच्छुरितं (व्याप्तं) वियद् नभो यैः। वेल्लन्त्यो विजृम्भमाणास्तथा चलन्त्यः......प्रहर्षवशाच्च बलाकाः (बकपङ्क्तयो)......येषु ते एवंविधा मेघाः। एवं नभस्तावद् दुरालोकं वर्तते दिशोऽपि दुःसहाः। यतः सूक्ष्मजलकणोद्गारिणो वाता इति मन्दमन्दत्वमेषामनियतदिग्भागगमनं च बहुवचनेन सूचितम्। तर्हि गुहासु कस्मिंश्चिदविरुद्ध आश्रयस्थानेऽस्तु अत आह। पयोदानां ये सुहृदस्तेषु च सत्सु शोभनहृदया मयूराः (or as उ० चं० says पयोदाः सुहृदः येषां ते मयूराः) तेषामानन्देन हर्षेण कलाः......मधुराः केकाः शब्दविशेषाः। ताश्च सर्वं पयोदवृत्तान्तं दुःसहं स्मारयन्ति स्वयं च दुःसहा इति भावः। एवमुद्दीपनविभावोद्दीपितो विप्रलम्भः।...इत एव प्रभृति प्रियतमां हृदये निधायैव स्वात्मवृत्तान्तं तावदाह। कामं सन्त्विति दृढमिति सातिशयम्। कठोर इति। रामशब्दार्थध्वनिविशेषावकाशदानाय कठोरहृदयपदम्।...अस्मीति। स एवाहं भवामीत्यर्थः (उ० चं० says सुहृन्मतिपरिचितं कठोरहृदयोऽहं रामः सकलदुःखपात्रत्वेन प्रसिद्धोऽस्मि। अत एव सर्वमुद्दीपकातिशयजनितं क्लेशं सहे)। भविष्यतीति क्रियासामान्यम्। तेन किं करिष्यतीत्यर्थः। अत्र च भवत्येव गमका अस्मान्मामित्युत्तमप्रकारेण हृदयनिहितां प्रियां—प्रत्यक्षीभाविताम् हृदयस्फोटनोन्मुखीं सम्भ्रममाह। हहाहेति। (उ० चं० says हहाहेति अयो निपाताः खेदातिशये।) देवीति। युक्तं तव धैर्यमित्यर्थः। (उ० चं० 'धीरा भव धैर्यं कुरु। अत एव देवीति सम्बोधनम्। देवत्वेन धैर्यस्योचितत्वाद्'।). वेल्लद्बलाका घनाः—The clouds, in which the cranes disport. शीकरिणो वाताः dewy winds. कलाः melodious. सर्वं सहे I endure all, (though it is hard to bear all these suggestive vernal sights and sounds with patience, which heighten the joy of lovers when united). अत्यन्तदुःखसहिष्णु etc. Here Rāma is indicated by the expression रामोऽस्मि (which taken literally is insignificant) as a person extremely patient under afflictions and this indicated Rāma is the धर्मी (possessor of the quality of patience, which is suggested by the employment of the word Rāma). तस्यैव-दुःखसहिष्णोः रामस्य एव. The fruit i. e. the excess of patience belongs to him i. e. राम who is indicated. The ध्वन्यालोक remarks upon this 'अत्र रामशब्दः । अनेन हि व्यंग्यधर्मान्तरपरिणतः संज्ञी प्रत्याय्यते, न संज्ञामात्रम्.' The idea is:—The word राम is a proper name and *denotes* simply an individual, the son of दशरथ here. There is no very great propriety in saying रामोऽस्मि, if we look merely at the primary meaning. But if we take the indicated meaning 'who has been the pet of all misfortunes and sorrows' the word राम is then very appropriate. The suggested meaning is 'As I did not break down, even when buffeted by so many misfortunes, I shall surely live on, though I receive the crowning stroke of misfortune, viz. the death of Sītā.' Here, then, the suggested sense, viz. the excess of patience, pertains to the patient Rāma who is indicated by the word राम in रामोऽस्मि. गङ्गायां घोषः...फलम् (p. 12 l 9) In 'a herd-station on the Ganges', where the bank is indicated, the fruit, *i. e.* excess, pertains to the properties coolness and purity, and not to the bank, the thing indicated.

तदेवं......बुधैः (p. 12, l. 10). The varieties of लक्षणा arising from usage are 8 and we have seen above that those arising from प्रयोजन are 32. Thus in all there are 40.

पदवाक्य...अशीतिप्रकारा लक्षणा (p. 12. ll 13-16). पदवाक्यगतत्वेन—according as the power of Indication resides in a word or sentence. An example of पदगतलक्षणा is गङ्गायां घोषः. Here the word गङ्गा has indicated sense. An example of वाक्यगतलक्षणा is 'उपकृतं बहु'. Here the लक्षणा does not reside in any particular word, but in the whole sentence. Thus then the varieties of लक्षणा amount to 80.

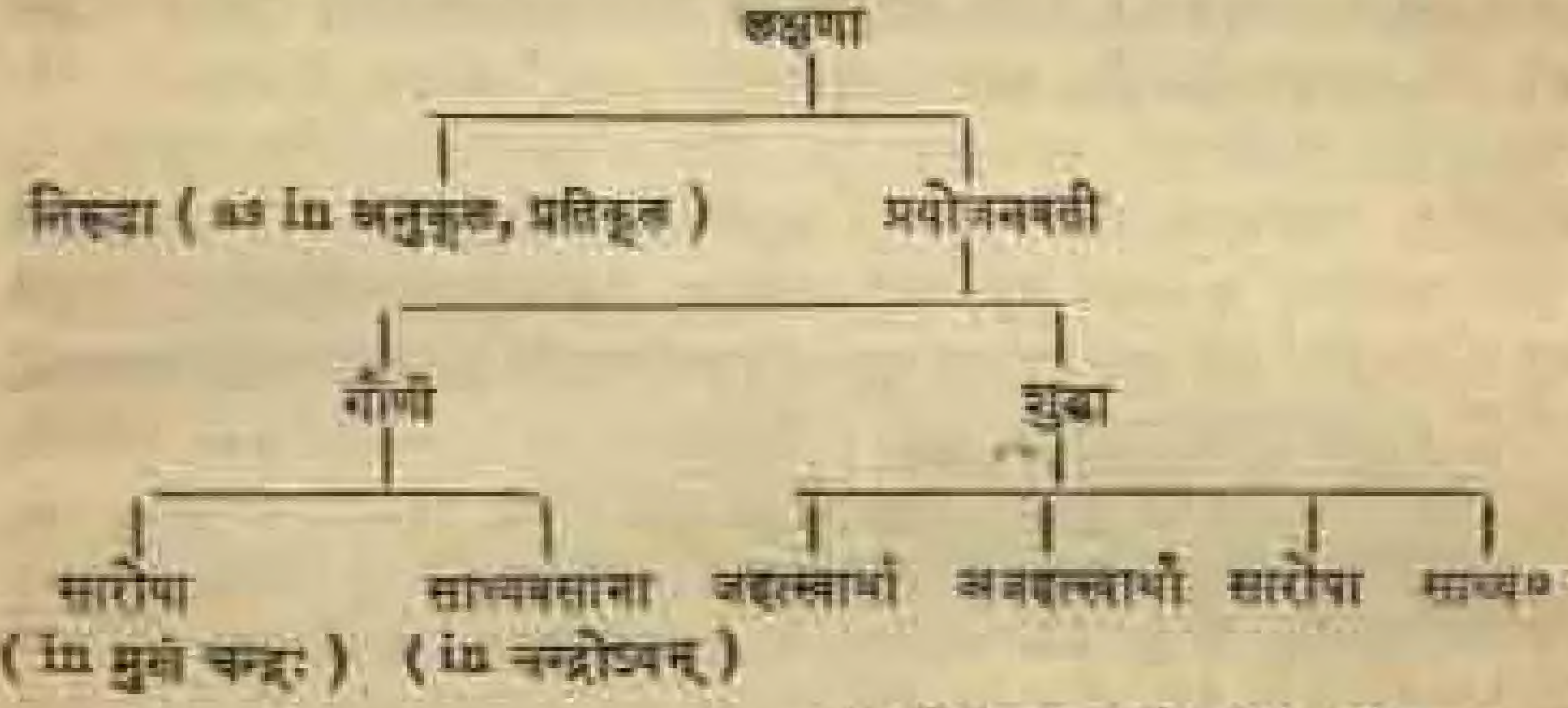
The divisions of लक्षणा are differently given by different writers. Mammaṭa's divisions, according to प्रदीप, are as follows:—


लक्षणा
शुद्धा
गौणी
उपादान
लक्षण
सारोपा (गौर्वाहीकः)
साध्य० (गौरयम्)
सारोपा
साध्य०
सारोपा (आयुर्घृतम्)
साध्य० (आयुरेवेदम्)
(as in कुन्ताः पुरुषाः प्रविशन्ति)
(as in कुन्ताः प्रविशन्ति)

The वृत्तिवार्तिक divides लक्षणा as follows:—

- १ गौणी—
  - निरूढा
  - फल—
    - सारोपा
    - साध्यवसाना
- २ शुद्धा
  - निरूढा
  - फल—सारोपा, साध्यवसाना, जहल्लक्षणा, अजह० and जहदजहल्लक्षणा.

The रसगङ्गाधर divides लक्षणा as follows:—


लक्षणा
निरूढा (as in अनुकूल, प्रतिकूल)
प्रयोजनवती
गौणी
शुद्धा
सारोपा
साध्यवसाना
जहत्स्वार्था
अजहत्स्वार्था
सारोपा
साध्य०
(in मुखं चन्द्रः)
(in चन्द्रोऽयम्)

विरतास्वभिधाद्यासु......व्यञ्जना नाम (p. 12, ll. 18-23). विरतासु...... अर्थादिकस्य च—अभिधाद्यासु विरतासु यया परः अर्थः बोध्यते सा शब्दस्य अर्थादिकस्य च वृत्तिर्व्यञ्जना नाम—When Denotation and other powers cease after discharging their function, that function of a word or its sense etc., by which a further meaning is conveyed, is what is called suggestion. शब्दबुद्धि......नयेन. In accordance with the maxim that when a word, a cognition and action cease after a single effort, there is no further exertion on their part. The idea is that a word has a power to express a particular meaning. When the word expressess that meaning, its power of denotation is exhausted, it cannot further *denote* anything else. Compare "'विशेष्यं नाभिधा गच्छेद् क्षीणशक्तिर्विशेषणे' इत्यादिना अभिधाव्यापारस्य विरम्य व्यापारासम्भवाभिधानात्" लोचन p. 16. This view is diametrically opposed to that of भट्टलोल्लट and others who maintain that, as a single arrow, discharged by a strong man, destroys in a single movement, called velocity, the armour of the enemy, pierces his vitals and kills him, so a single word presents to us, by the single power called Denotation, the sense of the word, the syntactical connection of the word in a sentence and the suggested sense. They say that the व्यंग्य sense in such a verse as निःशेषच्युत० is brought out by the अभिधा itself, and not by व्यञ्जना as said by the आलङ्कारिकs. Their view is vigorously criticised by Mammata in the 5th Ullasa (pp. 225–226 ff, V*a*). "ये त्वभिदधति 'सोऽयमिषोरिव दीर्घदीर्घतरो व्यापारः' इति, 'यत्परः शब्दः स शब्दार्थः' इति च विधिरेवात्र ('निःशेषच्युत' इत्यादौ नायकान्तिकगमनरूपः) वाच्य इति" K. P. प्रदीप explains the view of भट्टलोल्लट as follows:—'यथा बलवता प्रेरित इषुरेकेनैव वेगाख्येन व्यापारेण वर्मच्छेदमुरोभेदं प्राणहरणं च रिपोर्विधत्ते तथैक एव शब्द एकेनैवाभिधाख्यव्यापारेण पदार्थस्मृतिं वाक्यार्थानुभवं व्यंग्यप्रतीतिं च विधत्ते। अतो व्यंग्यत्वाभिमतस्यार्थस्य वाच्यत्वमेव। किं च यत्र शब्दस्य तात्पर्यं स शब्दार्थ इति 'निःशेष'० इत्यादौ तात्पर्यविषयतया विधिर्वाच्य एवेति।'. The काव्यप्रकाशसङ्केत (p. 110) explains 'यथा शरो वर्मोरसी भित्त्वा जीवितमाहरते तथा वाक्यमप्यभिधयैव वाच्यव्यंग्ये वक्तीति भावः। अभिधा हि यत्पर्यन्ता तदेवाभिधायकत्वं तत्पर्यन्तता प्रयाति ध्वनावेव। एतेन वाच्यव्यंग्ययोरभिधैव व्यापारः।'. अभिनवगुप्त refers to the view of भट्टलोल्लट, refutes it and approves of the maxim quoted by our author "सोऽप्यन्विताभिधानवादी 'यत्परः शब्दः स शब्दार्थः' इति हृदये गृहीत्वा शरवदभिधाव्यापारमेव दीर्घदीर्घमिच्छति तस्य यदि दीर्घदीर्घो व्यापारस्तदेकोऽसाविति कुतः। भिन्नविषयत्वात्। अथानेकोऽसौ तद्विषयसहकारिभेदादसजातीय एव युक्तः। सजातीये च कार्ये विरम्य व्यापारः शब्दकर्मबुद्ध्यादीनां पदार्थविद्भिर्निषिद्धः। असजातीये चास्मन्नय एव" p. 16 of लोचन. Vide also व्यक्तिविवेक I. p. 27. अभिधालक्षणातात्पर्याख्यासु...उपक्षीणासु—When in accordance with the maxim above explained, the three functions, *viz.* Denotation, Indication and Drift are exhausted, after having conveyed each its appropriate meaning. अभिधा and लक्षणा have been explained above. But the function called तात्पर्य requires a little explanation. When the senses of the words used in a sentence are connected together on account of Expectancy, Compatibility and Juxtaposition, a new sense arises, which is called the Drift or Purport which is apart from the meanings of the words taken separately. The power by which this purport is conveyed is called तात्पर्याख्यवृत्ति. Mammaṭa refers to this तात्पर्य in many places 'तात्पर्यार्थोऽपि केषुचित्' K. P. 2nd Ul. p. 25 (Chān.); 'ते च अभिधातात्पर्यलक्षणाख्यो व्यापारान्तरेण गम्याः'. But it does not appear that Mammaṭa entirely approved of this view. Otherwise he would not have said 'केषुचित्', but would have simply declared that तात्पर्य is one of the functions. Our author also appears to hold views similar to those of Mammaṭa. He first emphatically said above that there are three powers of a word. He did not mention तात्पर्य there. If he speaks of it here, it is only for the purpose of referring to the views of others, *viz.* that school of the पूर्वमीमांसा called अभिहितान्वयवादिन्s. Their idea of तात्पर्य is as follows:—In a sentence the meanings of certain words are सिद्ध *i. e.* accomplished or already known from other sources; and the purport of a sentence is to make such meanings subordinate to the meanings that are to be accomplished (साध्य or भव्य). Let us take an example. The moving about of priests being known from other sources, in the sentence 'लोहितोष्णीषा ऋत्विजः प्रचरन्ति,' the assertion is meant simply to lay down that the priests should wear red head-dress, not to lay down that they should move about. See the remarks of प्रदीप (K. P. V.) on तात्पर्य p. 176 (Nir). The आलङ्कारिकs generally do not accept the तात्पर्यार्थ as a separate पदार्थ, but look upon it as included under the व्यंग्य sense; *e. g.* एकावली says 'अनुवाद्यानामर्थानां विधेयार्थपरत्वं तात्पर्यमिति व्यापारान्तरं परैरभ्युपगतम्' p. 56. सा शब्दस्य......व्यञ्जना नाम—That function of a word or sense or of an affix etc. (through which another meaning is conveyed), that function which is variously designated as व्यञ्जन (suggestion), ध्वनन (hinting), गमन (conveying), प्रत्यायन (acquainting), is what is called the power of suggestion. Compare K. P. II Ul. p. 63 (Vā) 'तच्च व्यञ्जनध्वननद्योतनादिशब्दवाच्यमवश्यमेषितव्यम्'. व्यञ्जना–The author of the ध्वन्यालोक establishes the existence of a व्यंग्य sense at great length (pp. 182-197). There are many who deny the existence of a separate वृत्ति called व्यञ्जना. They include व्यंग्यार्थ under तात्पर्य. Others, like the author of the व्यक्तिविवेक, include it under अनुमान, or under लक्षणा. Note the words of T. D. 'व्यञ्जनापि शक्तिलक्षणान्यभूता । अशक्तिमूला नानुमानादिनान्यथासिद्धा' ।; the अभिधावृत्तिमातृका of मुकुल says 'लक्षणामार्गावगाहित्वं तु ध्वनेः सहृदयैर्नूतनतयोपवर्णितस्य विद्यत इति दिशमुन्मीलयितुमिदमत्रोक्तम् ।; see also P. L. M. p. 9.

अभिधालक्षणा...द्विधा—व्यञ्जना is two-fold (I) that which is based upon a word's power of Denotation and (II) that which is based upon its power of Indication.

(P. 12, l. 27-p. 13, l. 1). अनेकार्थस्य शब्दस्य......विप्रयोगादयः Construe अनेकार्थस्य शब्दस्य संयोगाद्यैः एकत्र अर्थे नियन्त्रिते (या) अन्यधीहेतुः सा अभिधाश्रया व्यञ्जना—That power of suggestion is said to be based upon Denotation, which causes the apprehension of something else from a word, which having more possible meanings than one, has been restricted to a single meaning by conjunction etc. आद्य—By the expression 'आद्य' are meant 'disjunction and others.'

उक्तं हि......नोदाहृतम् (P. 13, ll. 2-15). उक्तं It has been said (by Hari or भर्तृहरि in his वाक्यपदीय). The two verses quoted here are from वाक्यपदीय II. 317 and 318. The reading in the printed text of the Vākyapadīya is संसर्गो for संयोगो. Almost everywhere we read the quotation as संयोगो. हेमचन्द्र reads संसर्गो (p. 39 काव्यानुशासन). We must also notice another peculiarity about these two verses. They are universally quoted as embodying the views of Hari. But the commentator पुण्यराज says that they embody the views of others and not of Hari. Hari's views are contained in the verse which precedes these two (*i. e.* Vākyap. II. 316). पुण्यराज's words are 'अभेदं गौणमिदं मुख्यमिदं नान्तरीयकमित्येवं शब्दार्थनिर्णयप्रस्तावे तत्तन्निश्चयोपायानुपदर्शयितुकाम आह। वाक्यात्प्रकरणादर्थादौचित्याद्देशकालतः। शब्दार्थाः प्रविभज्यन्ते न रूपादेव केवलात्॥ (वाक्यपदीय II. 316)...तथा चापरैः संसर्गादयः शब्दार्थानवच्छेदहेतवः प्रदर्शिता इत्याह। संसर्गो विप्रयोगश्च'. साहचर्यं companionship; विरोधिता hostility or incompatibility of co-existence; अर्थ motive; प्रकरण context; लिङ्ग attribute or characteristic; शब्दस्यान्यस्य संनिधिः juxtaposition of another word; सामर्थ्य power; औचिती congruity; व्यक्ति gender; स्वर accent. शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः—(These) are the causes of one's recollecting a special sense of some word, when the sense of the word is not of itself definitely ascertained. 'तदेवमेते शब्दार्थस्य सन्देहनिराकरणद्वारेण नियतार्थावसायहेतुत्वाद्विशेषस्मृतिहेतवो निर्णयहेतवः संसर्गादय इति बोद्धव्यम्।' पुण्य॰ explains अनवच्छेदे as तात्पर्यसन्देहे and विशेषस्मृति as एकार्थमात्रविषया स्मृतिः.

1. सशङ्खचक्रो हरिः—This is an example where संयोग defines the meaning of a word. Here हरि means 'Vishṇu' alone and not 'a monkey' or 'lion' (which are also the possible meanings of the word हरि as said by अमर॰ 'यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु। शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु'), because of the conjunction of

conch-shell and discus, which are generally associated with Vishṇu. संयोग is defined as a connection between two things such as is generally known to exist between those two things only. प्रदीप defines it as 'संयोगः प्रसिद्धार्थस्य (तदर्थमात्रवृत्तितया प्रसिद्धस्य अर्थस्य । प्रभा) गुणविशेषरूपः सम्बन्धः'.

2. तद्वियोगेन (शङ्खचक्रवियोगेन) तमेव (विष्णुमेव)-supply अभिधत्ते after तमेव. The word हरि in this example denotes Vishṇu alone on account of the disjunction of शङ्ख and चक्र. There would be no propriety in saying that 'a lion' etc. are without शङ्ख and चक्र, because they are never connected with शङ्ख or चक्र. Therefore the very fact that हरि is here spoken of as being without शङ्ख and चक्र is the means of restricting the meaning of the word हरि to Vishṇu. विप्रयोग is defined by प्रदीप as तादृशसम्बन्धध्वंसः, disappearance of the connection that is generally known to exist between two things.

3. In the example 'Bhîma and Arjuna,' Arjuna is the son of Pṛthâ, (and not सहस्रार्जुन कार्तवीर्य who was killed by परशुराम) on account of साहचर्य i. e. because अर्जुन (the son of पृथा) is associated with भीम and not कार्तवीर्य अर्जुन. साहचर्य is defined by रसगं० as 'एकस्मिन्कार्ये परस्परापेक्षित्वम्.' The example of साहचर्य generally given is रामलक्ष्मणौ upon which कुव० says 'रामलक्ष्मणाविद्युक्ते लक्ष्मणसाहचर्याद्दाशरथेरेव प्रतीतिः'. The word राम is applied to बलराम, परशुराम and दाशरथि राम. An objection is raised that संयोग and साहचर्य are not different. The example of संयोग will be an example of साहचर्य also and *vice versa*. To this, Jagannâtha replies:—What the ancients mean by regarding संयोग as different from साहचर्य is:—When any well-known connection which restricts the denotation of a word is expressed by a distinct word, that is an example of संयोग, as in the example सशङ्खचक्रो हरिः where the connection between शङ्खचक्र and विष्णु is संयोग because it is expressed by a distinct word स (in सशङ्खचक्रः); but when one of the सम्बन्धिन् restricts the sense of the other by forming a Dvandva compound with it, there is said to be साहचर्य; as in रामलक्ष्मणौ where the word लक्ष्मण itself restricts the meaning of राम, both forming a द्वंद्व compound. Thus सगाण्डीवोऽर्जुनः is an example of संयोग and गाण्डीवार्जुनौ is an example of साहचर्य. 'संयोगशब्दस्य सम्बन्धसामान्यपरतया यत्र शब्दोपात्तं प्रसिद्धं सम्बन्धसामान्यं शक्तिनियामकं तदाद्यस्य, यत्र तु द्वंद्वादिगतः सम्बन्ध्येव केवलं तथा तत्साहचर्यस्योदाहरणमिति प्राचामाशयात् । इत्थं च सगाण्डीवोऽर्जुन इति संयोगस्य, गाण्डीवार्जुनाविति साहचर्यस्योदाहरणम् ।' p. 120 रसगं०

4. In the example 'Karṇa and Arjuna', Karṇa is the son of the Sūta (charioteer), and not any one else called Karṇa, because his hostility (विरोधिता) to Arjuna is famous. विरोधिता is defined as 'प्रसिद्धं वैरं सहानवस्थानं च'. An example of विरोधिता in the 2nd sense (सहानवस्थान not remaining together) is छायातपौ (shade and light). छाया may mean 'lustre' elsewhere. But here छाया means 'shade' as that meaning is विरुद्ध to that of आतप (light). The usual example of विरोधिता is रामार्जुनौ or रामार्जुनगतिस्तयोः as in K. P. This example is adversely criticised by वृत्तिवार्तिक p. 6. अप्पयदीक्षित gives रामरावणौ as an example of विरोधिता. The रसगङ्गाधर (pp. 120-121) attacks, as usual, the वृत्तिवार्तिक and defends K. P. Jagannātha says that रामरावणौ will be an example of साहचर्य. *Vide* the ingenious remarks of the रसगङ्गाधर.

5. अर्थः—In the example 'I salute Sthāṇu' the word Sthāṇu means 'S iva' and not 'a post', as there is no purpose served in saluting a post. अर्थ means प्रयोजन.

6. प्रकरणम्—In the example 'my lord knows everything, the word देव means 'you, sir,' and not God, the context being that the words are addressed to a king. प्रकरण is defined as 'वक्तृश्रोतृबुद्धिस्थता' प्रदीप and वृत्तिवार्तिक p. 6 (being in the mind of the speaker and hearer). Another example, where प्रकरण restricts the meaning of a word, is सैन्धवमानय. These words, if uttered when a man is about to take his meal, denote the bringing of salt. If uttered by a man when going out, they mean that a horse is to be brought.

7. लिङ्ग—In the example 'the angry one, on whose banner is the alligator,' the God of Love is meant (by the word मकरध्वज) and not the ocean which also is called मकरध्वज, because the characteristic 'anger' is intimately connected with the God of Love only and with no other meaning of the word मकरध्वज. लिङ्ग means 'a charateristic connected with one of the things expressed by a word by some relation other than संयोग and separated from everything else denoted by the word.' लिङ्गं संयोगातिरिक्तसम्बन्धेन परपक्षव्यावृत्तो धर्मः। प्रदीप or 'लिङ्गं प्रयुक्तनानार्थैकवाच्यान्तरव्यावृत्तो धर्मः।' वृ० वा०, an attribute which is excluded from the other meanings of a word which has been employed and and is capable of several meanings. Some say that लिङ्ग means 'a peculiar characteristic,' but if this meaning were taken, then कुपितो मकरध्वजः is not a proper example where लिङ्ग defines

the meaning of a word, because क्रोध is not a peculiar characteristic of मदन (being found in human beings also) and because then सक्रोधो हरिः would be an example under लिङ्ग. Therefore लिङ्ग means 'any property or characteristic which belongs to one only out of the several meanings of a word by a relation other than संयोग and is not at all found in the other meanings of that word.' वृ॰ वा॰ p. 6 thus distinguishes between संयोग and लिङ्ग 'संयोगोदाहरणे प्रसिद्धिप्राचुर्यम्, शङ्खादेरिन्द्रादावर्थान्तरेऽपि संयोगाविरोधात्। लिङ्गोदाहरणे तु सर्वथा अर्थान्तरव्यावृत्तिरिति भेदः।'

8. शब्दस्यान्यस्य संनिधिः—In the example 'the God, the foe of Pura,' the word पुरारि means S'iva, as we gather from the proximity of the word 'God,' for otherwise the word पुरारि might as well stand for 'the enemy of the city,' some king. प्रदीप defines संनिधि as 'नियतार्थकशब्दान्तरसामानाधिकरण्यम्' agreement in case with another word having a fixed sense. This definition is strongly criticised by the वृत्तिवार्तिक p. 7 as well as by the रसगङ्गाधर. वृत्तिवार्तिक defines it as 'नानार्थपदैकवाच्यसंसर्ग्यर्थान्तरवाचिपदसमभिव्याहारः' utterance of a word having a meaning logically connected with only one meaning of a word which is capable of many senses.' The objections which Jagannâtha raises against प्रदीप are "'करेण राजते नागः' इत्यादावव्यापनात्सन्निधेयात्मकान्तरस्य गवेषणे गौरवात्, 'कुपितो मकरध्वजः' इति तन्मूलोक्ते लिङ्गोदाहरणेऽतिव्यापनाच्चोपेक्ष्यत्वम्."

9. सामर्थ्य—In the example 'the cuckoo is intoxicated by the spring,' the word 'madhu' means 'spring-time' and not 'nectar' or 'honey,' because it is the spring-time only that has 'power' to intoxicate the cuckoo and not honey etc. सामर्थ्य is explained as कारणत्वम्.

10. औचिती—In the example 'may the favourableness of your beloved preserve you,' the word मुख means 'favourableness or coming face to face,' because here the word मुख in the sense of face has no propriety with reference to the act of preserving. The preservation of persons stricken by love is brought about only by the favourableness of their sweet-hearts, and not by their mere faces, which, if the sweet-hearts are themselves unfavourable, cannot preserve the lovers. Hence मुख is taken to mean 'सांमुख्य.' "'पातु वो दयितामुखम्' इत्यत्र दयितामुखकर्तृकरक्षणकर्मीभूताक्षिप्तकामार्तानां सम्बोध्यपुरुषाणां त्राणं हि रक्षाः सांमुख्येनैव भवति। न तु मुखमात्रेण। वैमुख्ये तेन (मुखेन) त्राणायोगात्। अतस्त्राणार्हत्वं वदनसांमुख्योभयप्रत्यायकस्य मुखशब्दस्य" रसगं॰ p. 124.

11. देश—In the example 'the moon shines in the sky,' we are led to take चन्द्र in the sense of 'moon,' by the presence of the place 'sky'. The word चन्द्र also means 'camphor' or 'gold,' as said by अमर० 'स्वर्णेऽपि भूरिचन्द्रौ द्वौ' or by मेदिनी 'चन्द्रः कर्पूरकांपिल्लसुधांशुस्वर्णेष [वा ?] स्तु.'

12. काल—In the example 'चित्रभानु at night,' we know that चित्रभानु means 'fire' here, from the time specified, viz. 'night.' चित्रभानु also means 'the sun,' if spoken of by day.

13. व्यक्ति—In the sentence 'the wheel glistens,' we know that the word रथाङ्ग means 'a wheel' and not 'the chakravāka, the ruddy goose' from its being in the neuter gender. रथाङ्ग means चक्रवाक when it is masculine. अमर० says 'चक्रं रथाङ्गम्' and मेदिनी says 'रथाङ्गं न द्वयोश्चक्रे ना चक्राह्वविहङ्गमे.'

14. (P. 13. ll. 14-15) स्वरस्तु वेदे एव...नोदाहृतम्. As accent modifies sense in the Vedas alone and not in Poetry, no example of its occurrence is given here. An example from the Vedas, where accent modifies the sense is इन्द्रशत्रुः* in the sentence इन्द्रशत्रुर्वर्धस्व. The word इन्द्रशत्रु may be dissolved in two ways इन्द्रस्य शत्रुः or इन्द्रः शत्रुर्यस्य. If it be taken as a तत्पुरुष, it will mean 'the killer of Indra' and the उदात्त accent will lie on the last letter of the whole compound according to the Sūtra of Pāṇini 'समासस्य' VI. 1. 223 (समासस्य अन्तः उदात्तः स्यात्). In this case the word इन्द्रशत्रुः will be written in the पदपाठ as इन्द्रशत्रुः. If we dissolve the word as इन्द्रः शत्रुः यस्य i. e. as a बहुव्रीहि compound, it will mean 'whose killer is Indra' and the उदात्त accent will be the same as the natural accent of the first member of the बहुव्रीहि compound, viz. इन्द्र, according to the Sūtra 'बहुव्रीहौ प्रकृत्या पूर्वपदम्' पा. VI. 2. 1. The word इन्द्रशत्रुः in this latter case will be written in the पदपाठ as इन्द्रशत्रुः. Our author lays down here that accent modifies the sense in the Vedas alone and not in Poetry. Accents were employed only in the Vedic Literature and not in classic Sanskrit. Compare the words of मम्मट 'इन्द्रशत्रुरित्यादौ वेदे एव न काव्ये स्वरोऽर्थविशेषप्रतीतिकृत्.' Our author simply echoes the words of Mammaṭa.

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*Compare S'atapatha Brāhmaṇa I. 6. 3. 1. ff 'अथ यदब्रवीदिन्द्रशत्रुर्वर्धस्वेति तस्मादु हैनमिन्द्र एव जघान । अथ यद्ध शश्वदवक्ष्यदिन्द्रस्य शत्रुर्वर्धस्वेति शश्वदु ह स एवेन्द्रमहनिष्यत् ।'; also the पाणिनीयशिक्षा 'मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह । स वाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥' verse 52.

(P. 13. ll 16-24) इदं न केऽप्यसहमाना......कटाक्षनिक्षेपेण. इदं न......आहुः some, not enduring this assertion, say. इदं refers to the words of मम्मट (and of our author also) quoted above 'वेदे एव न काव्ये स्वरोऽर्थविशेषप्रतीतिकृत्.' विश्वनाथ gives us here the criticism of Mammaṭa's dictum by some commentator and then rebukes him for criticizing a respectable writer like Mammaṭa without sufficient reason. स्वरोऽपि काक्वादिरूपः काव्ये विशेषप्रतीतिकृदेव—'Accent also in the shape of change of voice etc. is, as a matter of fact, the cause of understanding in a particular sense something that would otherwise be ambiguous'. The word स्वर in the कारिका of हरि may mean 'a Vedic accent, उदात्त, अनुदात्त or स्वरित' or it may mean simply 'change of voice, or tune.' So काकु, which is defined by अमर as 'काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः' (a change of voice which is due to sorrow, fear, etc.) will be denoted by the word स्वर. We have seen above that the same sentence, when uttered with a different tone will mean different things, e. g. in the verse 'मथ्नामि कौरवशतं समरे न कोपात्' etc. (वेणीसंहार I Act). If this sentence is read merely as an affirmative one, the meaning will be 'I shall not destroy the hundred Kauravas in battle through wrath.' This sense is opposed to the vow of Bhima that he will kill all the Kauravas. So, by a change of voice in repeating the verse, *i. e.* repeating it interrogatively, another meaning is conveyed *i. e.* 'shall I not kill' etc *i. e.* 'I shall indeed kill' etc. Here then we see that स्वर (in the shape of change of voice) *does modify* the meaning of words in a poem, notwithstanding Mammaṭa's words to the contrary. उदात्तादिरूपोऽपि...विशेषप्रतीतिकृदेव—According to the way laid down in his treatise by the holy sage Bharata, accent in the shape of उदात्त (acute) etc. does really convey some particular Rasa, as for example, the Erotic, (when in the absence of the accent, the रस would have been doubtful). मुनेः—The मुनि is here भरत, the author of a नाट्यशास्त्र in 37 chapters, which he is said to have received from Brahmā. We should read मुनेः पाठ्यगुणोक्तदिशा for पाठोक्तदिशा. भरत says (p. 187 नाट्यशास्त्र) 'पाठ्यगुणानिदानीं वक्ष्यामः, तद्यथा सप्त स्वराः, त्रीणि स्थानानि etc.' The word पाठ does not yield a good sense. But there is no Ms. to support our conjecture. भरत says (p. 187 of नाट्यशास्त्र) 'उदात्तश्चानुदात्तश्च स्वरितः कम्पितस्तथा । वर्णाश्चत्वार एव स्युः पाठ्ययोगे तपोधनाः ॥ तत्र हास्यशृङ्गारयोः स्वरितोदात्तैर्वीररौद्राद्भुतैः (तेषु ?) उदात्तकम्पितैः करुणवात्सल्यभयानकेषु अनुदात्तस्वरितकम्पितैर्वर्णैः पाठ्यमुपपादयति '. So we are told that in a dramatic representation the speeches should be recited with स्वरित and उदात्त letters respectively in हास्य and शृङ्गार. So even such स्वर as उदात्त is cited by the sage भरत as defining a meaning; and we have seen above that काकुस्वर also modifies the meanings of words. एतद्विषये उदाहरणमुचितमेव इति. In the case of this also i. e. स्वर, some exemplification is proper, as in the case of the 13 other defining causes. Here ends the criticism of Mammaṭa's dictum. The सारसमुच्चय of रत्नकण्ठ has a similar note upon the words 'वेद एव न काव्ये' in 'अत्र यद्यपि चोदात्तादिः स्वरः काव्ये विशेषप्रतीतिनिमित्तं न भवति तथापि स्वरः काकुस्वरः काव्ये विशेषप्रतीतिहेतुर्भवति यथा "मथ्नामि कौरवशतम्" इति न ग्रन्थकृता तु वेदपरतयैवोदात्तादिनिषेधः काव्ये कृतः'. तत्र……निर्देशेन (p. 13, ll. 18-24). विश्वनाथ answers these criticisms. स्वराः………विशेषम्. The स्वरs, whether regarded as changes of voice or the accents उदात्त etc., cause one to understand one particular sense in the form of the suggested sense only; they do not really acquaint us with any distinction in the shape of restricting to a single sense a word which has more possible senses than one, which (i. e. restricting a word to a particular sense) is the subject under discussion (and not anything respecting what is व्यंग्य). The idea is—संयोग etc. restrict a word to a particular meaning out of several possible meanings which are all primary. As स्वर is mentioned along with संयोग etc., it also must restrict a word to a particular meaning out of several possible and primary meanings. But स्वर in the form of काकु does not *restrict a word* to a particular sense out of many possible senses, but it *suggests* some sense other than the one expressed by the words in a sentence. Vide the words of प्रदीप 'काकुस्थले तु न नानार्थाभिधानियमनं किं त्वपदार्थस्यैव व्यञ्जनम्.' Similarly स्वर in the form of उदात्त referred to by Bharata-muni does *not restrict* the *meaning of a word*, but it serves to bring out by its employment, the sentiment of Love etc. in a recitation. Thus स्वर, as interpreted by the critic, would not be on all fours with the other defining agencies such as संयोग; and therefore the interpretation of the critic is wrong and must not be accepted. किंच, यदि यत्र……श्लेषानङ्गीकारप्रसङ्गः—Moreover, if restriction to a single sense were laid down by the force of accentuation in every case where even two meanings of ambiguous words were left undetermined by the absence of such defining causes as context etc., then, in such a case, it would follow that we cannot recognise the figure of speech called श्लेष (Paronomasia). The idea is:—If accents such as उदात्त were admitted as defining the meanings of words in Poetry, then the श्लेषालङ्कार must be given up; e. g. the expression सर्वदोमाधवः is श्लिष्ट. We may take it as equal to सर्वदा उमाधवः or सर्वदो माधवः. If accent were admitted as defining the meanings of words, सर्वदो माधवः will mean only one thing, and thus it will not be an example of श्लेष. न च तथा—But it is not so (*i. e.* it is not seen that श्लेष is not recognised). श्लेष *is recognised* by all authorities as a figure of speech. अत एवाहुः...गण्यते इति—Hence is it that they say while treating of श्लेष "according to the maxim 'in the province of Poetry, accent is not regarded.'" आहुः This refers to मम्मट himself. The plural is used to show respect. काव्यमार्गे etc.—These are the words of मम्मट, who says "'अर्थभेदेन शब्दभेदः' इति दर्शने, 'काव्यमार्गे स्वरो न गण्यते' इति च नये वाच्यभेदेन भिन्ना अपि शब्दा यद् युगपदुच्चारणेन श्लिष्यन्ति भिन्नं स्वरूपमपह्नुवते स श्लेषः" K. P. IX (p. 510, Vā). इत्यलं......निक्षेपेण—Enough of this censorious glancing on the part of these objectors at the explanations of the venerable (author of काव्यप्रकाश), who is the source of inspiration (lit. the bestower of livelihood) to the critic as well as to me (i. e. to all). व्याख्यानेषु—This refers to मम्मट's note on the word स्वर in the कारिका of हरि.

The words इदं च केचिदसहमानाः of the text most probably refer to रुचक (who is generally identified with रुय्यक, the author of अलङ्कारसर्वस्व, which is the guide of our author). Ruchaka in his काव्यप्रकाशसङ्केत, while commenting upon the words of Mammaṭa 'वेदे एव न काव्ये स्वरोऽर्थविशेषप्रतीतिकृत्' says "न विशेषप्रतीतिहेतुरिति । यद्यपि उदात्तादिः काव्ये न विशेषप्रतीतिनिमित्तं तथापि काकुस्वरो विशेषप्रतीतिहेतुर्भवति । यथा-मथ्नामि कौरवशतं समरे न कोपादिति, स्वस्था भवन्ति मयि जीवति धार्तराष्ट्रा इति च गुरुहत......दोलादिनिषेधः कृतः ।". We take मान्य and उपजीव्य as referring to Mammaṭa and व्याख्यानेषु as referring to मम्मट's words on the expression स्वरादयः occurring in Hari's Kārikā. Is is possible that मान्य and उपजीव्य refer to Ruchaka and the words व्याख्यानेषु refers to Ruchaka's remarks upon the words of Mammaṭa. The above quotation from Ruchaka is due to the courtesy of Dr. S. K. Belvalkar of the Deccan College.

(P. 13, ll. 25-26) आदिशब्दात्......कोरकाद्याकारत्वम्. By the word आदि in स्वरादयः is meant, in such an example as 'a female with breasts just so big,' the making one aware by the gestures of the hand that the breasts etc. resemble the unexpanded lotus etc. On the word आदि in स्वरादयः Mammaṭa says "आदिग्रहणात् 'एद्दहमेत्तत्थणिआ एद्दहमेत्तेहिँ अच्छिवत्तेहिँ । एद्दहमेत्तावत्था एद्दहमेत्तेहिँ दिअएहिँ ॥' इत्यादावभिनयादयः" On this

प्रदीप says 'स्वरादय इत्यादिग्रहणादभिनयापदेशौ गृह्येते । अन्ये चोक्तान्तर्भूताः.' The verse quoted above in Prakrit (एतावन्मात्रस्तनिका एतावन्मात्राभ्यामक्षिपत्राभ्याम् । एतावन्मात्रावस्था एतावन्मात्रैर्दिवसैः ॥) is an example of अभिनय gesticulation. अभिनय is defind as 'विवक्षितार्थाङ्गुलिप्रदर्शको हस्तादिव्यापारः' वृ. वा. p. 8. अभिनय is a motion of the hand etc. conveying to another the idea of the size of a particular object. The verse एतावन्मात्रस्तनिका etc. is commented upon as follows 'सौन्दर्यातिशयशालिन्या नवनगोपाङ्गनया गुणश्रवणमात्रजनितानुरागेण नायकेनावस्थायां पृष्टायां दूत्या इयमुक्तिः।...एतावत्परिमाणौ आमलकादिपरिमाणौ स्तनौ यस्याः सा एवमेतावत्परिमाणे ययोस्ते एतावन्मात्रे विवक्षितकमलदलादिपरिमाणे ताभ्यामक्षिपत्राभ्यां नयनदलाभ्याम् । उपलक्षितेत्यर्थः। उपलक्षणे तृतीयानुशासनात् । तथा एतावन्मात्रविवक्षितपरिमाणं दीर्घादि यस्यास्तथाभूता अवस्था स्वरूपं यस्याः सा एवमेतावद् वृद्धिमत् परिमाणं संख्या येषां तथाविधैर्दिवसैरुपलक्षितया संवत्सरैरुपलक्षिता । परिच्छिन्नेति यावत् । नर्मकथनस्येव प्रायशो लोकव्यवहारसिद्धत्वात् । दिवसैरिति करणे वा तृतीया । अत्र मुकुलाकारहस्ताभिनयेन स्तनपरिमाणविशेषे, पद्मदलाकृतिना तेन नेत्रपरिमाणविशेषे...अङ्गुल्यङ्कुशप्रसारणादिरूपेण च दिवससंख्याविशेषे बुद्धिस्थमात्रशक्त्या एतावच्छब्दा नियमितशक्तयः।' उ॰ चं॰ p. 64. अपदेश, the second defining cause included under आदि in स्वरादयः, is defined by वृ. वा. as 'विवक्षितार्थस्य शृङ्गग्राहिकया निर्देशः' (p. 8.) i. e. pointing out the person or thing intended in some direct way, as if it were caught by the horn. An example is 'इतः स दैत्यः प्राप्तश्रीर्नेत एवार्हति क्षयम्' (Kumârasam. II. 55). Here, in as much as by placing his hand upon his chest, the speaker designates himself, the word इतः is restricted to the speaker by अपदेश. (p. 13, ll. 27-28) एवमेकस्मिन्...व्यञ्जना. 'When a word is thus restricted, in respect of its Denotation, to a particular meaning, that power which is the cause of one's thinking of another sense of the word is the power termed suggestion, founded on Denotation.'

(P. 13, l. 29-p. 14, l. 6) यथा मम......एवमन्यत्. महापात्र and सान्धिविग्रहिक have been explained above (p. 31). चतुर्दशभाषाविलासिनीभुजङ्ग—The lover of the nymphs in the form of fourteen languages i. e. who intimately knew fourteen languages. दुर्गालङ्घितविग्रहः etc. This verse has two applications, one to the king भानुदेव whose glorification is the matter in hand, and the other to S'iva. We shall first explain the verse as applied to the king. दुर्गालङ्घितविग्रहः—दुर्गैः अलङ्घितो विग्रहो यस्य—विग्रह means fight or body. So the compound will mean 'whose march is not impeded by the fortresses' (of his enemy)' or 'whose body is not screened by fortresses' i. e. 'who does not fight from behind the shelter afforded by forts but who fights on the open plain.' मनसिजं संमीलयंस्तेजसा who by his lustre throws into the back-ground the god of love. प्रोद्यद्राजकलः—प्रोद्यत् प्रकृष्टाभ्युदययुक्तं राजकं राजसमूहं लाति वश्यतया गृह्णाति who subdues flourishing chiefs. गृहीतगरिमा one who has attained greatness. विष्वग्वृतो भोगिभिः—surrounded on all sides by gay people (voluptuaries). नक्षत्रेशकृतेक्षणः क्षत्रेशे क्षत्रियश्रेष्ठे कृतेक्षणो उच्चदृष्टिर्न भवतीति तथापि तुच्छबुद्धिरिति भावः। राम॰—who does not condescend even to cast a look at the best of Kshatriyas. गिरिगुरौ गाढां रुचिं धारयन् who has the deepest devotion for S'iva (गिरिः गुरुः श्वशुरः यस्य). गामाक्रम्य— Having made the earth his own. विभूतिभूषिततनुः (विभूत्या भूषिता तनुर्यस्य 'विभूतिर्भूतिरैश्वर्यमणिमादिकमष्टधा' अमर॰) whose body is decorated by prosperity or wealth. उमावल्लभः—husband of Umā. The verse as applied to शिव means:—दुर्गालङ्घितविग्रहः—दुर्गया लङ्घितः आक्रान्तः विग्रहः देहः यस्य—whose body is embraced by Durgā i. e. Pārvatī. मनसिजं संमीलयंस्तेजसा—overwhelming by his fire (from the third eye) the god of love. प्रोद्यद्राजकलः—प्रोद्यन्ती राज्ञः चन्द्रस्य कला यस्य who wears the rising digit of the moon. गृहीतगरिमा-One who has attained vast proportions. भोगिभिः- सर्पैः—by serpents. नक्षत्रेशकृतेक्षणः—नक्षत्राणां ईशः चन्द्रः तेन कृतं ईक्षणं येन—who looks upon everything by means of the Lord of the Nakshatras. गिरिगुरौ गाढां रुचिं धारयन्—(गिरीणां गुरुः हिमालयः) who has the deepest affection for the Lord of Mountains गामाक्रम्य having mounted on a bull. विभूतिभूषिततनुः with his body adorned with ashes. उमावल्लभः husband of उमा i. e. Pārvatī. अत्र प्रकरणेन...बोध्यते. अभिधेये अभिधया बोध्ये; connect अभिधेये with नियन्त्रिते. Here by the context the meaning of the word उमावल्लभ being restricted in respect of Denotation, to the king Bhānudeva, the lord of the great queen Umā, the sense of the 'husband of the goddess Gaurī' i. e. the god S'iva, is understood only through suggestion. The suggestion is here based upon अभिधा. The reason is:—Out of severa possible meanings, the word is restricted to a particular one by context etc. And then another meaning, which could have been *denoted* by the same word in another connection is *suggested*.

(P. 14, ll. 8–12) लक्षणोपास्यते...लक्षणामूला व्यञ्जना. लक्षणोपास्यते...व्यञ्जना लक्षणाश्रया-यस्य कृते लक्षणा उपास्यते तत् प्रयोजनं तु यया प्रत्याय्यते सा लक्षणाश्रया व्यञ्जना स्यात् That power, whereby the motive, for the sake of which Indication is resorted to, is caused to be thought of, is called Suggestion founded on Indication. Compare K. P. II. Ul. (p. 59 Chān) यस्य प्रतीतिमाधातुं

लक्षणा समुपास्यते। फले शब्दैकगम्येऽत्र व्यञ्जनान्नापरा क्रिया॥ upon which प्रदीप says 'यस्य पावनत्वादेः फलस्य प्रतीत्यर्थं लक्षणाश्रयशब्दप्रयोगस्तत्फलं तस्मादेव शब्दाद्गम्यते न तु प्रमाणान्तरात्।'

गङ्गायां घोषः......लक्षणामूला व्यञ्जना—supply विरतायां after अभिधायाम्. When, in such an example as 'a herd-station on the Ganges' the power of denotation ceases after denoting the meaning 'a mass of water', and when the power of Indication ceases after conveying the meaning of 'the bank' etc., then that power, by which the excess of coolness and purity is conveyed, is called suggestion based upon Indication. The idea is:—In the example 'गङ्गायां घोषः' the word गङ्गा denotes a stream of water; then as this primary meaning is unsuitable, we understand afterwards by Indication 'the bank'. The motive for making use of such an expression to convey the meaning is that the speaker wishes to lead us to understand excess of coolness and purity on the bank (लक्षणोपास्यते यस्य कृते तत्तु प्रयोजनम्). In the example गङ्गायां घोषः we understand this motive by a special power of words. It cannot be said that excess of coolness is understood by अभिधा; because the convention (of the word गङ्गा) was not made in respect of coolness etc., but in respect of a stream of water. Nor can we say that the excess of coolness is understood by लक्षणा, because the conditions of लक्षणा are not satisfied. There must be मुख्यार्थबाध, तद्योग and रूढिप्रयोजनान्यतरत्व. The primary meaning of गङ्गा being inapplicable, we take it to mean 'bank' by Indication. If it be said that the प्रयोजन also is indicated by the word गङ्गा, then we reply that the प्रयोजन would be indicated by 'the Ganges' only if the sense of the bank is inapplicable. Besides the bank has no direct connection (तद्योग = साक्षात्सम्बन्ध) with the properties coolness etc.; moreover, if प्रयोजन be indicated, we ask what the motive is for indicating the प्रयोजन from the word गङ्गा. So, none of the conditions of लक्षणा are satisfied. Nay, they are not even necessary. The word 'गङ्गा' has the power to convey शैत्यपावनत्वाद्यतिशय. Therefore, the प्रयोजन is suggested. And as this suggestion comes in only when a word is employed in a secondary (लाक्षणिक) sense, the व्यञ्जना is said to be based upon लक्षणा.

(P. 14, l. 13) एवं शाब्दी......आर्थीमाह. विश्वनाथ divides व्यञ्जना into two varieties शाब्दी and आर्थी. The शाब्दी again he divides into अभिधामूला and लक्षणामूला. In this division he appears to follow Mammaṭa. प्रदीप says 'सा (व्यञ्जना) च द्वेधा—शब्दनिष्ठा अर्थनिष्ठा च । आद्या तु द्वेधा—अभिधामूला लक्षणामूला च' pp. 45–46 (Nirṇaya). Our author and प्रदीप include अभिधामूला and लक्षणामूला under शाब्दी. The reason appears to be that लक्षणा and अभिधा are both powers of a *word*. The उद्योत remarks on शाब्दी व्यञ्जना 'शब्दस्य परिवृत्त्यसहत्वाच्च शब्दमूलकत्वेन व्यपदेशः' p. 74 (Chân). The suggestion is here said to be based upon word because here we cannot put a synonymous word in place of the one employed. In the example 'दुर्गालङ्घितविग्रहः...उमावल्लभः', if we substitute पार्वती for उमा, it won't do. The matter in hand is the glorification of the husband of the queen named Umâ. So we cannot employ the word पार्वती there. Thus in this case of अभिधामूल-व्यञ्जना, the definition of उद्योत applies. But how will it apply to लक्षणामूलव्यञ्जना instanced in गङ्गायां घोषः? There even if we substitute भागीरथ्यां for गङ्गायां, there is suggestion still. Our author does not expressly tell us why he includes लक्षणामूल व्यञ्जना under शाब्दी. The reason may be as follows:—It is true that we can substitue भागीरथी for गङ्गा; but the शब्दपरिवृत्त्यसहत्व does not lie in this. We understand शैत्यपावनत्वातिशय from the expression गङ्गायां घोषः; but if we substitute in its place गङ्गातीरे घोषः the suggested sense vanishes. We may employ another synonym, भागीरथी. But here also, there is लक्षणा; what we cannot do is to substitute a direct expression like गङ्गातीर or भागीरथीतीर for गङ्गा or भागीरथी. Herein consists the परिवृत्त्यसहत्व. It is not meant that in शाब्दी व्यञ्जना, the अर्थ (meaning) is not necessary. What is meant is that in शाब्दी व्यञ्जना, the particular *words* employed are most important; the circumstances which constitute आर्थी व्यञ्जना may or may not be present but it is not meant that they must not be present. As it is the word that is most important in this kind of व्यञ्जना, it is called शाब्दी or शब्दनिष्ठा in accordance with the न्याय 'प्राधान्येन व्यपदेशा भवन्ति.'

(P. 14, ll. 14-16) वक्तृबोद्धव्य.........अर्थसम्भवा. Construe या (व्यञ्जना) वक्तृबोद्धव्यवाक्यानाम् अन्यसंनिधिवाच्ययोः प्रस्तावदेशकालानां काकोः चेष्टादिकस्य च वैशिष्ट्यात् अन्यम् अर्थम् बोधयेत् सा अर्थसम्भवा (व्यञ्जना). That suggestion is said to arise from the sense of words, which causes one to think of something else through the peculiar character of the speaker, or the person addressed, or the sentence, or the proximity of another person, or the expressed meaning, or the occasion, or the place, or the time, or the modulation of voice, or gestures etc. Our author copies the

very words of Mammata 'वक्तृबोद्धव्यकाकूनां वाक्यवाच्यान्यसंनिधेः ॥ प्रस्तावदेशकालादेर्वैशिष्ट्यात् प्रतिभाजुषाम् । योऽर्थस्यान्यार्थधीहेतुर्व्यापारो व्यक्तिरेव सा ॥' K. P. III. 2–3, p. 72 (Vā). On बोद्धव्य, मल्लिनाथ in his तरल remarks "बोद्धव्यो बोधयितव्यः प्रतिपाद्यो जन इत्यर्थः । अन्तर्नी (र्भा?) तणिजर्थः प्रायेणायं बुधिधातुः । यथा 'एकश्रुति दूरात् सम्बुद्धौ' (पा० १. २. ३३.) इत्यत्र सम्बुद्धिशब्दे" p. 78. प्रस्तावः=प्रकरणम्. काकु has been explained above. अन्यः अर्थः—वाच्यतदन्यव्यतिरिक्तः

(P. 14, ll. 18–22) तत्र वक्तृ...बोध्यते. वक्तृ etc. विश्वनाथ cites his own verse as an example, where there is some specialty in respect of the speaker, the sentence, the occasion, the place and the time. कालो मधुः-etc. खेद-exhaustion. समीरः-wind. केलीवनीयमपि-separate केलीवनी इयमपि, this pleasure-garden also. वञ्जुलकुञ्जमञ्जुः—वञ्जुलः अशोकः (see अमर. II. 4. 64) तेषां कुञ्जाः तैः मञ्जुः—Lovely with the bowers of As'okas. प्रच्छन्नकामुकः—Paramour. The specialty of the five, viz. वक्तृ, वाक्य, देश, काल, and प्रस्ताव is well brought out by राम० as follows:—'वक्त्र्याः कामुकत्वम्, वाक्यस्योद्दीपनविभावस्मृतकामोद्रेकजनकतत्कालप्रच्छन्नकामुकर्तव्यानिश्चयविषयत्वम्, प्रस्तावस्य सुरतविषयत्वम्, कालदेशयोः कामोद्रेकजनकत्वम्'.

(P. 14, l. 23 ff). बोद्धव्यवैशिष्ट्ये etc. Where the specialty is in respect of the person addressed the example is निःशेष etc. निःशेषच्युत etc. This verse occurs in the printed अमरुशतक as No. 105. It is not commented upon by अर्जुनवर्मदेव (1216 A. D.), but is commented upon by वेमभूपाल. A great deal of controversy has raged about the meaning of this verse. Our author appears to hold that this verse is an example of व्यञ्जना based upon लक्षणा, as is made clear by his remark 'तदन्तिकमेव गतासीति विपरीतलक्षणया लक्ष्यम्.' Let us first understand the meaning of the verse as interpreted by our author. नायकानयनाय प्रेषितां तं सम्भुज्यागतां दूतीं प्रति विदग्धोत्तमनायिका स्नानकार्यत्वप्रतिपादनमुखेन सम्भोगचिह्नान्युद्घाटयितुमाह*।'

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* मिथ्यावादिनि मया गत्वा बहुधा प्रसादितोऽपि नागत इति मिथ्याभाषणशीले। बान्धवजनस्य मद्रूपस्य अज्ञातः स्वार्थपरायणतयाऽनाकलितः पीडाया आगमः आगमनं यया तथाविधे। दूति, ननु सखि।......इतो मदन्तिकात् वापीं प्रति स्नानाय गतासि। स्नानकालातिक्रमलोभात्। पुनरिति स्वार्थे। नैवेत्यर्थः। तस्य बहुधा कृतापराधस्य। अत एव अधमस्य परवेदनानभिज्ञतया दुःखप्रयोजककर्मशीलस्य। अन्तिकं समीपं गतासीत्यनुषङ्गः। इत्यर्थे साधकमाह निःशेषेत्यादि। उ० चं०। स्तनतटं कुचतटं निःशेषच्युतचन्दनं निःशेषं यथा भवति तथा च्युतं गलितं चन्दनं यस्मात्तथोक्तम्।; on the propriety of this word निःशेष, चित्रमीमांसा remarks p. 8 'स्नाने हि सर्वत्र चन्दनच्युतिः स्यात् तत्र तु स्तनयोस्तटे उपरिभागे एव दृश्यते। इयमाश्लेषकृतैव.' निर्मृष्टरागोऽधरः—अधर lower lip. निर्मृष्टरागः अपगतालक्तकः

च्यु० चं० । The plain meaning is 'you went hence to bathe in the well and not, as I had directed you, to the wretch.' Our author's idea appears to be that this plain meaning (मुख्यार्थ) is inapplicable under the circumstances and that these words indicate, by the relation of contrariety (as in Irony), that she *went to the wretch* (and not to the *well*).

The words निःशेष etc. apparently denote the effects of bathing. But as the apparent meaning (वाच्यार्थ) is incompatible under the circumstances, the meaning 'you went to the wretch' is indicated by विपरीतलक्षणा. The words निःशेष etc. are then properly construed with this meaning.* This is what the author says in the words 'अत्र तदन्तिकमेव गतासीति विपरीतलक्षणया लक्ष्यम्'. तस्य च... ...तीयते. तस्य = लक्ष्यस्य. From this indicated sense, is understood the suggested sense 'your purpose was dallying with him' through the specialty of the messenger addressed. Therefore the verse is an example of the specialty of the बोद्धव्य. The motive, here, in resorting to लक्षणा, as done by our author is to convey the idea of dallying.

The above view about this verse is entirely opposed to that of Mammata, his commentators like Pradipakāra and Nāges'a, and to that of Jagannātha. The words of मम्मट are 'अत्र तदन्तिकमेव रन्तुं गतासीति प्राधान्येन अधमपदेन व्यज्यते.' Here मम्मट says that the sense 'you went near him only for dallying with him' is suggested by the word अधम which is most prominent (according to Pradipa) or the fact that 'you went only to dally with him,' which is the most prominent, is suggested by

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गतताम्बूलरागो वा. In bathing the colour of both the lips would be washed away, if at all. 'अधरो निर्मृष्टरागोऽधर इत्यत्र ताम्बूलग्रहणविलम्बात् प्राचीनरागस्य किञ्चिन्मृष्टत्वेनान्यथासिद्धिपरिहाराय निर्मृष्टराग इति रागस्य निःशेषमृष्टत्वोक्तिः । पुनः स्नानसाधारण्यव्यावर्तनेन सम्भोगविशेषोद्दीपनाय अधर इति विशिष्य ग्रहणम् । उत्तरोष्ठे सरागे अधरोष्ठमात्रस्य निर्मृष्टरागता चुम्बनकृतैव । नेत्रे दूरमनञ्जने— नेत्रे दूरमत्यर्थं कज्जलरहिते । दूरमत्यर्थमिति आपाततोऽर्थः (the meaning at first sight) । वस्तुतः स्नानेन वा सर्वांशेऽञ्जनलोपः स्यात्, तत्र तु लोचनयोः प्रान्त एव अनञ्जनत्वम् । इदं चुम्बनकृतमेवेति । वि. मी. तन्वी slender. तन्वी तवेयं तनुः पुलकिता सरोमाञ्चा । आपाततः तन्वीति सहजतानवकीर्तनेन पुलकितेति स्नानविशेषोपन्यासः । पुलकितापि तन्वी वर्तते इति हरि स्थितोऽन्वयः । तेन च स्नानेन पुलकिता तनुः किञ्चिदुच्छूसिता भवति । इयं तु न तथेति रतिक्लेशजनिततानवेन तानवपुलकोद्गमौ इति सर्वोद्घाटनम्' । वि. मी. p. 3.

* As done in the वि० मी० quoted above.

the word अधम (according to उद्योत). मम्मट's idea is that in this verse, you *cannot resort* to लक्षणा *at all*. Herein he differs from our author. Moreover he says that the whole व्यंग्य sense can be had from the word अधम. The words निःशेष etc. are common both to वापीस्नान and dallying with him. They are not to be interpreted as being inapplicable to वापीस्नान and specially appropriate to तदन्तिकगमन, as is done by the चित्रमीमांसा. Vide the words of मम्मट in the 5th Ul. "तथा 'निःशेषच्युत' इत्यादौ गमकतया यानि चन्दनच्यवनादीन्युपात्तानि, तानि कारणान्तरतोऽपि सम्भवन्ति अतश्च अत्रैव स्नानकार्यत्वेनोक्तानीति नोपभोगे एव प्रतिबद्धानि इत्यनैकान्तिकानि" p. 256 (Va). The रसगङ्गाधर explains निःशेष etc. as applied to the bathing in the well as follows:—'निःशेषच्युतचन्दनं स्तनयोस्तटमेव नोरःस्थलम्। वापीगतबहुलकुवलयकमलपापारवदयावदसह्यचलद्भ्रमरस्वस्तिकीकृतभुजलतायुगलेन तटस्यैवोन्नततया मुहुरामर्शात्।' pp. 15-16.*

After giving the explanations of निःशेष etc. as applied to bathing in a well, the रसगङ्गाधर remarks that there is no necessity for resorting to Indication, as the primary sense is not altogether inapplicable, because the words निःशेष etc. are equally applicable (to the primary and the suggested sense). After the primary meaning is understood, we see that the speaker, the person addressed and the hero have a speciality of their own. The word अधम means primarily one who is mean. So the word at first denotes one who gives pain by doing some harm. Then ultimately by the power of suggestion, the word अधम yields the sense of 'one who causes pain by dallying with the maid.'- 'एवं साधारणेष्वेषु वाच्यार्थेषु मुख्यार्थे बाधाभावात्, तात्पर्यार्थस्य प्रतिपन्नानाकलनात्कुतोऽत्र लक्षणावकाशः। अनन्तरं च वाच्यार्थप्रतिपत्तेः वक्तृबोद्धव्यनायिकादीनां वैशिष्ट्यस्य प्रतीतौ सत्यामधमपदेन स्वप्रवृत्तिप्रयोजको दुःखदातृत्वरूपो धर्मः साधारणात्मा वाच्यार्थदशायामपराधान्तरनिमित्तकदुःखदातृत्वरूपेण स्थितो व्यञ्जनाव्यापारेण दूतीसम्भोगनिमित्तकदुःखदातृत्वाकारेण पर्यवस्यतीत्यालङ्कारिकसिद्धान्तनिष्कर्षः।' p. 16 रसगं०. This is the reason why the word अधम is the most prominent in the verse, as suggested by Mammaṭa's specific mention in the words 'अधमपदेन व्यज्यते.' As for चन्दनच्यवन etc., the other circumstances mentioned in the verse, which are marks of bathing, they suggest dalliance, only when we reflect that they are also the effects of embraces, kisses etc. which are subsidiary to dalliance i. e. they first suggest the idea of embraces etc. and through these and along with these, they suggest dalliance. Therefore, the words निःशेषच्युत etc. are subordinate in conveying the व्यंग्य sense and the word अधम is prominent. Another reason for rejecting *lakshaṇâ* and regarding the word अधम as *pradhâna* in bringing out the suggested sense may be suggested. Even supposing for the sake of argument that there is विपरीतलक्षणा as said by our author, the word अधम will then mean 'noble' and as such will obstruct the व्यंग्य which, as admitted by all, is dallying with the दूती. Hence the presence of the word अधम in the verse precludes विपरीतलक्षणा and it is thus the most prominent word to suggest the sense intended, the remaining words being equally applicable either way. 'विदग्धाया गूढतात्पर्यया अनया वाचोयुक्त्या स्नानसाधारण्येनैतेषु अर्थेषु अवगतेषु वक्तृबोद्धव्यादिवैशिष्ट्यबलात् दुःखप्रयोजककर्मशीलत्वरूपाधमपदार्थैकदेशपदार्थो वाच्यतावस्थायां कर्मान्तरसाधारण्येन अवस्थितोऽपि व्यञ्जनया दूतीसम्भोगरूपतादृशकर्माकारेण पर्यवस्यतीति। इदमेव अभिसन्धाय अधमपदेनेति प्रतिपादितं प्राधान्यम्। इतरेषां उभयानपेक्षतया व्यंग्यबोधकत्वाच्च। चन्दनच्यवनादीनां तु स्नानकार्यतया निबद्धानां योग्यतया सम्भोगाङ्गभूताश्लेषचुम्बनादिकार्यत्वस्यापि प्रतिसन्धाने सति तद्व्यञ्जनद्वारा तत्साहित्येनैव सम्भोगगमकत्वमिति विशेषः।' उद्योत p.18 (*vide* the lucid and interesting remarks of R. G. pp. 12-16.)

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* The उद्योत comments as follows:—

"...इतः मत्सकाशात्। वापीमिति। स्नानकालातिक्रमभयात् नदीमदीयभित्तोरन्तिकमगत्वेत्यर्थः। तस्य परवेदनानभिज्ञस्य।......अधमस्य कृतापराधस्य स्वशरणारक्षकस्य वा। स्नानोपपादकमाह निःशेषेति। स्तनतट स्तनयोः तटं प्रान्तदेशः निःशेषं यथा स्यात्तथा च्युतं स्खलितं चन्दनं यस्मात् तथा। न तु उरःस्थले नापि मध्यादिरूपनिम्नोन्नतस्थलेऽपि। वाप्या गम्भीरजलाशयत्वात् पिच्छिलतीरत्वात् तद्गतबहुलकुवलयपापारवद्यावदसह्यजलमज्जनस्वस्तिकीकृतभुजलतायुगलेन तटस्यैव उन्नततया परामर्शात्। अत एव च्युतं न तु म्लापितं क्षालितं वा। व्यंग्यपक्षे तु तत्रैव मर्दनाधिक्यात्। मध्यादौ नायककरपरामर्शायोगाच्च। एवमुत्तानतया बहुकालजलसम्बन्धात् रदनक्षोभनाकुलत्वादीनामभिकसंमर्दनवतया अधर एव नितरां मृष्टरागः न तु ईषत्। न तु उत्तरोष्ठः। न्युब्जतया तत्सम्बन्धमात्रात्। त्वरया सम्यगक्षालनाच्च। व्यंग्यपक्षे तु तत्रैव चुम्बनविधेः, उत्तरोष्ठे तद्विरहाच्च तत्रैव तत्कृतं (चुम्बनकृतं) तथात्वम् (निर्मृष्टरागत्वम्)। नेत्रे दूरं प्रान्तभागे एव अनञ्जने। स्नानकाले मुद्रणात् मध्ये जलसम्बन्धाभावात्। व्यंग्यपक्षे प्रान्ते एव (नेत्रप्रान्ते एव) चुम्बनविधेः, मध्ये तद्विरहाच्च तत्रैवानञ्जनत्वम्। दूरमत्यर्थमिति तु अयुक्तमेव। इयं तव तनुः तन्वी कृशा स्नानोत्तरमभोजनात्। अत एव पुलकिता जलभयादत्र जलादूरीकरणात्। पुलको रोमोद्गमः। व्यंग्यपक्षे कान्ते सुरतश्रमात् पुलकश्च तथानुभूताद्भुतरसस्मरणात्। असम्पूर्णरतलाभा। स्नानसाधारण्यसम्पादनाय वापीमित्युक्तम्। न तु गृहं सर इति वा। p. 17 (Chan).

(P. 15, ll. 1–6) अन्यदीयमिति......प्रयोजकम्. उअ......संखसुत्ति व्व — (संस्कृतम्) पश्य निश्चलनिष्पन्दा बिसिनीपत्रे राजते बलाका। निर्मलमरकतभाजनपरिस्थिता शङ्खशुक्तिरिव ॥. This is the fourth verse of the गाथासप्तशती of हाल alias सातवाहन, who is referred to even by Bâṇa. 'अविनाशिनमग्राम्यमकरोत् सातवाहनः। विशुद्धजातिभिः कोशं रत्नैरिव सुभाषितैः ॥'

[illegible] Intro. 13 (verse). 'See, that crane stands unmoved and undisturbed on the leaf of the lotus, like a couch-shell placed upon a tray of pure emerald.' 'उअ इत्यव्ययं पश्येत्यर्थे । स्वाविटुपनायकं प्रति वदति । बिसिनी कमलिनी तस्याः पत्रे बलाका प्रसिद्धः पक्षिविशेषः । शोभते त्वं पश्येति वाक्यार्थस्य कर्मत्वेनान्वयः । समीहितसूचनाय विशिनष्टि—निश्चलेत्यादि । निश्चला चासौ निष्पन्दा चेति कर्मधारयः । चलनं शरीरक्रिया स्थानान्तरप्रापिका । स्पन्दस्तत्समवक्रिया तदप्रापिका । 'स्पदि किंचिच्चलने' इति धात्वनुसारात् । निर्मले स्वच्छे मरकतस्य नीलमणेर्भाजने स्थिता शङ्खस्य शुक्तिः शङ्खघटितं शुक्तिसदृशं चन्दनादिनिधानपात्रम् । न तु मुक्ताशुक्तिः । तस्या बलाकावर्णसदृशवर्णत्वाभावात् । शङ्खशुक्तिवदस्य तत्रासाम्याच्च । एवं चानेनोपमया आत्यन्तिकक्षोभाभावः सूच्यते ।' ग्र० न० p. 23. This verse is addressed by a damsel to her paramour. निश्चलनिष्पन्दा may be taken as one word or as two words. In the first case, निश्चल would mean 'not moving to another place' and निष्पन्द 'not moving any part of its body'; in the latter, निश्चल would be addressed to the paramour and would mean 'lazy, not quick to seize the opportunity' (अनवसरज्ञ विश्रब्धव्यापारनिश्चलेन । इत्यर्थ). अत्र बलाकाया...प्रत्युच्यते Here by the motionlessness of the crane, its security is suggested and from the security, the fact that the spot is devoid of people; hence it is said (suggestively of course) by some woman to a paramour who is *by her side* that 'this (where the crane stands fearing no intrusion) is the place for a rendezvous.' Here the word निष्पन्द suggests the sense of security (विश्वस्तत्व). This suggested sense suggests another sense, *viz.*, that the place is a lonely and unfrequented one and hence that it is a nice place for their meeting. So here one व्यङ्ग्यार्थ gives rise to another. Therefore this is an example of आर्थी व्यञ्जना. The last व्यङ्ग्यार्थ *i. e.* संकेतस्थानमेतद्, is due to the specialty of the fact of the paramour being near the speaker, *i. e.* because the paramour is near, the fact that the place is solitary suggests the further idea that it is a proper place for their meeting. Thus this is an example of अन्यसंनिधिवैशिष्ट्य. अत्रैव.........प्रयोजकम्— In these words the author seems to give us an example of आर्थी व्यञ्जना due to the वैशिष्ट्य of वाच्य. He exemplied the वैशिष्ट्य of वक्तृ, प्रस्ताव, देश, काल, and वाक्य in 'कालो मधुः', that of बोद्धव्य and अन्यसंनिधि in 'निःशेष etc' and 'उअ etc.' respectively. Further on he will speak of the वैशिष्ट्य of काकु and चेष्टा. So out of the ten specialties mentioned above, वाच्यवैशिष्ट्य alone remains to be dealt with. We interpret this line as follows:—In this very example 'उअ णिच्चल etc.' the specialty of the suggested sense, viz. the loneliness of the spot, is what leads to (the approhension of a further suggested sense). Here we must put a wide interpretation upon the word वाच्य so as to take it to mean 'वाच्य, लक्ष्य, or व्यंग्य अर्थ'. So according to this interpretation, the verse is an example of वाच्यवैशिष्ट्य as well as अन्यसंनिधिवैशिष्ट्य. Pramadadâsa does not understand the passage as an example of वाच्य, as we do. The व्यंग्य sense in the verse 'उअ णिच्चल etc.' is brought out in two ways by Mammata, one sense favouring संभोगशृङ्गार and the other विप्रलम्भशृङ्गार. The first is the same as that brought out by our author. The second is 'अथवा मिथ्या वदसि न त्वमत्रागतो भूरिति व्यज्यते' which is explained by प्रदीप as 'निष्पन्दत्वेन आश्वस्तत्वम्, तेन जनागमनाभावः, अतो न त्वमत्रागत इति मिथ्या वदसीति कयाचित् दत्तसंकेता त्वं नागता अहं त्वागत इति वादिनं प्रति व्यज्यते।'. This means:—Some woman made an appointment with her paramour to meet him at a certain place. He rebuked her for not coming as appointed, while he himself came. Thereupon, the woman recites the verse and suggests by the use of the word निष्पन्द, that the crane is securely standing and further none must have come there to disturb it and hence that the paramour tells a lie in saying that he came there. गङ्गाधरभट्ट in his comment upon this verse in the गाथासप्तशती gives another meaning altogether.

(P. 15, ll. 7-11) 'भिन्नकण्ठ...... काका व्यज्यते.' 'भिन्नकण्ठ......अभिधीयते।' This is quoted in जयरथ's अलङ्कारसर्वस्वविमर्शिनी p. 175, the first half being 'वाक्याभिधे (धौ?) समानेऽपि येनान्यः प्रतिपद्यते।'. This is a definition of काकु, which we have explained above. This definition means 'That is called by the wise काकु, emphasis or modulation of voice, which is an alteration of the sound in the throat.'

आकरेभ्यो ज्ञातव्याः—The varieties of काकु should be known from original works. The word आकर is used for the works on any S'âstra, in which the topics peculiar to a शास्त्र are authoritatively and completely dealt with; e. g. the तत्त्वबोधिनी (commentary on the सिद्धान्तकौमुदी) applies the word आकर to the महाभाष्य of पतञ्जलि "अत्राहुः—संज्ञाजातिक्रियाशब्दान् हित्वाऽन्ये गुणवाचिनः। बहुशो शब्दानां प्रवृत्तिरित्याकरग्रन्थनिष्कर्षादेव निर्णेय इति" p. 119 on वोतो गुणवचनात् । पा० IV. 1. 44; similarly नागेशभट्ट in his वैयाकरणसिद्धान्तमञ्जूषा says 'अत एव निपातानां द्योतकत्वमाकरे उक्तम्.' काकु is divided into two varieties साकाङ्क्षा and निराकाङ्क्षा in भरत's नाट्यशास्त्र 17th अ० pp. 187-188. See also the काव्यानुशासन of हेमचन्द्र pp. 234-239. 'गुरुपर......समयेऽसौ'—Being dependent on his elders, alas, he is about to depart to a far-off land. In the spring-time, deliciously charming on accout of its swarms of bees and its cuckoos, 'he *won't* come back, my friend.' Here she says 'he won't come back', but by a change of voice when uttering नैष्यति it is suggested that he *will* surely come back. So this is an example of आर्थी व्यञ्जना due to काकु. Mammata cites this verse as an example of काकुवक्रोक्ति (K. P. 9th Ul. p. 493). There we have to understand that the heroine said that 'he won't come' and that her friend interprets it as 'would he not come?' Vide प्रदीप 'अत्र नैष्यतीति नायिकया निषेधाभिप्रायेणोक्ते सख्या तु नैष्यति अपि तु एष्यति एवेत्यर्थकतया काक्वा योज्यते.' In the verse as interpreted by विश्वनाथ in the text, the heroine utters the verse with the apparent meaning that he won't come, but by a change of voice she *suggests herself* the idea that he would *surely* come.

(P 15, ll. 12-15) चेष्टावैशिष्ट्ये......द्योत्यते. सङ्केतकालमनसं........ निमीलितम्. This verse is quoted in the ध्वन्यालोक (p. 103). It is cited by Mammata (and by our author also) as an example of सूक्ष्मालङ्कार. 'विटं जारम् । सङ्केतकाले मनो यस्य । तं जिज्ञासुमित्यर्थः । अत एव हसन्त्यां नेत्राभ्यां अर्पितं सूचितं आकूतं रहस्यं येन तादृशो (विटं) ज्ञात्वा विदग्धया नायिकया लीलासम्बन्धि पद्मम् निमीलितमित्यन्वयः' उ० चं० p. 440. We may also construe हसन्नेत्रार्पिताकूतं as an adverb or as an adjective qualifying लीलापद्मम्. Perceiving that her lover was anxious to know the time of their secret meeting, the quick-witted damsel closed the lotus with which she was playing in such a manner as to convey her import by her laughing eyes. अत्र संध्या......द्योत्यते. Here by the gesture of closing the lotus, it is suggested by a certain woman that the twilight is the time of meeting. The petals of lotuses close in the evening. So by the gesture (चेष्टा) of closing the lotus, she suggests the time. Here the व्यंग्य sense viz., the time of twilight, is due to the वैशिष्ट्य of चेष्टा. एवं......बोद्धव्यम्. व्यस्त taken separately. समस्त taken in combination.

(P. 15, l. 17) त्रैविध्यादियं......त्रिविधा मता. As meanings are three-fold, the power of suggestion is held to be, in respect of each of the above-mentioned varieties (in वक्तृबोद्धव्य etc.), three-fold.

(P. 15, ll. 18-21) अर्थानां.........प्रपञ्च्यते. Meanings are three-fold, viz. वाच्य, लक्ष्य and व्यंग्य. अनन्तरोक्ताः mentioned just above. An example of the power of suggestion belonging to an expressed sense is 'कालो मधुः', where all the words are to be understood literally and then give rise to the suggested sense. An example of suggestion belonging to an indicated meaning is 'निःशेषच्युत etc.', where the words *indicate* the reverse of what is said and the suggestion originates in this indicated meaning; and 3rdly, an example of suggestion belonging to a suggested meaning is 'उअ णिच्चल etc.', where the suggestion of its being a fit place of meeting arises from the suggested sense of its being a lonely place. प्रकृति etc. But suggestiveness belonging to the radical part of a word, to an affix etc. will be treated of at length. The author deals with this topic in the 4th परिच्छेद pp. 221 ff. (Nir.). 'पदांशवर्णरचनाप्रबन्धेष्वस्फुटक्रमः । अलक्ष्यक्रमव्यंग्यो ध्वनिस्तत्र पदांशप्रकृतिप्रत्ययोपसर्गनिपातादिभेदादनेकविधः ।'. An example is the verse 'न्यक्कारो' etc. where the plurals अरयः and भुजैः, the तद्धित affix in ग्रामटिका etc. suggest senses.

(P. 15, ll. 22-25) शब्दबोध्यो व्यनक्त्यर्थः......अर्थान्तराश्रयः. शब्दबोध्यो... सहकारिता. The meaning understood from a word suggests, so also does a word applied in another sense suggest. When the one suggests, the other is its co-adjutor. The author here answers an objection that may be raised against his division of व्यञ्जना into शाब्दी and आर्थी. When you say that व्यञ्जना is आर्थी, do you mean that in that case शब्द is of no account ? Similarly, when you say that व्यञ्जना is शाब्दी, do you mean that अर्थ is of no account ? Our author replies that this is by no means the case. Word and sense are inseparably related together. When we say the व्यञ्जना is आर्थी, we do not mean that it has nothing to do with शब्द. What we mean is that it is there primarily concerned with अर्थ, and in a subordinate manner with शब्द. यतः शब्दो...शब्दम्. 'Because a word, when it suggests has an eye to another meaning (without which it would fail of suggesting) and so too a meaning when it suggests has an eye to the word, without which the meaning would vanish'; e. g., in the example of शाब्दी (अभिधामूल) व्यञ्जना, the word उमावल्लभः suggests S'iva, only when it denotes another meaning, viz. the husband of Umâ. So here also, sense is required (सहकारितया) as a helper. तद् = तस्मात्. एकस्य व्यञ्जकत्वे—When one suggests, the co-operation of the other must needs be admitted. The name शाब्दी or आर्थी is employed, as said above, because we look only to what plays the prominent part in the व्यञ्जना.

(P. 15, ll. 26-27) अभिधादि......व्यञ्जकतया. A word also is held (like the meaning) to be three-fold on account of its being distinguished by the three distinguishing elements, viz., primary power etc. A word is expressive, indicative or suggestive. Compare the words of Mammaṭa 'स्याद्वाचको लाक्षणिकः शब्दोऽत्र व्यञ्जकस्त्रिधा । वाच्यादयस्तदर्थाः स्युः' K. P. II. VI.

(P. 16, ll. 2-6) तात्पर्याख्यां वृत्ति......मतम्. तात्पर्याख्यां......परे. Construe:—परे पदार्थान्वयबोधने तात्पर्याख्यां वृत्तिं तदर्थं तात्पर्यार्थं तद्बोधकं च वाक्यमाहुः 'Others say that there is a function called Purport (तात्पर्य) which function consists in making one apprehend the connection among the meanings of the words; the sense from the Purport being the 'Drift' and the sentence as a whole being what conveys that drift by the said function.' अभिधाया......तात्पर्यं नाम वृत्तिः—As the power of Denotation ceases after conveying the meanings of the several words, there is a function called Purport which leads us to apprehend the connection among the meanings of the words in the form of the sense of the whole sentence. तदर्थश्च तात्पर्यार्थः—The sense arising from the function called तात्पर्य is the Drift. तद्बोधकं च वाक्यम्. The sentence as a whole conveys the तात्पर्यार्थ through the power called तात्पर्य. This is the opinion of the अभिहितान्वयवादिन्s. What is meant is this:—There is a fourth function called तात्पर्य, in addition to the three treated of, viz., अभिधा, लक्षणा and व्यञ्जना. This function consists in conveying the connected meaning of several words and is not like अभिधा, लक्षणा and व्यञ्जना which convey the meaning of a particular word. As the meaning conveyed by लक्षणा is called लक्ष्य, that conveyed by व्यञ्जना is called व्यंग्य, so the meaning conveyed by this वृत्ति (तात्पर्य) is called तात्पर्यार्थ. It is generally the word that conveys the अभिधेय or लक्ष्य meaning; the तात्पर्यार्थ is conveyed not by a word, but by the whole sentence. This view is held by that school of the पूर्वमीमांसा, which is called अभिहितान्वयवादिन्. The opposing school is designated अन्विताभिधानवादिन्. अभिहितान्वयवादिनः—What they say is this:—Words have a general meaning. The logical connection of words is not known from the words, but by the function called तात्पर्य based upon आकांक्षा, योग्यता and संनिधि. This तात्पर्यार्थ that arises is distinct from the meanings denoted by the words. In the example गामानय, गो means 'सास्नादिमान्पदार्थः' generally; the affix अम् shows कर्मत्व generally, नी shows motion generally. The simple word गो by itself does not express the गो meant in the sentence, viz. the आश्रय of the कर्मत्व denoted by अम्. The connection between the पदार्थs is known from आकांक्षा, योग्यता and संनिधि and when the connection is known a special sense arises, which is called तात्पर्यार्थ or वाक्यार्थ. The views of these मीमांसकs are expressed as follows by भट्टकुमारिल (from whom the अभिहितान्वयवादिन्s are called भाट्टs) in his श्लोकवार्तिक 'साक्षाद्यद्यपि कुर्वन्ति पदार्थप्रतिपादनम्। वर्णास्तथापि नैतस्मिन् पर्यवस्यन्ति निष्फले॥ वाक्यार्थमितये तेषां प्रवृत्तौ नान्तरीयकम्। पाके ज्वालेव काष्ठानां पदार्थप्रतिपादनम्' verses 342–343, p. 943. Mammaṭa explains their views as follows:—'आकाङ्क्षायोग्यतासंनिधिवशाद्वक्ष्यमाणस्वरूपाणां पदार्थानां समन्वये तात्पर्यार्थो विशेषवपुरपदार्थोऽपि वाक्यार्थः समुल्लसतीत्यभिहितान्वयवादिनां मतम्' K. P. II. Ul. pp. 25–26 (Chau). पार्थसारथिमिश्र in his न्यायरत्नमाला supports अभिहितान्वयवाद by quoting the authority of जैमिनि and शबर. "अभिहितान्वय एव न्याय्यम्। तथा च सूत्रकारः (पू. मी. सू. I. 1. 25) 'अर्थस्य तन्निमित्तत्वात्' इति स्ववचनेन पदार्थनिमित्तकत्वं वाक्यार्थस्य दर्शयति। भाष्यकारोऽपि हि 'अमूनि पदानि स्वं स्वमर्थमभिधाय निवृत्तव्यापाराणि, अथेदानीं पदार्था अभिहिताः सन्तो वाक्यार्थमवबोधयन्ति' इत्याह।" p. 97. The reason why they are called अभिहितान्वयवादिन्s is—'अभिहितानां पदार्थानां अर्थाभिधायिनां वा पदानामन्वयः इति ये वदन्ति ते अभिहितान्वयवादिनः.'

अन्विताभिधानवादिनः—These writers say—Words do not express their meanings generally, but connectedly as parts of a sentence. In ordinary life, we first understand meanings from sentences. When a child hears a man say to his servant 'गामानय', he sees the servant move a सास्नादिमत्पदार्थ from one place to another and infers that the servant understood from the sentence the bringing of a सास्नादिमत्पदार्थ. He then hears 'अश्वमानय' where the word आनय is the same as before. He then knows the meanings of the words गो and अश्व, not generally, but as connected with some such act as bringing. Hence we see that it is a sentence alone that sets a man in motion or dissuades him. The सङ्केत is made in respect of a word not as denoting a general meaning, but rather as connected with other meanings. Hence words have a power to denote things, but as having a connection with some other things. Hence we need not postulate the special existence of a वृत्ति called तात्पर्य, from which we are to understand the meaning of a sentence. No वृत्ति is necessary to logically connect the meanings of words, as said by the अभिहितान्वयवादिन्s, but the several meanings themselves connectedly denoted by the words constitute the meaning of the sentence. Their views are clearly set forth by Mammaṭa in the 5th Ul. pp. 265–268 (Va). "'देवदत्त गामानय' इत्याद्युत्तमवृद्धवाक्यप्रयोगाद्देशाद्देशान्तरं सास्नादिमन्तमर्थं मध्यमवृद्धे नयति सति 'अनेनास्माद्वाक्यादेवंविधोऽर्थः प्रतिपन्नः' इति तच्चेष्टयानुमाय तयोरखण्डवाक्यवाक्यार्थयोः अर्थापत्त्या

वाच्यवाचकभावलक्षणं सम्बन्धमवधार्य बालस्तत्र व्युत्पद्यते । परतः 'चैत्र गामानय, देवदत्त अश्वमानय, देवदत्त गां नय,' इत्यादिवाक्यप्रयोगे तस्य तस्य शब्दस्य तं तमर्थमवधारयतीति अन्वयव्यतिरेकाभ्यां प्रवृत्तिनिवृत्तिकारि वाक्यमेव प्रयोगयोग्यमिति वाक्यस्थितानामेव पदानामन्वितैः पदार्थैरन्वितानामेव सङ्केतो गृह्यते इति विशिष्टा एव पदार्था वाक्यार्थः, न तु पदार्थानां वैशिष्ट्यम् । यद्यपि वाक्यान्तरप्रयुज्यमानान्यपि प्रत्यभिज्ञाप्रत्ययेन तान्येवैतानि पदानि निश्चीयन्ते इति पदार्थान्तरमात्रेणान्वितः पदार्थः सङ्केतगोचरः, तथापि सामान्यावच्छादितो विशेषरूप एवासौ प्रतिपद्यते व्यतिषक्तानां पदार्थानां तथाभूतत्वादिति अन्विताभिधानवादिनः". The reason why they are called अन्विताभिधानवादिनः is—'अन्वितानामेव पदार्थानामभिधानं शब्दैः प्रतिपादनं इति ये वदन्ति ते अन्विताभिधानवादिनः।'; see भाट्टचिन्तामणि p. 172. The अभिधावृत्तिमातृका (on कारिकाs 7-8) clearly explains the two views 'इह केषांचिदन्वयव्यतिरेकावसेयसामान्यभूतस्वार्थमात्रविश्रान्तेषु पदेषु पदार्थाकाङ्क्षासंनिधियोग्यतामहिम्ना वाक्यार्थस्यानभिधेयभूतस्य हर्षशोकादिवदवसेयत्वमेव । यदा हि ब्राह्मण पुत्रस्ते जातः, ब्राह्मण कन्या ते गर्भिणीति यथाक्रमं पुत्रजन्मकन्यागर्भिणीत्वनिमित्तौ हर्षशोकौ शब्देनानभिहितावपि शब्दाभिधेयभूतवस्तुसामर्थ्यादाक्षिप्येते । एवं वाक्यार्थस्यानभिधेयभूतस्यैव पदार्थाक्षेप्यत्वं द्रष्टव्यम् । एषां चैवंवादिनां **मतेनार्थानामभिहितानामुत्तरकालं परस्परान्वयादभिहितान्वयः ।** अपरे त्वाहुः । वृद्धव्यवहाराच्छब्दार्थसम्बन्धावसायः । स च वृद्धव्यवहारः प्रवृत्तिनिवृत्तिरूपः । प्रवृत्तिनिवृत्ती च विशिष्टार्थनिष्ठे । अतो विशिष्ट एवार्थे पदानां सम्बन्धावधृतिः । ततश्च विशिष्टा एव पदार्था न तु पदार्थानां वैशिष्ट्यम् । एवं च **परस्परान्वितानां वाक्यार्थरूपतापन्नानां तत्तत्सामान्यावच्छादितत्वेन गृहीतस्ववाचकसम्बन्धानां पदैः प्रत्यायनादन्विताभिधानमिति ।**' p. 15.

PARICHCHHEDA X.

(P. 17, ll. 3-4) अथ......उपमामाह. अथ = शब्दालङ्कारनिरूपणानन्तरम्, अवसरप्राप्तेषु अर्थालङ्कारेषु.—The occasion for treating the figures of sense having arrived. प्राधान्यात्...लक्षितव्येषु—those that are based upon similitude should be defined first, as being the principal ones. Alaṅkāras are often classified as those based upon सादृश्य, विरोध, लोकन्याय etc. We shall speak of these classifications later on. तेषामप्युपजीव्यत्वेन—he speaks of simile first, which is at the root of even those (सादृश्यमूल अलङ्कार॰). Compare the words of राजशेखर as quoted in अलं॰ शे॰ p. 32 'अलङ्कारशिरोरत्नं सर्वस्वं काव्यसम्पदाम्। उपमा कविवंशस्य मातैवेति मतिर्मम॥'; अलं. स. p. 26 'उपमैवानेकप्रकारवैचित्र्येणानेकालङ्कारबीजभूतेति प्रथमं निर्दिष्टा।'; तरल p. 195 'मुखमेव चन्द्रः मुखचन्द्रः मुखं चन्द्रश्च शोभते, मुखं वा चन्द्रो वा, न मुखं किं तु चन्द्र इत्यादिसादृश्यविच्छित्तिविशेषै रूपकदीपकाद्यनेकालङ्कारबीजतयोपमायाः प्रथमं निरूपणमित्यर्थः।'

(P. 17, ll. 5-7) साम्यं वाच्यं......इत्यस्य भेदः. साम्यं...—द्वयोः—* construe वाक्यैक्ये (सति) द्वयोः (वस्तुनोः) वाच्यं अवैधर्म्यं साम्यं उपमा—Simile is the resemblance between two things expressed in a single sentence and unaccompanied with the statement of difference. रूपकादिषु......इत्यस्य भेदः—The author now proceeds to explain the propriety of each of the words used in the definition. The word वाच्य serves to distinguish उपमा from रूपक (metaphor). An example of metaphor is मुखं चन्द्रः (the face itself is the moon); while an example of simile is मुखं चन्द्र इव (the face is like the moon). In metaphor, when we reflect upon the fact that the face cannot be identified with the moon unless there be some points in which the one is like the other, the similarity of the two objects is suggested; while in simile (the face is like the moon) the similarity is directly expressed (by the word इव in the example). व्यतिरेके च—In व्यतिरेक (Contrast), points of difference also (between two objects) are expressly mentioned. In व्यतिरेक, the उपमेय (the object of comparison) is said to be superior to the उपमान (standard of comparison), which superiority may be due to the excellence of the Upameya, or to the inferiority of the Upamana. So in व्यतिरेक there is not only resemblance between two things, but it is also pointed out that one thing excels another in a certain point (वैधर्म्यस्य उक्तिः); while in simile, resemblance alone is referred to and hence अवैधर्म्ये serves to exclude व्यतिरेक. An example of व्यतिरेक is 'अकलङ्कं मुखं तस्या न कलङ्की विधुर्यथा'. उपमेयोपमायां वाक्यद्वयम्—In उपमेयोपमा, the उपमान is compared with the उपमेय and the उपमेय is compared with the Upamāna i. e. what was Upameya becomes the Upamāna and what was Upamāna becomes the Upameya. An example of उपमेयोपमा is 'कमलेव मतिर्मतिरिव कमला' (the intellect is like wealth and wealth is like the intellect). But the above example contains two sentences. Therefore by the word वाक्यैक्ये, उपमेयोपमा, which has two sentences, is excluded. अनन्वये तु...भेदः: In अनन्वय ('self-comparison') the same thing is compared to itself, the purpose being to show that no second thing resembling it is known to exist. An example is 'रामरावणयोर्युद्धं रामरावणयोरिव'. In Upama *two* things are compared and therefore the word द्वयोः serves to exclude the figure अनन्वय, in which there is साम्य, but not between two things that are distinct. Some other definitions of Upamā are given below:—'अथात उपमा यदतत्तत्सदृशमिति गार्ग्यस्तदासां कर्म' etc. निरुक्त III. 13; यत्किञ्चित्काव्यबन्धेषु सादृश्येनोपमीयते। उपमा नाम सा ज्ञेया गुणाकृतिसमाश्रया॥ भरतनाट्य° 16. 42; विरुद्धेनोपमानेन देशकालक्रियादिभिः। उपमेयस्य यत्साम्यं गुणलेशेन सोपमा॥ भामह II. 30; यच्चेतोहारि साधर्म्यमुपमानोपमेययोः। मिथो विभिन्नकालादि शब्दयोरुपमा तु तत्॥ रुद्रट I. 34; उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः॥ चन्द्रालोक V. 3.

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* The figure 14 is put after this line in the text, because there are 13 Kārikās in the 10th Pari. dealing with शब्दालङ्कार॰ which we have omitted.

(P. 17, ll. 8-11) सा पूर्णा—उपमानं चन्द्रादि. Construe सा (उपमा) पूर्णा (भवति) यदि सामान्यधर्मः औपम्यवाचि (पदम्) उपमेयं उपमानं च वाच्यं भवेत्—The simile is fully expressed, when the common property, the word imploying comparison, the object of comparison and the standard of comparison are all expressed. The author now comes to the divisions of Upamā. Simile is divided into पूर्णा and लुप्ता. There is a fully expressed simile when all the four elements of comparison are expressed. In the example 'मुखं कमलमिव सुन्दरम्' the word मुखं is the उपमेय, कमलं is the Upamāna, इव is the औपम्यवाची शब्द and सुन्दरम् the common property. When all these four are expressed, there is a fully expressed simile; if any one or more of them be unexpressed, there is elliptical उपमा. साधारणधर्मो......मनोज्ञत्वादि—The common property i. e. the quality or action which causes the similarity of two objects is such as loveliness etc. (in the example चन्द्र इव मनोज्ञं मुखम्).

(P. 17, ll. 12-21) इयं पुनः......वतेरुपादाने. इयं=पूर्णा. पूर्णा is divided into two varieties श्रौती and आर्थी. That (पूर्णा) again is Direct (श्रौती) in which the notion of comparison is conveyed by particles, such as यथा, इव, वा, or by the affix वत् when it is equivalent to इव; it is Indirect when the notion of comparison is conveyed by attributive words such as तुल्य, समान etc. or the affix वत् is employed in the sense of तुल्य (equal). The author tells us that the उपमा is श्रौती, when the words यथा, इव, वा, etc. are employed to express the comparison and that it is आर्थी when words like तुल्य are employed. A question arises:—what is the difference between the words यथा etc. and तुल्य etc. The difference between the two classes of words is as follows:—The words इव, यथा, वा, etc. primarily express साम्य i. e. relation of two things based upon their possessing a common property 'व वा यथा तथैवैवं साम्ये' । अमर III. 4. 9. 'यथेवशब्दौ सादृश्यमाहतुर्व्यतिरेकिणोः ।' भामह II. 31. The words यथा etc. have a peculiar power whereby they denote, whenever they are used, that two things are related together as possessing a common property. In the example 'पद्ममिव मुखम्' by the very employment of the word इव, the two things पद्म and मुख are shown to be related together as उपमेय and उपमान on account of their possessing some property in common. The words तुल्य etc. on the other hand, are used in the sense of 'similar' (सदृश). In the example 'पद्मेन तुल्यं मुखम्', the word तुल्य expresses that मुख is an object similar to another. Here the word तुल्य does not convey the idea of सादृश्य directly; it only expresses that one thing has similarity in it. The word तुल्य does not tell us, by its very employment, that two things are related together by the possession of a common property. The idea of the possession of a common property comes in only when we consider that similarity cannot exsit unless there be some property in common. Compare the words of Mallinātha in his टीका 'इवादीनामव्ययानांसदृशपर्यवसानं श्रुत्या तु सादृश्यगमकत्वमेवेति तत्प्रयोगे श्रौतीत्वम्। तुल्यादिशब्दानां तु श्रुत्या सदृशपरत्वमर्थात्तु सादृश्यपर्यवसानमिति तेषां प्रयोगे त्वार्थीत्वम्।' p. 198. यथेववादयः शब्दाः—वा has two senses 'उपमायां विकल्पे वा' अमर. III. 3. 249. उपमानानन्तर etc.—Although they are quite similar to words like तुल्य when employed after the उपमान. The particles इव, यथा etc. are used after the उपमान as in चन्द्र इव मुखम्. तुल्य etc. may be used with the उपमान or उपमेय or both. When तुल्य is used after the उपमान, it and इव would be quite similar (as in

पद्मं तुल्यं मुखेन). What difference is there between इव and तुल्य when so used? The author replies as follows:—श्रुतिमात्रेण...... बोधयन्ति—They (यथा etc.) convey the notion of the relation of similarity between the उपमान and उपमेय by the very word. तत्सद्भावे = यथेवादिसद्भावे. श्रौती उपमा—The उपमा is said to be direct because words like यथा, employed in it, directly (श्रुत्या) convey the notion of सादृश्य. Compare 'यथेवशब्दयोगेन सा श्रुत्यान्वयमर्हति ।' रुद्र. I. 35; 'श्रौतत्वं चोपमानोपमेययोः साधारणधर्मसम्बन्धरूपायास्तस्याः शाब्दबोधविषयत्वम् ।' अर्थापत्तिगम्यत्वं चार्थत्वम् ।' प्रदीप (p. 4 Chān). एवं... ...वतेरुपादाने—It is so (*i. e.* the उपमा is श्रौती) when the affix वत् is employed in the sense of इव as laid down in the sūtra of पाणिनि 'तत्र तस्येव' V. I. 116, which means 'the affix वत् is applied to a standard of comparison in the locative or genitive case and takes the place of the case affix and of इव'; examples of this rule are 'मथुरावत् (मथुरायामिव) स्रुघ्ने प्राकारः' and 'चैत्रवन्मैत्रस्य गावः' (चैत्रस्येव). तुल्यादयस्तु...आर्थी—The (power of) words like तुल्य is exhausted in the उपमेय in such examples as 'the face is similar to the lotus'; in the उपमान in such examples as 'The lotus is the equal of the face'; and (the power is exhausted) in both in the example 'the lotus and the face are alike'; these words convey comparison only when we reflect upon the sense of these words; and so the Upamā is Indirect, when these words are employed. The idea is:—the expressive power of such words as तुल्य is exhausted in being attributive to the Upamāna when they qualify it etc. They have not the further power of expressing the notion of सादृश्य between two things based upon the possession of some common property. When we reflect upon the fact that one thing cannot be said to have similarity unless there be some common property, we understand that the two things are related by सादृश्यसम्बन्ध. Hence the उपमा is said to be आर्थी. एवं......वतेरुपादाने—so (the Upamā is Arthī) in the case of the employment of वत् (in the sense of तेन तुल्यं) as laid down in Pāṇini's rule 'तेन तुल्यं क्रिया चेद्वतिः' V. I. 115., which means 'the affix वत् is applied to a noun (which would otherwise be in the Instrumental) in the sense of तेन तुल्यं, if the similarity consists in an action (and not गुण, quality)' e. g. ब्राह्मणवदधीते (ब्राह्मणेन तुल्यमधीते). Here the similarity is in studying. Compare भामह 'वतिनाऽपि क्रियासाम्यं तद्वदेवाभिधीयते । द्विजातिवदधीतेऽसौ गुरुवच्चानुशास्ति नः ॥'. But we cannot say चैत्रवत् कृशः, because कृशत्व is a गुण; in this case we must say 'चैत्रेण तुल्यः कृशः'. Our author in this passage borrows the words of Mammaṭa almost verbatim. See K. P. X. " 'तत्र तस्येव' इत्यनेन इवार्थे विहितस्य वतेरुपादाने। 'तेन तुल्यं मुखम्' इत्यादावुपमेये एव, 'तत्तुल्यमस्य' इत्यादौ चोपमाने एव, 'इदं च तच्च तुल्यम्' इत्युभयत्रापि तुल्यादिशब्दानां विश्रान्तिरिति साम्यपर्यालोचनया तुल्यताप्रतीतिरिति साधर्म्यस्यार्थत्वात् तुल्यादिपदोपादाने आर्थी। तद्वत् 'तेन तुल्यं क्रिया चेद्वतिः' इत्यनेन विहितस्य वतेः स्थितौ।"

(P. 17, l. 22-p. 18, l. 1) द्वे...त्रिविधा आर्थी. द्वे etc.-द्वे both (i. e. श्रौती and आर्थी) are to be set forth by a nominal affix (तद्धित), by a compound and by a sentence. सौरभ etc.—मुखस्य सौरभम् अम्भोरुहवत् the fragrance of thy face is like that of the lotus पीन plump. तव वदनं हृदयं मदयति यथा शरदिन्दुः (मदयति) your face gladdens the heart as the autumnal moon. In this verse अम्भोरुहवत् is an example of तद्धितगा श्रौती पूर्णा. Affixes like वत्, कल्प etc. are तद्धितs. This is श्रौती because here वत् is used in the sense of इव in accordance with the sūtra 'तत्र तस्येव' (अम्भोरुहवत् =अम्भोरुहस्य इव). कुम्भौ इव is an example of समासगा श्रौती. Here the word इव is compounded with कुम्भौ in accordance with the Vārtika 'इवेन (नित्य) समासो विभक्त्यलोपः (पूर्वपदप्रकृतिस्वरत्वं) च' on Pāṇini II. 4. 71. The words in brackets are not found in the सिद्धान्तकौमुदी (with तत्त्वबोधिनी printed by the Nir. press), but are found in K. P. In the महाभाष्य (vol. I. p. 417) on the sūtra कुगतिप्रादयः we have the words 'इवेन विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वं च' (but not printed by Kielhorn as a Vārtika). The reading नित्यसमासः appears to be wrong, as this compound is optional and not नित्य (obligatory). The Vārtika means 'the word इव is compounded with a noun which does not, however, lose its case-termination' (as all nouns generally do in a compound). वदनं......शरदिन्दुर्यथा is an example of वाक्यगा श्रौती. मधुरः* सुधावदधरः...तन्वाः—पेलव soft, or delicate. In this verse, सुधावत्, पल्लवतुल्यः, चकितमृगलोचनाभ्यां सदृशौ are respectively the examples of तद्धितगा आर्थी, समासगा आर्थी and वाक्यगा आर्थी. पूर्णा षडेव तत्-Thus the fully expressed simile is six-fold. उपमा was first divided into पूर्णा and लुप्ता. Pūrṇā was divided into श्रौती and आर्थी and each of these two was divided into three varieties. So there are six varieties of पूर्णा.

(P. 18, ll. 4-5) लुप्ता......पूर्ववत्. Construe—सामान्यधर्मादेरेकस्य यदि वा द्वयोः त्रयाणां वा अनुपादाने लुप्ता, सा अपि (लुप्ता अपि) पूर्ववद् (पूर्णावत्) श्रौती आर्थी (च). It is Elliptical when one, two or three of the four (viz. सामान्यधर्म, औपम्यवाचिपद, उपमेय and उपमान) beginning with the common property are omitted. This also like the former is Direct or Indirect.

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* This example appears to break the rule of Pāṇini contained in 'तेन तुल्यं क्रिया चेद्वतिः'

(P. 18, ll. 7-11) पूर्णावद्धर्मे......अश्मवत्. पूर्णावत्......तद्धिते—सा (लुप्तोपमा) धर्मलोपे पूर्णावत् तद्धिते तु श्रौती विना. The धर्मलुप्ता has five varieties viz. वाक्यगा and समासगा श्रौती, वाक्यगा, समासगा and तद्धितगा आर्थी. तद्धितगा श्रौती, when the common property is omitted, is impossible. The reason is as follows:—the तद्धितगा श्रौती उपमा is possible only when the तद्धित affix is used in the sense of इव. Such an affix is वत् only, when it is used according to the sūtra 'तत्र तस्येव'. When वत् is used it always requires the express mention of the ground of comparison, as in चैत्रवन्मैत्रस्य गावः or in मथुरावत् स्रुघ्ने प्राकारः, where गावः and प्राकारः are the ground of comparison. We cannot simply say चैत्रवन्मैत्रस्य; we must mention the common attribute if we are to have any complete sense out of the words. But here धर्म is said to be omitted and therefore श्रौती तद्धितगा (which occurs only when वत् is employed in the sense of इव) is impossible. मुखम्......अश्मवत्. Here इन्दुर्यथा and पद्मेन समः are examples of वाक्यगा श्रौती and वाक्यगा आर्थी; सुधा इव, बिम्बतुल्यः and अश्मवत् are examples समासे श्रौती, समासे आर्थी and तद्धिते आर्थी respectively. In none of these five varieties is the common property mentioned.

(P. 18, ll. 12-19) आधार......एवमन्यत्र. आधार......पुनः—This (i. e. धर्मलुप्ता) is five-fold, being possible in the two sorts of the affix क्यच् respectively applied in the sense of position and object, in the case of the affix क्यङ्, and in the case of the gerundial affix णमुल् added in the sense of the agent or object. (1) The affix क्यच् is applied to a noun in the objective case, which is expressive of Upamāna, in the sense of 'behaviour'. 'उपमानादाचारे' पा० III. 1. 10. 'उपमानात् कर्मणः सुबन्तात् आचारे अर्थे क्यच् स्यात् । पुत्रमिवाचरति पुत्रीयति छात्रम् ।' सि० कौ०. An example is पुत्रीयति. Here the affix क्यच् is applied to पुत्र which is an Upamāna in the objective case (पुत्रमिव), in the sense of आचार (पुत्रमिव आचरति व्यवहरति पुत्रीयति छात्रम् he behaves towards his pupil as towards his own son). (2) A Vārtika on the above sūtra says 'अधिकरणाच्चेति वक्तव्यम्' which means that 'the affix क्यच् is applied to an Upamāna in the locative, in the sense of आचार'; e. g. प्रासादीयति कुट्यां भिक्षुः the *bhikshu* behaves in his hut as if he were in a palace (प्रासादे इव आचरति कुट्यां भिक्षुः). (3) 'कर्तुः क्यङ् स लोपश्च' पा० III. 1. 11. 'उपमानात्कर्तुः सुबन्तात् आचारे

क्यङ् वा स्यात् । सान्तस्य तु कर्तृवाचकस्य लोपो वा स्यात् ।' सि० कौ० The affix क्यङ् is applied to a noun in the nominative case and expresses the sense of 'behaving like' e. g. कृष्णायते (कृष्ण इव आचरति). Here कृष्ण is a noun in the nominative case and is an उपमान. The क्यङ् affix makes the denominative verb Atmanepadi. The णमुल् (अम्) affix forms gerunds from verbs when repetition of an action is to be implied, according to the sūtra 'आभीक्ष्ण्ये णमुल् च' पा० III. 4. 22, e. g. स्मारं स्मारम् having again and again remembered. (4 and 5) 'उपमाने कर्मणि च' III. 4. 45. 'चात् कर्तरि । घृतनिधायं निहितं जलम् । घृतमिव सुरक्षितम् । अजकनाशं नष्टः । अजक इव नष्ट इत्यर्थः ।' सि० कौ०. The affix अम् is applied to a root compounded with a noun in the accusative or nominative, which is an उपमान; e. g. in अजकनाशं नष्टः the affix अम् is applied to the root नश् and the gerund is compounded with the noun अजक which is in the nominative case and is an उपमान. क्यच्......णमः—Kalāpamata is a grammar of the Sanskrit language, the author of which, शर्ववर्मा, is said to have received it from कार्तिकेय. शर्ववर्मा taught it to king Sātavāhana, who made his teacher king of Bharukachchha (Broach) out of gratitude. The Grammar is is called कातन्त्र because it is small as compared with Pāṇini's and also कालापक from the कलाप (tuft of hair) of the peacock which is the vehicle of कार्तिकेय; see for the story बृहत्कथामञ्जरी I. 3 and कथासरित्सागर I. 6 and 7. 'प्रतिज्ञायेति तपसा विलोक्य वरदं गुहम् । स कातन्त्रेण नृपतिं मासैश्चक्रे बहुश्रुतम् ॥ बृहत्कथा० I. 3. 48; अथासौ भगवान् साक्षात् षड्भिराननपङ्कजैः । सिद्धो वर्णसमाम्नाय इति सूत्रमुदीरयत् ॥ तच्छ्रुत्वैव मनुष्यत्वसुलभाच्चापलादहम् । उत्तरं सूत्रमभ्यूह्य स्वयमेव मयोदितम् ॥ अथाब्रवीत् स देवो मां नावदिष्यः स्वयं यदि । अभविष्यदिदं शास्त्रं पाणिनीयोपमर्दकम् ॥ अधुना स्वल्पतन्त्रत्वात् कातन्त्राख्यं भविष्यति । मद्वाहनकलापस्य नाम्ना कालापकं तथा ॥ कथासरित्सागर I. 7. 10-13. Vis'vanātha says that in the Kātantra Grammar चिन्, आयि and णम् stand for the क्यच्, क्यङ् and णमुल् of पाणिनि. क्यच्...णमः—कातन्त्र (B. I. ed.) 'उपमानादाचारे' III. 2. 7, 'उपमानाच्छब्दात् आचारेऽभिधेये चिन् परो भवति । पुत्रीयति माणवकम् ।' दुर्गसिंह; then for आयि see 'कर्तुरायिः सलोपश्च' III. 2. 8. and for णम् 'णम् चाभीक्ष्ण्ये सलोपश्च' IV. 6. 5. अन्तःपुरीयसि...क्षितीश—रणेषु अन्तःपुरीयसि (अन्तःपुरे इव आचरसि) is an example of आधारक्यच्. त्वं पौरं जनं सुतीयसि (सुतमिव आचरसि) is an example of कर्मक्यच्. श्रीः सदा रमणीयते (रमणी इव आचरति) 'fortune behaves as a wife towards you'–is an example of क्यङ्. प्रियाभिः अमृतद्युतिदर्शं दृष्टः—looked upon by the beloved ladies as the moon (whose beams are nectar-like)–is an example of कर्मणमुल्; because अमृतद्युतिदर्शम् is equal to अमृतद्युतिमिव दृष्टा.

In the case of certain roots like कष् etc. the same verb, to which णमुल् is affixed, must be repeated after the Gerund according to the sūtra 'कषादिषु यथाविध्यनुप्रयोगः' पा० III. 4. 46. 'यस्माण्णमुलुक्तः स एव धातुरनुप्रयोक्तव्यः' सि० कौ०. भुवि इन्द्रसञ्चारं सञ्चरसि—Thou walkest on the earth like Indra himself. This is an example of कर्तृणमुल् (*i. e.* where the णमुल् is affixed to a root which is compounded with a noun in the nominative case, इन्द्र इव चरित्वा). Thus in one verse the five varieties of धर्मलुप्ता are exemplified. अत्र......लोपः—Here in the word अन्तःपुरीयसि, the common property, viz. the circumstance of being a place of pleasant sports is omitted and in the word सुतीयसि, the circumstance of being full of affection is omitted. एवमन्यत्र similarly (the common property is omitted) in the remaining (three expressions).

(p. 18, l. 20) इह च...नास्ति—In these five varieties, *i. e.* those due to क्यच् etc., there is no necessity of discussing whether these are श्रौती or आर्थी similes, because in them the words यथा, तुल्य etc. are absent.

(p. 18, ll. 20-21) इदं च......उदाहरन्ति—Some instance these (five based upon क्यच् etc.) as the cases of the omission of इव etc. expressive of comparison. It is Mammaṭa who instances these as varieties of वादिलुप्ता. 'वादेर्लोपे समासे सा कर्माधारक्यचि क्यङि। कर्मकर्त्रोर्णमुलि' K. P. X. मम्मट says that in the कर्मक्यच् or आधारक्यच्, क्यङ् and णमुल् we have instances of वादिलुप्ता (omission of words conveying the simile) and not of धर्मलुप्ता.

तदयुक्तम्—This is improper. क्यङादेरपि......प्रतिपादकत्वात्. तदर्थविहितत्वेन=इवाद्यर्थविहितत्वेन. Mammaṭa's view is not right, because क्यङ् etc. also, being added in the sense of इव etc. (as laid down in the sūtras of Pāṇini) convey comparison. Therefore क्यच् etc, cannot be examples of वाचकलुप्ता.

(P. 18, ll. 22-p. 19, l. 2) ननु......लुप्ता Nor can you say that the affixes क्यङ् etc. do not well convey comparison, because being affixes they are not independently expressive and because such words as इव are not used in these cases. The words ननु......प्रयोगाभावाच्चेति raise an objection against Viśvanātha's position that क्यङ् etc. convey comparison as इव etc. do and that therefore क्यङ् etc. should not be regarded as cases of वाचकलुप्ता. The objection is based on two grounds; I क्यङ् is a termination and not a word like इव. Some say that a termination has no independent meaning. It has a meaning only when connected with a word. So as क्यङ् by itself has no meaning, it cannot well convey औपम्य. II It is generally acknowledged that words like इव, वत् etc. are उपमाप्रतिपादक. क्यङ् etc. are not so recognised and therefore when क्यङ् etc. are used, the comparison is not so well conveyed as when इव etc. are used. For these two reasons क्यङ् etc. should be cited as cases of वादिलुप्ता (*i. e.* वाचकलुप्ता) and not of धर्मलुप्ता. S. D. replies in the words कल्पबादावपि तथा प्रसङ्गात् 'the same might be urged against कल्प etc.' (which are admitted by मम्मट as expressive of comparison in 'विषकल्पं मनो वेत्सि यदि जीवसि तत्सखे' which is an example of धर्मलुप्ता तद्धितगा आर्थी). What S. D. means is that कल्प is an affix just like क्यङ् and not an independent word like इव. Therefore, if you say that क्यङ् cannot well convey comparison, being an affix, then कल्प also being an affix cannot convey comparison. But you admit it to be expressive of comparison. So you are inconsistent. You must admit that क्यङ् is उपमाप्रतिपादक like कल्प. So क्यङ् etc. should not be cases of वाचकलुप्ता, but of धर्मलुप्ता. The affix कल्प is applied according to the *sûtra* 'ईषदसमाप्तौ कल्पब्‌देश्यदेशीयरः' पा० V. 3. 67. The affixes कल्प, देश्य and देशीय are added in the sense of 'a little less then'; e. g. ईषदूनो विद्वान् विद्वत्कल्पः. न च......द्योतकत्वम्—'Nor can it be argued that कल्प etc. as being equivalent to इव etc. are *expressive* of comparison, while क्यङ् etc. are only *suggestive* of it.' Here the objector brings forward the idea that कल्प, though an affix, is used in the sense of इव and is therefore, like इव, साक्षात् औपम्यप्रतिपादक; while क्यङ् etc. are only suggestive of comparison. S. D. answers this objection by simply denying what the objector assumes as indisputable. Grammarians say that निपातs (like च etc.) are द्योतक and not वाचक. 'चादयो न प्रयुज्यन्ते पदत्वे सति केवलाः । प्रत्ययो वाचकत्वेऽपि केवलो न प्रयुज्यते ॥' वाक्यपदीय II. 196, on which पुण्यराज says 'एते हि चादयः केवला न प्रयुज्यन्ते ततो वाचका न भवन्तीति बोद्धव्यम्'. इव is included in the चादिगण. Therefore S. D. says इवादौ......निश्चयाभावात्—There is no certainty as to whether इव etc. are *expressive*. वाचकत्वे वा......साम्यमेवेति. 'Granting that कल्प etc. are *expressive*, there can be no difference between the affixes of the वत् class and those of the क्यङ् class, according to either of the two opinions touching affixes, viz. (1) the inflected word in its integrity is expressive and (2) the base and the affix have each its own significance.' S. D.'s idea is as follows:—He first threw doubt on the theory that इव etc. are वाचक. He concedes that कल्प (and therefore इव

etc. also) are वाचक. He says that, even conceding this, his position is not in the least affected. As कल्प is an affix (and not an independent word), so is वदच् also. So what holds good of कल्प must hold good of वदच् also. If कल्प is वाचक (of औपम्य), then so is वदच् also. There are two views as to the meaning of affixes. Some say that an affix by itself has no meaning. It is the inflected word alone that has a meaning. Affixes etc. are all of them the contrivances of Grammarians, who divide a word into two portions, प्रकृति (base) and प्रत्यय (affix), for the easy comprehension of language. P. L. M. 'तत्र प्रतिवाक्यं सङ्केतग्रहासम्भवात् वाक्यान्वाख्यानस्य लघूपायेनाशक्यत्वाच्च कल्पनया पदानि प्रविभज्य पदे प्रकृतिप्रत्ययभागान् प्रविभज्य कल्पिताभ्यामन्वयव्यतिरेकाभ्यां तत्तदर्थविभागं शास्त्रमात्रविषयं परिकल्पयन्ति आचार्याः। तत्र शास्त्रप्रक्रियानिर्वाहको वर्णस्फोटः। प्रकृतिप्रत्ययास्तत्तदर्थवाचका एवेति तदर्थः। उपसर्गनिपातधात्वादिविभागोऽपि काल्पनिकः।......एवं च स्थानिनां वाचकत्वमादेशानां नेति विचारो निष्फल एव कल्पितवाचकत्वस्योभयत्र सत्त्वात्। **मुख्यं वाचकत्वं तु कल्पनया बोधिते समुदायरूपे पदे वाक्ये वा।** लोकानां तत एवार्थबोधात्। pp. 1-2. Note the words of the वाक्यपदीय I. 73 'पदे न वर्णा विद्यन्ते वर्णेष्ववयवा न च। वाक्यात्पदानामत्यन्तं प्रविवेको न कश्चन॥'. This is the view of those (the वैयाकरणs) who are स्फोटवादिन्s. The second view is that the base and the affix have each its own independent meaning. The base expresses a meaning which is general; the affix denotes its own meaning and then by the combination of these two meanings, a distinct and limited meaning arises from the inflected word as a whole, which meaning is not expressed by anyone singly out of the two, प्रकृति and प्रत्यय; e. g. in the word पाचक, the root पच् simply denotes the action of boiling and the affix अक denotes an agent in general. These two meanings being combined, we get from पाचक the idea of 'cook', which is not singly expressed by any one of the two i. e. पच् and अक. See पूर्वमीमांसा II. 1. 1. and तन्त्रवार्तिक p. 348 'प्रत्ययार्थं सह ब्रूतः प्रकृतिप्रत्ययौ सदा। प्राधान्याद्भावना तेन भावनार्थोऽवधार्यते॥' Compare the following from the न्यायरत्नमाला of पार्थसारथिमिश्र "प्रत्ययेन स्वार्थोऽभिधीयमानः प्रथमावगतप्रकृत्यर्थानुरक्त एवावगम्यत इति तत्रान्वयव्यतिरेकाभ्यां प्रकृतेः प्रत्ययस्य च स्वे स्वेऽर्थे अनुरागांशे च प्रकृतिप्रत्ययसमभिव्याहारस्यैव पदार्थान्तरानुरागनिमित्तत्वं विविच्यते।......यथा प्रत्यक्षस्मरणात्मना प्रत्यभिज्ञाने ग्रहणांशस्येन्द्रियनिमित्तत्वं स्मरणांशस्य च संस्कारनिमित्तत्वम्......तथात्रापि अनुरागांशस्य प्रकृतिप्रत्ययसमभिव्याहारादेव प्रतीतिसिद्धेर्न प्रत्ययस्य तदभिधायकत्वं स तु स्वार्थमेवाभिधत्ते। आह च। 'प्रकृतिप्रत्ययौ ततः प्रत्ययार्थं सहेति यत्। भेदेनैवाभिधानेऽपि प्राधान्येन तदुच्यते॥ पाकं हि पचिरेवाह कर्तारं प्रत्ययोऽप्यकः। पाकयुक्तः पुनः कर्ता वाच्यो नैकस्य कस्यचित्॥'" p. 101. Col. Jacob (Laukika N. III.

p. 59) traces the maxim 'प्रकृतिप्रत्ययौ सहः प्रत्ययार्थं सह' to the Mahābhashya; but he leaves the meaning of प्रत्ययार्थं in doubt. The above quotation sheds much light upon its meaning. We think it clearly established from the above that प्रत्यय means here also 'an affix'; the quotation cited by पार्थसारथि explains the reason of the maxim. On the question whether इव etc. are वाचक or द्योतक the R. G. has the following interesting note:—

'इवादीनां द्योतकत्वमेव न वाचकत्वम्। निपातत्वादुपसर्गवत्। द्योतकत्वं च स्वसमभिव्याहृतपदान्तरेण शक्त्या लक्षणया वा सादृश्यार्थबोधने तात्पर्यग्राहकत्वेनोपयोगित्वमिति वैयाकरणाः। उपसर्गाणां द्योतकत्वमावश्यकम्। अन्यथा उपास्यते गुरुः, अनुभूयते सुखमित्यादौ गुर्वादिर्लेन अभिधानं न स्यात्। धात्वर्थकर्मताविरहात्॥ इवादीनां तु वाचकत्वम्। बाधकाभावात्। प्रागुक्तहेतुस्त्वप्रयोजकत्वान्न साधकः। अन्यथा अव्ययत्वादिति हेतुना अव्ययमात्रस्यैव द्योतकतापत्तिरिति नैयायिकाः।' p. 191.

Whichever of the above two views about affixes we may hold, वत्, कल्प etc. and क्यङ् etc. are similar. If कल्प is औपम्यवाचक, then क्यङ् also must be so; and therefore क्यङ् etc. are cases of धर्मलुप्ता and not of वाचकलुप्ता. यत्तु केचिदाहुः......इति—As to what some say that affixes like वत् are directed by Pāṇini to be employed in the sense of इव, while क्यङ् etc. are directed to be employed in the sense of 'behaviour' (as in 'उपमानादाचारे'). What these people mean is as follows.—Pāṇini lays down that वत् etc. are to be used in the sense of इव ('तत्र तस्येव'); therefore just as इव is औपम्यवाचक, so are वत्, कल्प etc. But क्यच्, क्यङ् are applied in the sense of आचार (behaviour) only. Pāṇini does not expressly say that they are affixed in the sense of इव. So in his opinion there is a difference between वत् etc. and क्यङ् etc. The latter, being affixed in the sense of simple behaviour, do not denote औपम्य and therefore are fit cases of वाचकलुप्ता. To this Vis'vanātha replies as follows:—'तदपि न... इति.' This view also is wrong; for क्यङ् etc. do not simply imply behaviour, but similar behaviour. Vis'vanātha says that Pāṇini's very words suggest the idea that क्यङ् etc. are applied in the sense of similar behaviour ('उपमानादाचारे'). He directs that क्यच् etc. are to be applied to an उपमान in the sense of 'behaviour' to form denominative verbs. So the presence of the word Upamāna clearly suggests that the behaviour meant is similar behaviour. Therefore क्यङ् etc. are सादृश्यवाचक and hence when they are employed, there cannot be वाचकलुप्ता. When they are employed, the common property 'similar behaviour' is not directly expressed and hence they are cases of धर्मलुप्ता. तदेवं......लुप्ता. Thus धर्मलुप्ता is tenfold, i. e. वाक्यगा श्रौती and आर्थी, समासगा श्रौती and आर्थी, तद्धितगा आर्थी (5 in all) and कर्मक्यच्, आधारक्यच्, क्यङ्, कर्मणमुल्, and कर्तृणमुल्.

R G. looks upon कर्मक्यच्, आधारक्यच्, and क्यङ् (but not णमुल्) as cases of the omission of both वाचक and धर्म. Vide his remarks "अत्रेदमवधेयम्—कर्माधारक्यचि क्यङि च वाचकलुप्तोदाहरणं प्राचामसङ्गतमिव प्रतीयते। धर्मलोपस्यापि तत्र सम्भवात्। न च क्यङाद्यर्थ आचार एव साधारणधर्मोऽस्तीति वक्तव्यम्। धर्ममात्ररूपस्याचारस्योपमाप्रयोजकत्वाभावात्। 'नारीयते समरसेना' इत्यादौ वृत्त्यन्तरनिवेदितैः कातरत्वादिभिरभिव्यक्ततयाध्यवसितस्याचारस्योपमानिष्पादकत्वात्। यदि च क्यङर्थं आचारमात्रमुपमानिष्पादकं स्यात् तदा 'त्रिविष्टपं तत्त्वतु भारतायते' इत्यादौ सुप्रसिद्धत्वादिरूपाचारोपस्थितावप्युपमालङ्कृतेरनिष्पत्तेः। तस्यैव च 'सुपर्वभिः शोभितमन्तराश्रितैः' इति चरणान्तरनिर्माणे तस्या निष्पत्तेः क्यङाद्यर्थः साधारणोऽपि नोपमां प्रयोजयति। उपमाप्रयोजकतावच्छेदकरूपेण साधारणधर्मवाचकशून्यत्वस्यैव धर्मलोपशब्देनाभिधानात्। अन्यथा 'मुखरूपमिदं वस्तु प्रफुल्लमिव पङ्कजम्' इत्यादौ पूर्णोपमापत्तेरिति दिक्।" pp. 169-170.

(P. 19, ll. 3-9). उपमानानुपादाने......बोधकम्. उपमाना......समासयोः—When the Upamāna is omitted, the लुप्ता is two-fold, in a sentence and in a compound. अत्र......उपमानलोपः—Here objects answering to the face and eye being simply suggested (and not expressed) there is omission of the Upamāna. In the words मुखेन सदृशं रम्यं we have वाक्यगा उपमानलुप्ता and in नयनतुल्यं रम्यं we have समासगा उपमानलुप्ता. अत्रैव......सम्भवति—In this very verse, if we read मुखं यथेदं for मुखेन सदृशं and दृगिव for नयनतुल्यं we shall have श्रौती (उपमानलुप्ता) also. Thus वाक्यगा and समासगा उपमानलुप्ता will each have two varieties, श्रौती and आर्थी and there will be four varieties of उपमानलुप्ता. प्राचीनानां......उक्तम्—Yet following the manner of the ancients, we have spoken of उपमानलुप्ता as of two sorts only. It must be said that these remarks of विश्वनाथ are quite wrong, as they are opposed to all ordinary ideas. The words इव and यथा when placed after a noun lead us to understand that the noun is an Upamāna. Compare the words of Mammata 'यथेववादिशब्दा यत्परास्तस्यैवोपमानताप्रतीतिरिति' etc. If we say दृगिव, or मुखं यथेदं, दृक् and मुख will be looked upon as Upamānas, if we are to pay any regard to ordinary modes of speech. Therefore in the उपमानलुप्ता we cannot employ such words as इव or यथा. Hence there can be no श्रौती उपमा in उपमानलुप्ता and only two varieties remain. Compare the words of Pradīpa 'न वा श्रौती (सम्भवति)। इवादीनामुपमानमात्रान्वितया तदनुपादाने (उपमानानुपादाने) तेषामप्यनुपादानात्। अतो वाक्यसमासयोरेव। तयोरप्यार्थी एवेति द्विप्रकारा लुप्तोपमानोपमा।' p. 13

(Chān). The example also is not happy. It denies the *existence* of any Upamāna, and does not rest content with merely omitting the Upamāna. So the figure will be अनन्वय.

(P. 19, ll. 10-15) औपम्य...निर्देशात्. औपम्य...द्विधा—When the word or affix expressive of comparison is omitted, the लुप्ता is two-fold being possible in a compound or the क्विप् affix. सुधाकरमनोहरम्—सुधाकर इव मनोहरम्. Here, इव being omitted, the example is one of वाचकलुप्ता समासगा. As the औपम्यवाचक words, यथा, वत्, इव, तुल्य etc. are omitted, in this variety there can be no discussion about श्रौती or आर्थी nor can there be तद्धितगा; for all तद्धितs like वत्, कल्प, being included as affixes of comparison, are to be omitted. Nor can there be वाक्यगा because the sentence मुखं चन्द्रो रमणीयम् conveys no connected sense. So only समासगा remains. The author adds one more due to the क्विप् affix, which is added according to the Vārtika 'सर्वप्रातिपदिकेभ्यः क्विब्वा वक्तव्यः'. The affix क्विप् may be applied optionally to all nouns in the sense of 'behaviour' to form denominative verbs. The difference between क्विप् and क्यङ् is that the latter leaves some trace of itself in the verb formed by adding it (as in नारीयते); but the क्विप् affix leaves no sign of itself (as in गर्दभति). गर्दभति श्रुतिपरुषं......पुरतः—'He acts the ass, loudly and hoarsely screaming before the great.' Here, in गर्दभति, the क्विप् affix expressive of comparison is omitted. न च......निर्देशात् It cannot be said that in this example the उपमेय is also omitted; because the उपमेय is pointed out by the word निनदन् (screaming) itself, which is the subject of the verb गर्दभति. It should be noted that Mammata cited क्विपि लुप्तोपमा under धर्मवाचकलुप्ता (where both the common property and the word expressive of comparison are omitted). Our author cites क्विपि under वाचकलुप्ता. Our author says above that क्यङ् is a case of धर्मलुप्ता. As क्विप् is applied in the senses of क्यङ् optionally, and as the affix क्विप् is omitted altogether, we should look upon क्विपि as a case of धर्मवाचकलुप्ता according to our author's own reasoning. So he is inconsistent.

(P. 19, ll. 16-18). द्विधा समासे......दाहरणम्. When both धर्म and उपमान are omitted, we need not discuss whether श्रौती is possible; because इव etc. are used only with the Upamāna; for the same reason तद्धितगा is excluded. If in the verse 'तस्या मुखेन' etc. we read 'लोके' in place of 'रम्यम्' we shall have the two examples of वाक्यगा and समासगा धर्मोपमानलुप्ता. 'मुखेन सदृशं लोके नास्ते'

will be वाक्यगा. Here only the उपमेय and वाचकशब्द are expressed; the उपमान and common property are omitted. Similarly in the next.

(P. 19, ll. 19-23) क्विप्समासगता...समासगा. विधुवति मुखाब्जमस्याः Her lotus-like face shines like the moon (विधुरिव आचरति). Here the औपम्यवाचकशब्द and the common property, viz. loveliness, are both omitted. केचित्तु......आहुः some say that here also, it is only the affix that is omitted. These people mean that this example is similar to the one given above under वाचकलुप्ता (i. e. गर्दभति); and so this is an example of mere वाचकलुप्ता and not of धर्मवाचकलुप्ता as the author says. 'मुखाब्जम्' is an example of समासगा धर्मवाचकलुप्ता. The compound is formed according to the *sūtra* 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' पा॰ II. 1. 56. Here only the उपमान and उपमेय are mentioned and they are compounded.

(P. 19, l. 24–p. 20, l. 2) उपमेयस्य......अनुशासनविरुद्धत्वात्. The उपमेयलुप्ता is possible only in the क्यच् affix. अराति...सहस्रायुधीयति—This verse is given by Mammaṭa in the connection in which our author gives it. अरातिविक्रमालोकेन वैरिपराक्रमदर्शनेन विकस्वरे विकासशीले विलोचने नयने यस्य सः। कृपाणेन खड्गेन उदग्रः भीषणः दोर्दण्डो बाहुर्यस्य सः। सहस्रायुधीयति सहस्रमायुधानि यस्य तमिव आत्मानमाचरतीति कर्मणि क्यच्। सहस्रायुधीयति is a denominative verb formed from सहस्रायुध by the affix क्यच् and means 'he conducts himself like one who wields a thousand weapons.' अत्र...लोपः—Here the उपमेय, viz. the word आत्मानम् is omitted, for the expression सहस्रायुधीयति when expanded is equivalent to the sentence 'he conducts himself like one who wields a thousand weapons.' An objection may be raised against this that here the उपमेय is directly expressed in the word सः and therefore this cannot be an example of उपमेयलुप्ता. The answer is:—Although the person denoted by सः is the उपमेय, he is the Upameya, not in his capacity as the agent, but in his capacity as the object. If it were said that सः is the Upameya and that the person is the Upameya in his capacity as agent (कर्ता), then we reply that in that case the affix क्यच् cannot be applied to सहस्रायुध to form a denominative verb. The क्यच् affix, as said above, is applied to a noun which is an Upamāna and which is an object. Now here if सः is the Upameya, सहस्रायुधीयति will have to be explained as सहस्रायुध इव आचरति. But here सहस्रायुध would be in the nominative case and क्यच् cannot be applied. So सहस्रायुधीयति must be interpreted as सहस्रायुधमिव आत्मानं आचरति. Thus we see that आत्मानम् is the

उपमेय, सहस्रायुधम् is the उपमान and in the objective case. As आत्मानम् is omitted there is उपमेयलुप्ता. Compare the words of Pradīpa 'अत्र यद्यपि विशेषणद्वारोपात्तः कर्तृत्वोपमेयः तथापि न तद्रूपेण किं तु कर्मत्वेन । अन्यथा क्यचोऽसङ्गतत्वापत्तेः ।'. न च......न्यायात् nor can it be said that there is here the omission of the word expressive of comparison for reasons already stated above (when treating of धर्मिवच् etc.). He has established that क्यच् etc. are वाचक or द्योतक like इव or वत्. अत्र केचित्......लोप इति—some people, in order to get over the objection that the उपमेय is directly mentioned in the word सः, read ससहस्रायुधीयति as one word and interpret it as follows:—सहस्रायुधेन सह वर्तते इति ससहस्रायुधः one who is possessed of a thousand weapons. They then apply the affix क्यच् and interpret ससहस्रायुधीयति as ससहस्रायुध इव आचरति (He behaves like one who possesses a thousand weapons). Then they say that the person who is the subject of description (विशेष्य) not being directly mentioned by any word, there is omission of Upameya. To this our author replies by saying that the view is untenable. The employment of क्यच् with the nominal base (ससहस्रायुध) signifying an agent is opposed to the rules of Pāṇini. क्यच् is applied to a noun in the objective case. It is क्यङ् that is applied to a noun which is an agent (कर्तुः क्यङ्). But the verb formed by the affix क्यङ् takes the Atmanepada. So in सहस्रायुधीयति the affix is क्यच् and the word is an example of उपमेयलुप्ता.

(P. 20, ll. 3-7) धर्मोपमेय... लुप्ती. भवतः यशसि प्रसरति सति सर्वे सागराः क्षीरोदीयन्ति क्षीरोदमिव आत्मानमाचरन्ति When thy fame spreads, all the oceans conduct themselves like the ocean of milk. Fame is, according to the convention of poets, white. Here, as in सहस्रायुधीयति above, the उपमेय 'आत्मानम्' is omitted, as we shall see when we explain the word क्षीरोदीयन्ति as 'they conduct themselves like the ocean of milk.' The common property 'whiteness' also is omitted. So this is an example of धर्मोपमेयलुप्ता.

(P. 20, ll. 8-12) त्रिलोपे......लोपः. When three out of the four elements of comparison are omitted, a simile is possible only in a compound. The word मृगलोचना is to be explained as मृगलोचने इव चञ्चले लोचने यस्याः 'she whose eyes are as tremulous as those of a stag.' Here मृगलोचने is the उपमान, इव is औपम्यवाचक शब्द and चञ्चल is the common property. All these are omitted and the उपमेय 'लोचने' alone remains. The उपमान is मृगलोचने and not मृग

and hence the presence of मृग does not matter. The question is:—why is the word लोचन dropped from the word मृगलोचने? The answer is:—according to the Vārtika 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च'* on 'अनेकमन्यपदार्थे' पा० II 2. 24., a compound word, containing in itself a word in the locative case or an Upamāna, enters into a Bahuvrīhi compound with another word and then the latter part of the first member (which contained in itself a noun in the locative case or an Upamāna) of the Bahuvrīhi compound is dropped; e. g. उरसिस्थानि लोमानि यस्य सः उरसिलोमा, where उरसिस्थ (a compound word which contains in itself as its first member उरसि which is in the locative case) is compounded with लोमन् to form a Bahuvrīhi and then the latter part (*i. e.* स्थ) of the first member (*i. e.* उरसिस्थ) of the Bahuvrīhi is omitted and we get उरसिलोमा. Similarly मृगलोचना where मृगलोचने is उपमान, मृग, being a part of it, is also उपमान, because the property of the whole may be attributed to the part or *vice versa* as said by कैयट (2nd अ०, p. 120, Benares ed.) in his gloss on उष्ट्रमुख 'अवयवधर्मेण समुदायस्य व्यपदेशात् उष्ट्रस्योपमानत्वेति उपमानपूर्वं उष्ट्रमुखशब्दः'. So मृगलोचने is उपमानपूर्वपद *i. e.* compounded word which has an Upamāna as its first member (here, मृग) and when it is compounded with लोचने, the compound is a Bahuvrīhi and the latter member of the first compounded word *i. e.* लोचने out of मृगलोचने, is dropped.

There are, however, some who say that the word मृग stands by Indication for मृगलोचने; according to this view मृगलोचना would not be an example of त्रिलोपोपमा. Compare the words of Pradipa 'अत्र यदि मृगशब्देन लक्षणया तल्लोचने विवक्ष्येते तदा नेदमुदाहरणम्। यदा तु मृगलोचने इव लोचने यस्या इत्यर्थो विवक्ष्यते तदा 'सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च' इत्यनेन मृगलोचनेत्युपमानपूर्वपदस्य नयनशब्देन बहुव्रीहौ उपमानवाचिनि मृगलोचने इति पूर्वपदे उत्तरपदभूतस्य लोचनशब्दस्य लोपे उपमेयभूतस्य नयनमात्रस्योपादानादिदमुदाहरणम्।' p. 18 (Chan.).

(**P. 20, ll. 13-14**). तेनोपमायाः......सप्तविंशतिप्रकारोपमा. Thus there are 27 sub-divisions of Upamā, 6 of the Pūrṇā and 21 of the Luptā, viz. 10 of धर्मलुप्ता, 2 of उपमानलुप्ता, 2 of वाचकलुप्ता, 2 of धर्मोपमानलुप्ता, 2 of धर्मवाचकलुप्ता, 1 of उपमेयलुप्ता, 1 of धर्मोपमेयलुप्ता and 1 of त्रिलोपा. Our author in these sub-divisions follows

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*The Mahābhāshya comments upon it as follows:—'सप्तमीपूर्वपदस्योपमानपूर्वपदस्य च बहुव्रीहिर्वक्तव्य उत्तरपदस्य च लोपो वक्तव्यः। कण्ठेस्थः कालोऽस्य कण्ठेकालः। उष्ट्रमुखमिव मुखमस्योष्ट्रमुखः। खरमुखः।' Vol. II. p. p. 423 (Kielhorn).

Mammaṭa with some difference. He borrows some examples from Mammaṭa and closely copies many others. Mammaṭa gives in all 25 varieties of Upamā, 6 of Pūrṇā, which are the same as our author's and 19 of Luptā. The latter are as follows:—5 of धर्मलुप्ता (श्रौती and आर्थी वाक्यगा and समासगा and आर्थी तद्धितगा); 2 of उपमानलुप्ता (वाक्यगा and समासगा), 6 of वाचकलुप्ता (समासगा, कर्मक्यज्गा, आधारक्यज्गा, क्यङ्गा, कर्तृणमुल्गा and कर्मणमुल्गा) 2 of वाचकधर्मलुप्ता (क्विब्गा and समासगा), 2 of धर्मोपमानलुप्ता (समासगा and वाक्यगा), 1 of वाचकोपमेयलुप्ता (क्यङ्गा), and 1 of त्रिलोपा (समासगा). The curious reader may also consult the चित्रमीमांसा and रसगङ्गाधर. The grammatical basis of the divisions of Upamā appears to have first originated with Udbhaṭa. Vide his remarks "यथेवशब्दयोगेन सा श्रुत्यान्वयमर्हति । सदृशादिपदश्लेषादन्यथैवमुदिता द्विधा ॥ संक्षेपाभिहिताप्येषा साम्यवाचकविच्युतेः । साम्योपमेयतद्वाचिवियोगाच्च निबध्यते ॥ उपमानोपमेयोक्तौ साम्यतद्वाचिविच्युतात् । क्वचित् समासे तद्वाचिविरहेण क्वचिच्च सा ॥ यथोपमानादाचारे क्यच्प्रत्ययबलोक्तितः । क्वचित्सा कर्तुराचारे क्यङा सा च क्रिया क्वचित् ॥ उपमाने कर्मणि वा कर्तरि वा यो णमुल् कषादिगतः । तद्वाच्या सा वतिना च कर्मसामान्यवचनेन ॥ षष्ठीसप्तम्यन्ताच्च यो वतिर्नामतस्तदभिधेया । कल्पप्प्रभृतिभिरन्यैश्च तद्धितैः सा निबध्यते कविभिः ॥" अलङ्कारसारसंग्रह I. 35–40. On the divisions of Upamā as given by Mammaṭa and our author, the author of Chitramīmāṅsā makes some very appropriate remarks. Appaya Dikshita says that the divisions being based purely upon grammatical principles (thus merely proving that the authors are familiar with Grammar) should find no place in a treatise on Rhetoric; moreover, the divisions of Luptā are not exhaustive. Vide his remarks "एवमयं पूर्णालुप्ताविभागो वाक्यसमासप्रत्ययविशेषगोचरतया शब्दशास्त्रव्युत्पत्तिकौशलप्रदर्शनमात्रप्रयोजनो नातीवालङ्कारशास्त्रे व्युत्पादनतामर्हति । न वा लुप्तानामयं साकल्येन विभागः etc." चि. मी. p. 27.

(P. 20, ll. 15-26) एषु...निर्दिष्टे. The author now expounds a peculiarity of those varieties of simile in which the common property is not omitted. एकरूपः......भिदा. Construe साधारणो गुणः क्वचित् एकरूपः, क्वापि भिन्नः, भिन्ने (साधारणे गुणे) बिम्बानुबिम्बत्वं शब्दमात्रेण वा भिदा (भेदः) सम्भवति. The common property is sometimes the same in both the उपमान and उपमेय; sometimes it is distinct. When the common property is distinct (being of a different sort in the Upamāna and the Upameya), there is the relation of बिम्बप्रतिबिम्बभाव (prototype and copy, or original and image) or there is merely a verbal difference. What our author means is as follows:—the साधारणधर्म may appear under three aspects; I It may be mentioned only once and is connected with both Upamāna and उपमेय, as in the example मधुरः सुधावदधरः, where मधुरत्व is mentioned only once and is directly connected with both the face and nectar; II The common property may be mentioned twice in two different words, one connected with the Upamāna and the other with the Upameya; here there are two ways again; (a) the common property, thus twice mentioned in two different words, may really be non-different in essence *i. e.* the same property may by mentioned in two words, as for example, in the vere 'यान्त्या मुहुर्वलितकन्धरमाननं तदावृत्तवृन्तशतपत्रनिभं वहन्त्या' the two words वलित (turned) and आवृत्त (turned) mean the same property, but one of the words is connected with कन्धरा (neck) and the other with वृन्त (stalk of lotus etc.). This aspect is referred to by our author as 'भिन्ने शब्दमात्रेण भिन्नः,' which is elsewhere called वस्तुप्रतिवस्तुभाव; II (b) The common property may be expressed by two different words and the property in the Upameya is distinct from that in the Upamāna; but the two are looked upon as identical on account of their great resemblance, as for example, in भल्लापवर्जितैः etc. the heads are compared to honey-combs, the common property being twice mentioned in श्मश्रुलैः and सरघाव्याप्तैः (teeming with bees); here श्मश्रुल and सरघाव्याप्त are not essentially the same, but they are so alike that they may be looked upon as identical. This is called बिम्बप्रतिबिम्बभाव. We see in ordinary life, that although the reflection in the mirror is different from the face reflected, people identify their face with the reflection and make use of such expressions in connection with the reflection 'This is my face.' जयरथ has the following note here 'अत एवात्र बिम्बप्रतिबिम्बभावव्यपदेशः। लोको हि दर्पणादौ बिम्बात्प्रतिबिम्बस्य भेदेऽपि मदीयमेवात्र वदनं संक्रान्तमित्यभेदेनाभिमन्यते। अन्यथा हि प्रतिबिम्बदर्शने कृशोऽहं स्थूलोऽहमित्याद्यभिमानो नोदियात्, मुकुरबिम्बादौ च नायिका नाद्रियेरन्।' p. 28 अ० सु० वि०. बिम्बप्रतिबिम्बत्वे......क्षौद्रपटलैरिव—The verse is Raghuvaṁs'a IV. 63. 'He covered the earth with their (Persians') bearded heads severed by the lance, as with honey-combs teeming with bees.' Here corresponding to 'bearded' there is the word 'teeming with bees', as in the figure दृष्टान्त. दृष्टान्त is a figure where the Upamāna, Upameya and the common property are represented as if reflected, i. e. where no यथा, इव, are used; but the meaning of one sentence is a reflection as it were of another sentence. We shall treat of this figure later on. शब्दमात्रेण......साकृतम्. Where the words are different, but the common property is in reality the same. This is वस्तुप्रतिवस्तुभाव. 'स्मेरं विधाय...माकूतम्.' स्मेर expanding. मनोगतम् आकूतम् The secret meaning lying in her heart. Here the same common property is expressed in two different words (स्मेर and विकसित) as in प्रतिवस्तूपमा. In प्रतिवस्तूपमा the same common property is twice mentioned in different words in *two sentences* (and not in *one* sentence as in simile.) The author appears to borrow this treatment of the three aspects of the common property from the Alaṅkārasarvasva of Ruyyaka. तत्रापि साधारणधर्मस्य क्वचिदनुगामितया ऐकरूप्येण निर्देशः । क्वचिद्वस्तुप्रतिवस्तुभावेन पृथक् निर्देशः । पृथङ्निर्देशे च सम्बन्धिभेदमात्रं (न पुनः स्वरूपभेदः कश्चिदित्यर्थः । जयरथ) प्रतिवस्तूपमावत् । बिम्बप्रतिबिम्बभावो वा दृष्टान्तवत् । pp. 26-27. The चित्रमीमांसा explains वस्तुप्रतिवस्तुभाव as 'एकस्यैव धर्मस्य सम्बन्धिभेदेन द्विरुपादानं वस्तुप्रतिवस्तुभावः' (i. e. mentioning the same common property in two different words on account of its being connected with two different substrates) and बिम्बप्रतिबिम्बभाव as 'वस्तुतो भिन्नयोर्धर्मयोः परस्परसादृश्यादभिन्नतयाध्यवसितयोर्द्विरुपादानं बिम्बप्रतिबिम्बभावः p. 18 (i. e. mention of two properties, which, though really different, are looked upon as identical on account of resemblance between them). The Ekâvali gives practically the same definitions (p. 205). For further information on these aspects of the common property, see चित्रमीमांसा pp. 18-21 and रसगङ्गाधर pp. 174-177.

एकदेश...गम्यम् (p. 20, l. 27-p. 21, l. 4). एकदेश...साम्यस्य—यत्र साम्यस्य वाच्यत्वगम्यत्वे भवेताम् (सा) एकदेशविवर्तिनी उपमा—There is partial simile when the resemblance is expressed (in one part) and implied (in another). नेत्रैरिव...स्तनैरिव—This occurs in Udbhṭa's Alaṅkārasārasaṅgraha (I. 42), except the third *pāda*, which is तत्रत्य इव भान्ति स्म in Udbhaṭa. Our author appears to have changed the third *pāda* for his own purpose. Construe सरःश्रियः उत्पलैः नेत्रैरिव, पद्मैः मुखैरिव, चक्रवाकैः स्तनैरिव, पदे पदे विभान्ति स्म—The charms of the lake at every step shone with blue lotuses as with eyes, with water-lilies as with faces and with Brahmany ducks (चक्रवाक) as with breasts. Here resemblance between blue lotuses and eyes etc. is directly expressed, while that between the charms and women is implied; i. e. the word अङ्गना 'women' is not mentioned at all; from the fact that नेत्र, मुख and स्तन are mentioned we infer that सरःश्रियः must have been compared to women. Jagannātha also speaks of एकदेशविवर्तिनी उपमा. 'इयमपि रूपकवत्केवलनिरवयवा, मालानिरवयवा, समस्तवस्तुविषयसावयवा, एकदेशविवर्तिसावयवा, केवलश्लिष्टपरम्परिता, मालाश्लिष्ट-

परम्परिता, केवलशुद्धपरम्परिता, मालारूपशुद्धपरम्परिता चेत्यष्टधा' p. 181. His example of एकदेशविवर्तिनी is 'मकरप्रतिमैर्महाभटैः कविभी रत्नसमैः समन्वितः । कवितामृतकीर्तिचन्द्रयोस्त्वमिहोर्वीरमणासि कारणम् ॥' p. 183. Here, the sea, the Upamāna of the king, is omitted, while मकर and रत्न associated with the sea are Upamānas of soldiers and poets associated with the king.

कथिता……विहायः (p. 21, ll. 5-9). कथिता…उपमानता—construe यदि यथोर्ध्वं उपमेयस्य उपमानता स्यात् (तर्हि) रसनोपमा कथिता. If an object of comparison in one case is turned into an Upamāna at the next step and so on in succession, there is the chain of similes. If the उपमेय in a simile becomes the उपमान in another simile and is compared with a new उपमेय, which again is turned into an Upamāna and again compared to another Upameya and so on, there is रसनोपमा (रसना means 'girdle worn by women'). चन्द्रायते……विहायः. The swan, on account of its pure colour resembles the moon; the woman, on account of her charming gait, resembles the swan; the water on account of its delightful touch resembles the woman; and the sky in its clearness resembles the water. Here हंस is at first the उपमेय; then it is turned into an Upamāna and कान्ता becomes the उपमेय; and so on.

मालोपमा……सहसा दर्शनात् (p. 21, ll. 10-22). मालोपमा…दृश्यते. यद् एकस्य (उपमेयस्य) बहु उपमानं दृश्यते (तदा) मालोपमा—When we have several Upamānas in connection with one Upameya, we have a garland of similes. वारिजेन……मनोहरा—सरसी a lake. नय virtue or justice. Here श्री is compared to many Upamānas, viz. सरसी, निशीथिनी and वनिता. Here the common property (मनोहरत्व) is the same. Sometimes the common property may be different with each Upamāna, as in 'ज्योत्स्नेव नयनानन्दः सुरेव मदकारणम् । प्रभुतेव समाकृष्टसर्वलोका नितम्बिनी ॥'. क्वचित्……दृश्यते sometimes both the Upamāna and Upameya are connected with the subject-matter. Generally the Upameya is the matter in hand and the Upamāna has nothing to do with the subject of discussion. हंसश्चन्द्रः…शरदागमे. शरदागमे at the advent of Autumn. Here as the matter in hand is the description of Autumn, both the moon and swan, the sky and water etc. are प्रस्तुत. अस्य राज्ञो……कल्पवृक्षभवा इव. पुरन्दर is Indra. कल्पवृक्षभवाः born of the celestial tree (which yielded every desired object). Here we have a case of the simile of Implication, since by the word विभूतयः, which is the Upameya, are suggested the treasures, which are the Upamânas and which are qualified as 'born of the celestial tree'. In this very example, since the sense of house is repeated by the word भवने, this is प्रतिनिर्देश्योपमा. These and others have not been defined here, for a thousand such varieties might be made out; (and so it would be impossible to define and exemplify them all). Compare the words of Mammaṭa '(मालोपमा रसनोपमा च) न लक्षिता। एवंविधवैचित्र्यसहस्रसम्भवात् । उक्तभेदानतिक्रमाच्च ।' K. P. X.

2 अनन्वयः (Self-comparison)

(P. 21, l. 23-p. 22, l. 2) उपमानोपमेय......प्रयोजकम् इति. एकस्यैव उपमानोपमेयत्वम् अनन्वयः When the same object occupies the position of both Upamâna and Upameya *i. e.* when a thing is compared to itself, there is अनन्वय. It follows as a matter of course that the comparison must be expressed in a single sentence. राजीव............शरत्समुदयोपमे—When Autumn began to manifest itself, the lotus blushed like the lotus etc. अतन्द्रः—not slumbering. Here the lotus and others are intentionally compared to themselves in order to convey the idea that they have not their like. In अनन्वय one thing is compared to itself, the purpose being to convey the idea that there is nothing like it in the world; while in Upamâ one thing is compared to another and there is no intention to intimate the idea that there is nothing similar. Compare रुय्यक's words 'एवं चास्य द्वितीयसब्रह्मचारिनिवृत्तिरेवालङ्कारत्वप्रतिष्ठापकं प्रमाणम्' p. 30. Vāmana defines अनन्वय similarly 'एकस्योपमेयोपमानत्वेऽनन्वयः' काव्यालङ्कारसूत्र IV. 3. 14 and gives the following as an instance 'गगनं गगनाकारं सागरः सागरोपमः । रामरावणयोर्युद्धं रामरावणयोरिव ॥.' भामह and उद्भट define in the same words 'यत्र तेनैव तस्य स्यादुपमानोपमेयता । असादृश्यविवक्षातस्तमित्याहुरनन्वयम् ॥'. Udbhaṭa's example is 'यस्य वाणी स्ववाणीव स्वक्रियेव क्रियाऽमला । रूपं स्वमिव रूपं च लोकलोचनलोभनम् ॥' उद्भट IV. 8.

राजीवमिव...विषयः—The province of this figure is quite distinct from that of Laṭānuprâsa, as in the example 'राजीवमिव पाथोजम्' where the figure is अनन्वय, although for राजीव we use a synonym पाथोज; while in लाटानुप्रास, the same word must be employed. लाटानुप्रास is defined by the Alaṅkārasarvasva as 'तात्पर्यभेदवत्तु (शब्दार्थपौनरुक्त्यं) लाटानुप्रासः' p. 24. On this the वृत्ति is 'तात्पर्यमन्यपरत्वम् । तदेव भिद्यते, न तु शब्दार्थस्वरूपम् ।'. When the same words are repeated in the same sense, but with a different construction, there is लाटानुप्रास, which is so called because it is dear to the poets of Lāṭa, the country about Surat. This लाटानुप्रास is treated of at lenght in Udbhata and Mammata. रुद्रट defines it as 'स्वरूपार्थाविशेषेऽपि पुनरुक्तिः फलान्तरात् । शब्दानां वा पदानां वा लाटानुप्रास इष्यते ॥' I. 13. Examples of लाटानुप्रास are.—कचिदुत्फुल्लकमला कमलभ्रान्तषट्पदा । षट्पदक्वाणमुखरा मुखरत्सारसारसा ॥ पद्मिनीं पद्मिनीगाढस्नेहश्यामला मानसात् । अन्तर्दन्तुरगामागुर्हंसा हंसकुलालयात् ॥ रुद्रट I. 18 and 20. 'दिनकरकुलचन्द्र चन्द्रकेतो सरभसमेहि दृढं परिष्वजस्व ।' उत्तररा° 6. Here the words कमल, षट्पद, पद्मिनी, हंस etc. are repeated in the same sense, but in a different connection. What then is the difference between लाटानुप्रास and अनन्वय? In the former, the poet uses words having the same appearance and sense, with the difference that each is construed in a different way. In अनन्वय, the poet uses the same object twice and compares it to itself with the idea of excluding the possibility of the existence of another thing similar to it. It is not absolutely necessary for अनन्वय that the same word should be used; a synonymous word may do as well, as in राजीवमिव पाथोजम्; but it is better to employ the same word, as it is more suitable for the purpose in hand, viz. conveying the idea that the same object is compared to itself. In लाटानुप्रास, it is absolutely necessary that the same word be employed twice in the same sense but with a different construction; and moreover there is no idea of excluding the possibility of another thing similar to it; i. e. there is शब्दार्थपौनरुक्त्य; while in अनन्वय, it is not absolutely necessary that the same word should be used i. e. there is अर्थपौनरुक्त्य; the same word, however, is generally employed with the purpose of quickly calling attention to the fact that the poet aims at the exclusion of another object similar to the one mentioned. किं तु...श्रेयान् But it is better to employ the same word, as this is more suitable for leading us to understand that the उपमान and उपमेय are the same. The एकावली distinguishes the two as follows:—'पौनरुक्त्यस्य तात्पर्यमात्रभिन्नत्वात् प्रयोजकत्वात् । अनन्वये नार्थमात्रत्वाद्युगपदुपमानोपमेयभावस्य उपयुक्तत्वात् । शब्दैक्यस्य पुनरौचित्यविशेषेण प्रसङ्गसङ्गतत्वात् ।' p. 193. On this the तरल says 'उभयपौनरुक्त्यं लाटानुप्रासे प्रयोजकमनन्वये त्वर्थपौनरुक्त्यं तावदेवैकस्य युगपदुपमानोपमेयभावसिद्धेरित्यर्थः । किमर्थं तर्हि तत्र शब्दैक्यं कुर्वन्ति कवयो नियमेनेत्याशङ्क्याह । शब्दैक्यस्य पुनरिति । औचित्यविशेषेणेति । उद्देशप्रतिनिर्देशयोरैकरूप्यमिति न्यायबलेनान्यथा पर्यायकल्पनप्रसङ्गेन तु लक्षणत्वेनेत्यर्थः ।' तदुक्तम्...प्रयोजकम्—This verse is found in अलं. स. p. 24. In अनन्वय, sameness of words is accidental because it is more suitable; while in the लाटानुप्रास it is directly essential (to constitute the figure itself). On आनुषंगिकम्, विमर्शिनी says 'न पुनः साक्षात् प्रयोजकमित्यर्थः । शब्दैक्यं विनापि अनन्वयस्य प्रतिपादनात् ।' and on 'साक्षादेव' it says 'शब्दैक्यं विना अस्य (लाटानुप्रासस्य) अनुत्थानात् p. 24.

3 उपमेयोपमा (Reciprocal Comparison)

पर्यायेण......भिप्रायः (P. 22, ll. 3-8) द्वयोः पर्यायेण एतत् (उपमानोपमेयत्वम्) उपमेयोपमा मता. That is regarded as उपमेयोपमा, when two things alternately occupy the position of Upamāna and Upameya. This must of course take place in two sentences. कमलेव मतिः...बत यस्य—This is cited by Mammaṭa as an example of उपमेयोपमा. Here the wealth and intellect etc. of the king are alternately compared to one another, the object being to convey that there is no third thing resembling the two कमला and मति etc. Our author's definition is word for word the same as Ruyyaka's 'द्वयोः पर्यायेण तस्मिन् (उपमानोपमेयत्वे) उपमेयोपमा' p. 31.

The figure is called उपमेयोपमा, because in it, with the उपमेय of the first sentence is compared the उपमान of that sentence, i. e. 'उपमेयेन उपमा' as Mammaṭa says. The purpose with which this mode of speech is resorted to is to convey the idea that there is no third thing resembling the two mentioned. Compare the words of जयरथ "अस्याश्चोपमानान्तरतिरस्कार एव फलम् । अत एवोपमेयेनोपमा इत्यस्या अन्वर्थोभिधानम् । यत्र पुनरुपमानान्तरतिरस्कारो न प्रतीयते तत्र नायमलङ्कारः । यथा 'सविता विधवति विधुरपि सवितरति तथा दिनन्ति यामिन्यः । यामिनयन्ति दिनानि च सुखदुःखवशीकृते मनसि ।' न ह्यत्र विधुसवित्रादीनामुपमानान्तरतिरस्करणं विवक्षितं किंतु सुखदुःखवशीकृतमनसामेवं विपरीतं भवतीति ।" p. 32.

The word द्वयोः in the definition serves to exclude रसनोपमा, where also one thing becomes उपमेय and उपमान in two successive sentences as in चंद्रायते शुक्लरुचापि हंसो etc.; but in रसनोपमा two things are not compared to one another. The distinction between अनन्वय and उपमेयोपमा is that in the former the same thing is compared to *itself* with the object of excluding the possibility of *another* thing similar to it; while in उपमेयोपमा two things are compared together alternately with the purpose of excluding a *third* thing similar to the two mentioned. In उपमा, there is only one sentence setting it forth and there is no suggestion of तृतीयसदृशव्यवच्छेद; while in उपमेयोपमा two sentences are required to constitute it and there is such a suggestion.

Other examples of उपमेयोपमा are:—सुगन्धि नयनानन्दि मदिरामदपाटलम्। अम्भोजमिव वक्त्रं ते त्वदास्यमिव पङ्कजम्॥ भामह III; खमिव जलं जलमिव खं हंसश्चन्द्र इव हंस इव चन्द्रः। कुमुदाकारास्तारास्ताराकाराणि कुमुदानि॥ अलं. स. p. 32.

4 स्मरणम् (Reminiscence)

सदृशानुभवात्……रामः (P. 22, ll. 9-17). सदृशानुभवाद् वस्तुस्मृतिः स्मरणम्—A recollection of an object arising from the perception of something like it, is termed स्मरण. The Naiyāyikas say that knowledge (बुद्धि or ज्ञान) is of two kinds, स्मृति and अनुभव. स्मृति is that knowledge which is produced by impressions alone; while अनुभव (apprehension) is all knowledge other than स्मृति. We apprehend a thing such as a jar. This apprehension leaves traces on the mind which are called संस्कार (भावनाख्य); these impressions when awakened give rise to remembrance. So mental processes may be represented as अनुभव—संस्कार—स्मृति, each preceding one being the cause of the following. Compare the words of T. S. 'सर्वव्यवहारहेतुर्बुद्धिर्ज्ञानम्। सा द्विविधा स्मृतिरनुभवश्चेति। संस्कारमात्रजन्यं ज्ञानं स्मृतिः। तद्भिन्नं ज्ञानमनुभवः।' and also 'संस्कारस्त्रिविधः। वेगो भावना स्थितिस्थापकश्चेति। अनुभवजन्या स्मृतिहेतुर्भावना आत्ममात्रवृत्तिः।'. When after perceiving a thing *similar* to one which was formerly apprehended, one remembers the latter, there is स्मरणालङ्कार. अरविन्द……चञ्चललोचनम्—खेलत्खञ्जनमञ्जुलम् —Charming with the sporting wagtail bird. Here the perception of the lotus on which the खञ्जन bird was playing stirs up the latent impressions (संस्कार) which cause the remembrance of the face with tremulous eyes. There is similarity between face and lotus. To constitute the figure स्मरण, it is necessary that the remembrance must be due to the perception of a similar object. If remembrance be due to anything else such as anxiety, contemplation etc, then there is no स्मरणालङ्कार. In the verse 'मयि सकपटं etc. the remembrance being produced without the apprehension of similarity there is no स्मरणालङ्कार. The verse in question is Vis'vanātha's own and was cited by him in the 3rd परिच्छेद as an example of the व्यभिचारिभाव called स्मृति. The verse is मयि सकपटं किंचित्क्वापि प्रणीतविलोचने किमपि नयनं प्राप्ते तिर्यग्विजृम्भिततारकम्। स्मितमुपगतामालीं दृष्ट्वा सलज्जमवाञ्चितं कुवलयदृशः स्मेरं स्मेरं स्मरामि तदाननम्॥ 'Oh how well I recollect the ever-smiling face of the lotus-eyed one, bashfully held down on seeing her female friend smiling, when I, artfully directing my eyes some-what in some direction, in some measure caught her eye, (which would not consent to meet my direct glance), that eye of hers the pupil of which was dilated in a sidelong fashion, (as she stole what she fancied an unobserved look at me!). राघवानन्द......मिच्छन्ति. The great minister Rāghavānanda would have the figure स्मरण even where the recollection arises from dissimilarity (or contrast). राघवानन्द has been referred to already in the 1st Pari. He appears to have been some relative of Vis'vanātha. We said above that to constitute the figure स्मरण the remembrance must be due to the apprehension of a similar object. Rāghavānanda says that even when the remembrance is due to the apprehension of contrast, there is स्मरणालङ्कार. His instance is शिरीषमृद्वी etc. शिरीषमृद्वी tender like the S'irisha flower. सौख्यलक्षाणि lakhs of felicities. गलदश्रु is an adverb—गलन्ति अश्रूणि यथा स्यात्तथा. Here by the perception of Sītā's sufferings which are contrasted with (विसदृश) her pleasures at home, Rāma remembers the latter.

The definition of स्मरण in the text is the same as that of अलं० स. 'सदृशानुभवाद्वस्त्वन्तरस्मृतिः स्मरणम्' p. 33. Ruyyaka remarks 'सादृश्यं विना तु स्मृतिर्नायमलङ्कारः' p. 33. जगन्नाथ defines as 'सादृश्यज्ञानोद्बुद्धसंस्कारप्रयोज्यं स्मरणं स्मरणालङ्कारः' p. 216. Jagannātha further remarks 'अयं चालङ्कारिकाणां संप्रदायो यत्सादृश्यमूलकत्वे स्मरणं निदर्शनादिवदलङ्कारः। तस्याभावे व्यङ्ग्यतायां भावः। तयोरभावे तु वस्तुमात्रम्'। p. 217. Jagannātha criticises the use of the word सदृशानुभवात् in the definition of Ruyyaka (and our author also). He says that it is too narrow, as it would exclude a remembrance which is produced by a संस्कार which is stirred up by the *remembrance* (स्मरण and not अनुभव) of another similar thing. We remember a thing not only when we *perceive* another similar thing, but also when we *remember* another similar thing. Hence we should substitute for सदृशानुभवात् the word सदृशज्ञानात्, as ज्ञान includes both अनुभव and स्मृति. "यदपि 'सदृशानुभवाद्वस्त्वन्तरस्मृतिः स्मरणम्' इत्यलंकारसर्वस्वरत्नाकरयोः स्मरणालङ्कारलक्षणमुक्तं तदपि न। सदृशस्मरणादुद्बुद्धेन संस्कारेण जनिते स्मरणे अव्याप्तेः। यथा—'सन्त्येवास्मिञ्जगति बहवः पक्षिणो रम्यरूपास्तेषां मध्ये मम तु महती वासना चातकेषु। यैरध्यक्षैरथ निजसखं नीरदं स्मारयद्भिः स्मृत्यारूढं भवति किमपि ब्रह्म कृष्णाभिधानम्॥' अत्र च चातकदर्शनादेकसम्बन्धिज्ञानादुत्पन्नेनापरसम्बन्धिनो जलधरस्य भगवत्सदृशस्य स्मरणेन जनितं भगवतः स्मरणं भगवद्विषय—रतिभावाङ्गम्। यदि च 'सदृशानुभवात्' इत्यपहाय 'सदृशज्ञानात्' इति लक्षणे निवेश्यते तदा भवत्यस्यापि संग्रह इति दिक्' pp. 221-22. A good example of स्मरण is 'अतिशयितसुरासुरप्रभावं शिशुमव

लोकस्य तथैव तुल्यरूपम्। कुशिकसुतमखद्विषां प्रमाथे धृतधनुषं रघुनन्दनं स्मरामि॥' उत्तररामचरित V. 4. Mere remembrance, not produced by the apprehension of similarity, is not स्मरणालं°, as in 'स तथेति प्रतिज्ञाय विसृज्य कथमप्युमाम्। ऋषीञ्ज्योतिर्मयान्सप्त सस्मार स्मरशासनः॥' कुमारसम्भव VI. 3.

5 रूपकम् (Metaphor)

रूपकं रूपितारोपाद् विषये निरपह्नवे—Metaphor consists in the representation of the subject of description, which (subject) is not concealed, as identified with another (a well-known standard). विषय is an object upon which something is superimposed, as face upon which चन्द्रत्व is superimposed; विषयिन् is the object superimposed upon another, as चन्द्र on मुख. So विषय and विषयिन् are here equivalent respectively to उपमेय and उपमान. रूपितस्यारोपः रूपितारोपः. It would have been better if the author had said 'रूपितारोपः' instead of 'रूपितारोपात्'. An example of रूपक is मुखं चन्द्रः. The name Rūpaka is quite appropriate, as in it the विषयी imposes its form (रूप) on the विषय; note the words of अलं. स. 'विषयिणा विषयस्य रूपवतः करणाद्रूपकम्' p. 35, . or the एकावलि 'यदा तु विषयी विषयं रूपयति रूपवन्तं करोति तदान्यधर्माभिधानं रूपकम्' p. 212. रूपित......व्यवच्छेदः—The word रूपित in the definition serves to distinguish Rūpaka from the figure परिणाम. We shall discuss this point, when we come to the definition of Pariṇāma. The word 'निरपह्नवे' serves to exclude अपह्नुति. In अपह्नुति, an object is denied to be what it really is and something else is established in its stead; e. g. नेदं मुखं किं तु चन्द्रः. In रूपक, there is no such denial. On account of the extreme similarity of two things we identify one with the other and say 'मुखं चंद्रः'.

तत्परम्परितं......त्रिधा (P. 22, l. 21). The author divides Rūpaka first into three varieties परम्परित (Consequential), साङ्ग (Entire), निरङ्ग (Deficient).

यत्र कस्यचिदारोपः......इति केचित् (P. 22, l. 24-p. 23, l. 16). यत्र ......चतुर्विधम्—That is Paramparita when the superimposition of something upon another is the cause of another superimposition and (1) rests or (2) does not rest upon Paronomasia; each of these again is twofold, as each occurs singly or serially. There are four varieties of परम्परित, viz. श्लिष्टकेवलपर°,

माला श्लिष्टपरं०, केवल अश्लिष्ट परं०, माला अश्लिष्ट परं०. An example of केवलपरम्परित resting upon Paronomasia is 'आहवे' etc. जगदुद्दण्डश्च असौ राजमण्डलराहुश्च—राजमण्डल may mean 1) the full orb of the moon or (2) the entire assemblage of kings. राजमण्डलमेव राजमण्डलम्. Here राजमण्डल (in the sense of 'the orb of the moon') is superimposed upon राजमण्डल (in the sense of 'assemblage of kings'). This superimposition is the cause of the superimposition (आरोप) of Rāhu upon the arm of the king. An example of मालापरम्परित resting on श्लेष is 'पद्मोदय' etc. पद्मोदयः is equivalent to पद्मानामुदयः (पद्म+उदय), or पद्मायाः उदयः (पद्मा+उदय). पद्मा means 'Goddess of wealth.' सदागति may be explained as 'सदा गतिः' (constant motion) or as 'सतामागतिः' (the resort of the good). भूभृत् means 'mountain' or 'king'. दम्भोलि (*m. f.*) means 'Thunderbolt'. Here we identify पद्मोदय (attainment of fortune) with पद्मोदय (the blooming of lotuses), the point of similarity between the two being the fact of their being expressed by the same word. This superimposition of पद्मोदय on पद्मोदय is the cause of identifying the king with the lord of the day. Similarly the superimposition of सदागति (constant motion, a characteristic of the wind) on सदागति (resort of the good) is the cause of identifying the king with the wind and the identification of भूभृत् (king) with भूभृत् (mountains, which were cleft by Indra's thunderbolt), is the cause of the ascription of the nature of the thunderbolt to the king. Here there are three superimpositions (and not one as in 'आहवे' etc.) and therefore this is मालापरं०. An example of केवलपरम्परित not resting upon श्लेष is 'पान्तु वो' etc. शार्ङ्गज्याघातकर्कशाः—hardened by the strokes of the string of his bow (made of horn). त्रैलोक्यमण्डपस्तम्भाः—pillars of the dome (मण्डप) in the form of the three worlds. Here the superimposition of मण्डप upon त्रैलोक्य is the cause of the superimposition of स्तम्भ upon the arms. As there is a single superimposition causing another single superimposition, this is केवलपरं०. An example of मालापरं०, not based upon श्लेष, is 'मनोजराजस्य' etc. मनोजराजस्य=मनोजः (मदनः) एव राजा तस्य. सितातपत्रम्—white umbrella. श्रीखण्डचित्रम्—श्रीखण्ड (*m*) means 'sandalwood' as said in the त्रिकाण्डशेष 'मालयस्तु स्याच्छ्रीखण्डो रौहिणश्च सः' and चित्र means 'the ornamental mark on the forehead (तिलक)' as said by मेदिनी 'तिलकालेख्ययोः क्लीबं कर्बुराद्भुतयोरपि'. हरित् means 'Direction or quarter'. हरिदेव अङ्गना हरिदङ्गना. व्योम एव सरः तस्मिन् सरोजम्. कर्पूरपूरप्रभम् resembling a lump of camphor. In this verse the superimposition of the nature of a king on Madana is the cause of the ascription of the nature of 'white umbrella' (which is a symbol of royalty) to the moon. The superimposition of the nature of a woman upon हरित् is the cause of the ascription of the nature of the तिलक (always associated with a woman) to the moon; and so on. In this and the preceding examples, none of the important words is paronomastic. Thus the four varieties of परम्परित are exemplified. एषु न...केचित्—It is the opinion of some that in these (four examples of परम्परित), the superimposition of Rāhu etc. upon the arm of the king etc. is the cause of the ascription of the nature of the चन्द्रबिम्ब etc. to राजमण्डल etc. This view is exactly the opposite of Vis'vanātha's. विश्वनाथ's view appears to be better, as it is in accordance with the views of Mammaṭa and other famous rhetoricians. Moreover, between राजमण्डल (disc of the moon) and राजमण्डल (assemblage of kings), there is something in common i. e. the fact of being expressed in the same words, but between Rāhu and the king's arm, there is nothing in common that is well-known.

The name परम्परित is given to this variety because here there is a series of Rūpakas (परम्परा सञ्जाता अस्येति), one of which is the cause of the other. Jayaratha explains the term as 'परम्परया एकस्य साक्षात्त्वादपरस्यारूपणत्वमापातं यत्र तत्प्रोक्तम्' p. 36; and एकावली as 'परम्परा जाता अस्येति' p. 215.

अङ्गिनो......नोपनिबद्धत्वात् (P. 23, l. 17-p. 24, l. 2). That is साङ्ग (entire), where the principal object is metaphorically represented together with those that are parts of it; and it is of two kinds (1) that which dwells in all the objects (2) or resides in only a portion. आरोप्याणाम्......मतम्—When all the things to be superimposed are expressed, it is समस्तवस्तुविषय. शाब्दत्वे means शब्देन अभिधेयत्वे. An example of साङ्गरूपक (समस्तवस्तुविषय) is 'रावणावग्रह' etc. This verse occurs in Raghu, X. 48. रावण एव अवग्रहः तेन क्लान्तम्. अवग्रह means 'drought'. वागेव अमृतम् वागमृतम्. मरुतः एव सस्यम् = मरुत्सस्यम्. कृष्णमेघः=कृष्णः एव मेघः. The cloud-Kṛshṇa disappeared, having thus rained down the nectar of words upon the corn in the form of the deities, that withered in the drought in the form of Rāvaṇa. Here कृष्ण is the principal object of description; रावण, वाक्, मरुत् are the subordinate elements associated with him; मेघ and its subordinate elements, such as अवग्रह, अमृत and सस्य are directly expressed. So this is साङ्ग and as all the *aṅgas* are expressly mentioned and are not to be understood, it is समस्तवस्तुविषय. Mammaṭa explains the term समस्तवस्तुविषय as 'समस्तानि वस्तूनि विषयः अस्य' and Jayaratha as 'समस्तमारोप्यमाणात्मकं वस्तु अभिधया विषयो यत्र तत्तथोक्तम्' p. 36. When मेघ, the principal one (अङ्गिन्), is superimposed upon कृष्ण (the अङ्गिन्), then अमृत etc. (the अङ्गs) are superimposed upon बाहु etc. (which are also अङ्गs). यत्र......तत्—It is said to be एकदेशविवर्ति (residing in a part), when some one of the superimposed things (आरोप्यमाण) is understood (and not expressed in words). An example of एकदेशविवर्ति is 'लावण्यमधुभिः' etc. लावण्यमेव मधु. विकस्वर—expanding, blooming. लोकलोचन etc. लोकानां लोचनान्येव रोलम्बाः भ्रमराः तेषां कदम्बैः—By what cluster of bees in the form of the eyes of the people. Here, the superimposition of मधु on 'beauty' is directly expressed; while the superimposition of 'lotus' on 'the face' is indirect (i. e. is only suggested). As 'honey' is superimposed on 'beauty' and 'bee' on 'eyes', so we infer that it is meant that 'lotus' should be identified with 'face.' As here one of the constituent Rūpakas is not directly exprssed, this is एकदेशविवर्ति. This term is explained by जयरथ as 'एकदेशे आरोपविषयाणामर्थात्तदात्मक एवारोप्यमाणप्रयोजनप्रतिपादनात् तद्रूपतया विवर्तते परिणमति यत्र तत्तथोक्तम्' p. 36; or by Uddyota as 'रूपकसङ्घातस्य अवयविनः अवयवे कस्मिंश्चिद्रूपके विशेषेण शब्दमुखेन स्फुटतया (वर्तते) इत्यर्थः'. न चैष...उपचरितत्वात्. Nor can you say that this is एकदेशविवर्तिनी simile (exemplified in 'नेत्रैरिवोत्पलैः' etc. above), because the attribute of bloomingness primarily belongs to the 'lotus' alone, which is the thing superimposed (upon the face) and belongs to the face only metaphorically. What is meant is as follows:—It is sometimes hard to say whether in a particular expression there is simile or metaphor. In मुखचन्द्रः, if we dissolve the compound as मुखं चन्द्र इव, there is Upamā, but the word मुखं would be prominent in that case and चन्द्रः would be subordinate. If we dissolve the compound as मुखमेव चन्द्रः it would be a Rūpaka and the word चन्द्र would be prominent and मुखं would be subordinate. From the other words used in the sentence, we can often judge whether the one or the other is meant. If I say 'मुखकमलं प्रफुल्लम्', the compound is Rūpaka (मुखमेव कमलम्), as the word 'प्रफुल्ल' (fully blooming) primarily agrees with 'lotus' alone. The compound, therefore, must be so dissolved here as to give prominence to the word 'lotus', which is possible only if we dissolve it as

मुखमेव कमलम्. If I say 'मुखकमलं हसति', there is Upamā, because 'laughing' can primarily be affirmed of the face alone and only secondarily of the lotus. The compound must therefore be so dissolved as to give prominence to the word मुख, which is possible only in Upamā (मुखं कमलमिव). So here, as विकस्वर (fully expanded) can primarily be affirmed of 'lotus' only, we must so interpret the words as to give prominence to lotus, honey and bees. This is possible only if we understand that there is Rūpaka.

निरङ्ग......व्यथा मे (p. 24, ll. 3-12). If the principal object *alone* is metaphorically represented, there is निरङ्गरूपक, which is two-fold being serial or single. An example of निरङ्ग (माला) is 'निर्माणकौशलं etc.' सा इयं इन्दीवरेक्षणा धातुः निर्माणकौशलं लोकचक्षुषां चन्द्रिका अनङ्गस्य क्रीडागृहम्. धातुर्निर्माणकौशलम् The very skill of the Creator in creating. Here the woman (अङ्गिन्, the principal subject) is alone compared: the subordinate elements are not referred to all; hence this is निरङ्ग. An example of केवलनिरङ्ग is 'दासे कृतागसि etc.'—This verse is cited by the अलं. स. as an example of केवलनिरवयवरूपक. Arjunavarmadeva, in his comment upon the Amarus'ataka, ascribes it to king Vākpatirāja alias Muñja (the uncle of Bhoja) "यथास्मत्पूर्वजस्य वाक्पतिराजापरनाम्नो मुञ्जदेवस्य 'दासे कृतागसि' etc." p. 23 Amaru. Construe कृतागसि (कृतापराधे) दासे प्रभूणां पादप्रहारः उचितः भवेदिति (मत्वा) सुन्दरि नास्मि दूये। यत् (तव) मृदु पदं उद्यत्कठोरपुलकाङ्कुरकण्टकाग्रैः खिद्यते ननु सा व्यथा मे. दूये I grieve. उद्यन्तः ये कठोराः पुलकाङ्कुराः ते एव कण्टकाः तेषां अग्रैः by the points of those thorns in the form of the hard shoots of my hair that stand erect (at thy thrilling touch). The hero says that he is not distressed by the kick of the heroine; but the thrilling touch of her foot causes his hair to stand erect and the points of those may prick her delicate foot. This is what causes distress to him. Here पुलकाङ्कुर is identified with कण्टक; and there is no other superimposition.

तेनाष्टौ...मृग्यम् (p. 24. ll 13-17). Thus eight varieties are mentioned by the ancients. Bhāmaha mentions only two, समस्तवस्तुविषय and एकदेशविवर्ति (II. 22). Similarly Udbhaṭa gives two varieties समस्त° and एकदेश°. It is Mammaṭa who gives exactly the same number of divisions as our author. परम्परित is divided into 4 varieties, साङ्ग into 2 (समस्त° and एकदेश°), निरङ्ग into 2 (केवल and माला). The अलं. स. gives the same number. Our author does not appear to be satisfied with this division, as the varieties are not mutually exclusive. He says that a परम्परितरूपक may also be एकदेशविवर्ति. In परम्परित the superimposition of one thing on another is the cause of the superimposition of something else on another. The two things do not stand in the relation of principal and subordinate (अङ्गिन् and अङ्ग); while in साङ्गरूपक (of which एकदेशविवर्ति is a variety), there are no doubt two or more superimpositions, but the objects stand in the relation of principal and subordinate. This is the view of the ancients. Our author differs from them and gives 'खड्गः क्ष्मासौविदल्लः' as an example of परम्परितएकदेशविवर्ति. Our author follows here the अलं. स. This line is the last one of a verse cited by अलं० स०. The first three lines are 'पर्यङ्को राजलक्ष्म्या हरितमणिमयः पौरुषाब्धेस्तरङ्गो भग्नप्रत्यर्थिवंशोल्बणविजयकरिस्त्यानदानाम्बुपट्टः । संग्रामत्रासताम्यन्मुरलपतियशोहंसनीलाम्बुवाहः'. On this verse the अलं० स० remarks 'अत्र क्ष्मासौविदल्ल इति परम्परितमप्येकदेशविवर्ति' p. 38. क्ष्मा means 'the earth' and सौविदल्ल is कञ्चुकिन्, the guard on the king's harem 'अन्तःपुरे त्वधिकृतः स्यादन्तर्वंशिको जनः । सौविदल्लाः कञ्चुकिनः स्थापत्याः सौविदाश्च ते ॥' अमर. II. 8. 8. मालवाखण्डलः—That Indra in the form of the king of Mâlvâ. अत्र आर्थः etc. Here the implied superimposition of a queen upon the earth is the cause of the ascription of the nature of the guard to the sword. As the superimposition of महिषी upon क्ष्मा is the cause of the superimposition of सौविदल्ल upon खड्ग there is परम्परितरूपक. But as 'महिषी' is not directly expressed, and सौविदल्ल alone is expressed, this is एकदेशविवर्ति. अस्य भेदस्य etc.—The reader should search out for himself an example of एकदेशविवर्तिपरम्परित, where there is a series of superimpositions.

इयमन्ते......बोध्यम् (P. 24, l. 18–p. 25, l. 12). Even in the साङ्ग metaphor, we see that the things superimposed (आरोप्य) are founded upon श्लेष (Paronomasia). Mammaṭa divided साङ्ग into two varieties समस्तवस्तुविषय and एकदेशविवर्ति. He did not say that these two may be founded on श्लेष. Our author points out that this is possible. An example of एकदेशविवर्ति based upon श्लेष is 'करमुदय' etc. Construe गलिततमः—पटलांशुके (गलितं तमःपटलमेव अंशुकं यस्मात्) उदयमहीधरस्तनाग्रे (उदयमहीधरः उदयपर्वत एव स्तनः तस्य अग्रे) करं (करमेव किरणमेव करं हस्तम्) निवेश्य अयं सुधांशुः (चन्द्रः) अमरेशदिशः (अमरेशः इन्द्रः तस्य दिक् प्राची तस्याः) विकसितकुमुदेक्षणं (विकसितं कुमुदमेव ईक्षणं यस्य) मुखं चुम्बति. Here the word करम् is Paronomastic. This is एकदेशविवर्ति because here the word 'woman' superimposed upon अमरेशदिक्

is not expressed, while the other constituent elements as स्तन, अंशुक, ईक्षण are mentioned. If we read 'चुचुम्बे हरिदङ्गनामुखमिन्दुनायकेन' for 'विचुम्बति...सुधांशुः' we shall have श्लिष्टसमस्तवस्तुविषय, as in this case 'the woman' superimposed upon 'the direction' and 'the hero' upon 'the moon' will both be expressed in words. न चात्र...असङ्गतम् (p. 24, ll. 23–25). It cannot be said that this is श्लिष्टपरम्परित (and not श्लिष्टसाङ्ग). In श्लिष्टपरं°, e. g. in 'भूभृदावलिदम्भोलिः' etc., without the superimposition of mountain etc. upon the kings, the identification of the monarch, who is the object of description, with the thunderbolt would be altogether absurd, as there is not the least similarity between the two. But in the example 'करमुदय' etc, the superimposition of कर upon कर, or of नायक upon सुधांशु, or of woman upon 'अमरेशदिक्' is not dependent upon the superimposition of anything else. Each may be superimposed upon the other independently, as there is great similarity between the various pairs. यदि......वाच्यम्. An objection is raised against the above reasoning in these words. If you say that 'भूभृदावलिदम्भोलिः' is an example of परम्परित, then how is it that you cite 'पद्मोदयदिनाधीशः etc.' as an example of परम्परित? The king can be identified with the sun, as there is between the two great similarity founded upon both being तेजस्वि (glorious). This superimposition is independent of the superimposition of पद्मोदय upon पद्मोदय. Hence 'पद्मोदयदिनाधीशः' should be an example of साङ्ग and not of परम्परित. तथापि......विवक्षितत्वात्. The foregoing objection is answered in these words. It is quite true that the resemblance of the king to the sun as possessing glory is quite manifest; but it is not intended in the example under discussion. It is पद्मोदयत्व (the identity of the attainment of fortune with the blooming of lotuses based upon Paronomasia) that is intended to be the common attribute of the two. And hence, the superimposition of पद्मोदय on पद्मोदय is the cause of the superimposition of the 'sun' on the king and 'पद्मोदय' etc.' is an example of परम्परित°. इह तु......इति न श्लिष्टपरम्परितम्. But here the similarity of the mountain to the female breast in plumpness and prominence is quite manifest of itself and hence there is no श्लिष्टपर°, but श्लिष्टसाङ्ग. क्वचित्समासाभावेऽपि etc. sometimes Rūpaka is found without a compound. The author appears to allude to the words of Daṇḍin, who divides Rūpakas into व्यस्त (without a compound), समस्त (in a compound) and व्यस्तसमस्त (partly compounded and partly not). 'उपमैव तिरोभूतभेदा रूपकमिष्यते । यथा बाहुलता पाणिपद्मं चरणपल्लवः ॥ अङ्गुल्यः पल्लवान्यासन् कुसुमानि नखार्चिषः । बाहू लते वसन्तश्रीस्त्वं नः प्रत्यक्षचारिणी ॥ इत्येतदसमस्ताख्यं समस्तं पूर्वरूपकम् (बाहुलता etc.)। स्मितं मुखेन्दोर्ज्योत्स्नेति समस्तव्यस्तरूपकम् ॥' काव्यादर्श II. 66–68. क्वचिद्वैयधिकरण्येऽपि etc.—In Rūpaka, the Upamāna and Upameya are generally in apposition, as in मुखचन्द्रः, बाहुलता etc. But sometimes the Upamāna and Upameya are in different cases, as e. g., 'The Creator formed here a line of bees under the shape of a creeper-like eyebrow.' Here भ्रूलता and मधुपश्रेणी are in different cases. The Nirṇaya-sāgara edition wrongly omits the words from विदधे to वैधर्म्येऽपि यथा. It thus makes 'सौजन्याम्बु etc.' an example under वैयधिकरण्य, which it is not. Besides the अलं० सू० cites 'सौजन्याम्बु' etc. as an example under वैधर्म्य; see pp. 38–39. The printed editions put the words इदं मम' after the verse 'सौजन्याम्बु' etc; this seems to us to be wrong; the verse is quoted by Ruyyaka, who preceded Vis'vanātha by some centuries. सौजन्याम्बु......पुच्छच्छटा are in apposition with राजावली. यैः......सेविता They, who, inspired with foolish hopes, have served the princes of the Kaliyuga (Iron Age). सौजन्य etc.—सौजन्यमेव अम्बु तस्य मरुस्थली the sandy desert for the water of courtesy (i. e. as in Mārwār there is no water, so there is no courtesy in princes). सुचरित etc. सुचरितमेव आलेख्यं तस्य द्युभित्तिः—the aerial wall for the pictures of good deeds (i. e. as no pictures can be painted on the canvas of the sky, so there are no good deeds in the princes of this age.). गुणज्योत्स्नाकृष्णचतुर्दशी—गुणा एव ज्योत्स्ना तस्याः कृष्णचतुर्दशी the fourteenth night of the dark fortnight for the moonlight of merit (i. e. as there is no moonlight on the fourteenth of the dark fortnight, so there are no merits in the princes). सरलता etc.—सरलता कौटिल्यराहित्यमेव सरलता ऋजुता तस्याः योगे श्वपुच्छच्छटा the very perfection of the dog's tail in respect of rectitude (i. e. as the dog's tail can never be straight, so there is no straightforwardness in the princes). तेषां......कौशलम्—for these (hard workers), how much ability would be required to serve God S'iva who is to be attained by faith alone!

अत्र केषां......गणनम् (p. 25, ll. 11-12). Although some of the Rūpakas exemplified above are based upon Paronomasia (of words), they are counted as *alaṅkāras* of sense, as they are species of Rūpaka. श्लेष is of two kinds, शब्दश्लेष and अर्थश्लेष.

In the former the word itself is important; if we substitute another in its place, the charm vanishes; e. g. योऽसकृत्परगोत्राणां पक्षच्छेदक्षणक्षमः स विबुधेन्द्रो राजते; here विबुधेन्द्रः means 'Lord of Gods or lord of learned men'; परगोत्राणां means 'of the families of enemies' or 'of the best mountains' and so on. Here if we substitute the word वंश and पण्डित for गोत्र and विबुध respectively, the double meaning vanishes and then there will be no श्लेष. Therefore as the word is here the chief element, this is called शब्दश्लेष, which is an *alaṅkāra* of *S'abda* and not of *Artha*. In some of the Paramparita Rūpakas founded upon श्लेष, the particular word employed is very important; as e. g. in 'भूभृदावलिदम्भोलिः'. If we substitute here the word पर्वत for भूभृत्, then there will be no श्लेष, and this verse would cease to be an example of श्लिष्टपरम्परित. So then, the verse appears to be an example of शब्दालङ्कार. Our author remarks that, although in such verses the particular words employed are important, still the prominent figure is Rūpaka and श्लेष serves only as a means to an end. Hence it is that the verses are cited under figures of sense. एवं...बोध्यम्—The same is to be understood with respect to *alaṅkāras* to be spoken of later on.

अधिका...वैशिष्ट्यम् (p. 25, ll. 13-19). Construe (यत्) अधिकारूढवैशिष्ट्यम् रूपकं तत् तदेव.—That Rūpaka in which the excellence rises to an excessive pitch is termed the same (*i. e.* अधिकारूढवैशिष्ट्य). अधिकं आरूढं वैशिष्ट्यम् यस्मिन् तत्. An example of this is 'इदं वक्त्रं' etc. अधरः सुधाधाराधारः चिरपरिणतं बिम्बम्—the lower lip, the receptacle of nectar is a *bimba* fruit ripened after a long time. वपुः अवगाहे सुखतरः लावण्यानां जलधिः the body is an ocean of charms exceedingly delightful to him who immerses himself in it. In this example, the face is identified with the moon, but the excellence of the face is carried to the highest pitch, by saying that the face is spotless, while the moon has spots; similarly the बिम्ब fruit is not the receptacle of nectar; lotuses do not bloom day and night (they bloom either by day or in the night); a plunge in the sea is not always delightful. To us this verse appears to be not a distinct variety of रूपक, but of व्यतिरेक. In व्यतिरेक, the superiority of the उपमेय over the उपमान is pointed out. The same is done here. Or if it be said that the superiority of उपमेय is not intended, then we say that this is an example of an ordinary Rūpaka. The Upamāna and Upameya are identified because there is great resemblance; still there must be certain properties in the उपमेय which are not found in the उपमान. Similarly here, the fact that the face is कलङ्करहित while the moon is सकलङ्क does not constitute this example a separate figure. Jagannātha says that the possession by the Upameya of a property over and above those of the Upamāna or the non-possession by the Upameya of one of the properties of the Upamāna does not prevent us from identifying Upamāna and Upameya. "वामनस्तु—'एकगुणहानिकल्पनायां साम्यदार्ढ्यं विशेषोक्तिः' (काव्यालङ्कार० IV. 3. 23.) इत्याह उदाजहार च—'द्यूतं हि नाम पुरुषस्यासिंहासनं राज्यम्' (मृच्छकटिक) इति। अत्र हि द्यूते राज्यं तादात्म्येनारोप्यते। तत्र सिंहासनरहितं हि द्यूतं सिंहासनसहितराज्यतादात्म्यं कथं वहेदिति आरोपोन्मूलकयुक्तिनिरासायारोप्यमाणे राज्येऽपि सिंहासनराहित्यं कल्प्यते। तेन दृढारोपं रूपकमेवेदम्। न विशेषोक्तिः। एवं च 'अचतुर्वदनो ब्रह्मा द्विबाहुरपरो हरिः। अभाललोचनः शम्भुर्भगवान्बादरायणः॥' इति पौराणपद्येऽपि रूपकमेव। तथा गुणाधिक्यकल्पनायामपि तदेव। यथा—'धर्मो वपुष्मान्भुवि कार्तवीर्यः' इत्यादौ।" p. 439. R. G.

6 परिणाम (Commutation)

विषयात्मतया......परिणामः (P. 25, ll. 20-22) Construe आरोप्ये (i. e. विषयिणि i. e. उपमाने) विषयात्मतया प्रकृतार्थोपयोगिनि (सति) परिणामो भवेत्—When what is superimposed serves the purpose in hand as being identified with the subject of superimposition (the उपमेय), it is परिणाम, which is two-fold as being appositional or non-appositional. तुल्याधिकरणः is the same as समानाधिकरणः and अतुल्याधिकरणः is equivalent to व्यधिकरणः. The name is given to this figure, because the object superimposed is commuted into the nature of the subject of superimposition.

यथा...तादात्म्येन (P. 25, l. 23-p. 26, l. 3). An example is 'स्मितेन' etc.—construe दूराद् आगतस्य मम तया स्मितेन उपायनं कृतम्; द्यूते स्तनोपपीडम् आश्लेषः तया पणः कृतः—She made a present to me, who had come from afar, of a smile; and the wager laid in gambling was an embrace with the pressure of the breasts (i. e. a close embrace). स्तनोपपीडम् is a gerund in अम् and means स्तनौ उपपीड्य. अन्यत्र In other cases i. e. in ordinary cases. उपायनपणौ...उपयुज्येते—In other cases a present and a wager assume the form of clothes, ornaments etc. In ordinary life, a present consists of costly clothes etc. while a wager is generally laid in the shape of money, ornaments, costly vessels etc. अत्र तु......वेषरूपतया—supply 'उपयुज्येते' after स्मिताश्लेषरूपतया. In the present case of welcoming a lover and gaming with him, the present and the wager assume the form of a smile and an embrace. Here the आरोप्यमाण is उपायन in the first case and पण in the second, while the विषय (*i. e.* उपमेय) is स्मित in the first and आश्लेष in the 2nd. Now here the आरोप्यमाण *i. e.* उपायन is not useful in its own nature for the matter in hand, which is *welcoming a lover*; it will be useful for the matter in hand by being completely identified with the विषय *i. e.* स्मित. A lover must be welcomed by a smile etc.; ordinary presents would not do. Therefore, here the आरोप्यमाण उपायन in its own sense is not suitable to the purpose in hand; it becomes suitable only when it is identified with the smile. Similarly in the case of आश्लेष. प्रथमार्धे......सामानाधिकरण्येन—In the first half of this verse, the figure is used without apposition (of उपमान and उपमेय) *i. e.* स्मितेन is in the Instrumental and उपायन in the Nominative, and in the second half with an apposition (of उपमान and उपमेय *i. e.* पणः and आश्लेषः are both in the nom.). रूपके......तादात्म्येन. The author here distinguishes between रूपक and परिणाम. In Rūpaka, as for instance in 'I see the moon-face', the superimposed moon only serves to distinguish the face, but it has nothing to do with the act of seeing, which is the matter in hand. But in Pariṇāma, the present (उपायन, the आरोप्यमाण or उपमान) is completely identified with the subject of superimposition, viz. the lady's smile (the आरोपविषय or उपमेय); and the present as so identified subserves the purpose in hand, viz. honouring the lover. अत एव ......मत्र तु तादात्म्येन—Hence is it that in Rūpaka, what is superimposed (the उपमान) is construed simply as characterizing or distinguishing the subject, but in परिणाम, the thing superimposed (आरोप्य) is construed as being completely identical. The word अवच्छेदक is a technical one, of which the Naiyāyikas are very fond. It means 'a determining attribute.' When we say मुखचन्द्रः, what the word चन्द्र effects is simply to tell us that the face is one which possesses most of the qualities of the moon and is similar to it. It serves to distinguish the particular face from other faces which do not possess great similarity to the moon. The distinction between Rūpaka and Pariṇāma when briefly stated is this:—In Rūpaka, the उपमान tinges or colours the Upameya simply, but the उपमान is not necessarily of any use for the matter in hand, as in मुखचन्द्रं पश्यामि, where the moon subserves no purpose in the act of seeing. In परिणाम, on the other hand, the उपमान

is completely identified with the Upameya and subserves the purpose in hand by being so identified e. g. प्रसन्नेन दृगब्जेन वीक्षते मदिरेक्षणा; here the word अब्ज (lotus) is connected with the action of seeing as its agent. But a lotus in its own nature cannot see. It can be the agent of seeing only if it be thoroughly identified with the eye and when thus identified with the eye, it will subserve the purpose in hand. In Rūpaka, the उपमान is superimposed upon the Upameya, which is the subject of discussion; while in Pariṇāma the उपमान passes over entirely into the nature of the Upameya and subserves the purpose in hand. So it is प्रकृतोपयोगित्व that distinguishes this figure from Rūpaka. The word रूपित in the definition of Rūpaka was said above to distinguish it from Pariṇāma. It is now clear from the above that, what is meant is that in रूपक there is simply a superimposition of the रूपित (*i. e.* of what gives its form to another). Our author, in distinguishing रूपक and परिणाम, appears to borrow the words of Ruyyaka; "आरोप्यमाणं रूपके प्रकृतोपयोगित्वाभावात्प्रकृतोपरञ्जकत्वेनैव केवलेनान्वयं भजते परिणामे तु प्रकृतात्मतया आरोप्यमाणस्योपयोग इति प्रकृतमारोप्यमाणरूपतया परिणमति ।" p. 40 अलं० स०, on which जयरथ remarks "एवमत्र प्रकरणोपयोगित्वाभावादित्यारोप्यमाणस्योपयोग इति चान्वयव्यतिरेकाभ्यां प्रकृतोपयोगित्वस्य असाधारणत्वं दर्शितम् । असाधारणत्वस्य हि धर्मस्य तत्तद्व्यवस्थापकत्वाल्लक्षणत्वम् ।" p. 41.

Our author is not very clear in his exposition of Pariṇāma. The Chitramīmāṁsā is very explicit on this point. "यत्रारोप्यमाणं किंचित्कार्योपयोगित्वेन निबध्यमाने स्वतस्तस्य तदुपयोगित्वासम्भवात्प्रकृतात्मतापत्तिमपेक्षते तत्रैव परिणामाङ्गीकारात् । 'प्रसन्नेन दृगब्जेन वीक्षते मदिरेक्षणा' इति ।" p. 55. He then explains how this verse is an example of परिणाम; "अत्र तु अब्जस्य वीक्षणोपयोगित्वं निबध्यते । मयूरव्यंसकादिसमासेनोत्तरपदप्राधान्यात् । न चोपमिति(त ?)समासाश्रयणेन पूर्वपदार्थप्राधान्यादुपमा एव तदुपयोगित्वं निबध्यत इत्यस्त्विति वाच्यम् । प्रसन्नेनेति सामान्यधर्मप्रयोगात् । 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' (पा. II. 1. 56) इति तत्प्रयोगे चोपमितसमासानुशासनात् । अब्जस्य न वीक्षणोपयोगित्वं न स्वात्मना सम्भवति । अतः प्रकृतदृगात्मतापत्त्यपेक्षणात् परिणामालङ्कारः ।" p. 55. The चि. मी. distinguishes रूपक and परिणाम as 'रूपके प्रकृतमप्रकृतरूपापन्नं भवति परिणामे तु अप्रकृतं प्रकृतरूपापन्नं भवति' p. 59. Similarly, Jagannātha very clearly defines Pariṇāma as 'विषयी (*i. e.* उपमानम्) यत्र विषयात्मतयैव प्रकृते प्रकृतोपयोगी न स्वातन्त्र्येण (*i. e.* स्वस्वरूपेण) स परिणामः' R. G. p. 248. His example of परिणाम is a beautiful one. 'अपारे संसारे विषमविषयारण्यसरणौ मम भ्रामंभ्रामं विगलितविरामं जडमतेः । परिश्रान्तस्यायं तरणितनयातीरनिलयः समन्तात्सन्तापं हरिनवतमालस्तिरयतु ॥'. Upon this verse he remarks

'भगवदात्मतयैव तमालस्य संसारतापनिवर्तनक्षमत्वम् । मार्गश्रान्तजनसन्तापहारकत्वात् रमणीयशोभाधारत्वाच्च तमालो विषयितयोपात्तः ।' R. G. p. 248. In the above example, the तमाल (a tree) cannot on its own account be said to remove the worry of this life; it can do so only if it is identified with the Deity, who is the subject of discussion. The एकावली defines परिणाम quite differently 'तं परिणामं द्विविधं कथयन्त्यारोप्यमाणरूपतया । परिणमति यत्र विषयः प्रस्तुतकार्योपयोगाय ॥ यत्रारोपविषयः (i. e. उपमेय) प्रकृतकार्यसिद्ध्यर्थमारोप्यमाणात्मतया परिणमति तत्र यथार्थाभिधानः परिणामः' । pp. 220-21. This is directly opposed to the words of our author आरोप्ये (उपमाने) विषयात्मतया (उपमेयात्मतया) प्रकृतार्थोपयोगिनि etc. and of Jagannātha 'विषयी (उपमानम्) यत्र विषयात्मतयैव (उपमेयात्मतयैव) प्रकृते प्रकृतोपयोगी etc.' The Ekāvalī means that where the *Upameya* cannot in its own nature serve the purpose in hand, but can do so only as completely passing over into the nature of the Upamāna, there is परिणाम; while our author and Jagannātha say that where the *Upamāna* does not subserve the purpose in hand in its own nature, but does so only as completely identified with the Upameya, there is परिणाम. The एकावली seems to follow the अलं० स० which says 'प्रकृतमारोप्यमाणरूपत्वेन परिणमति' p. 40. But the अलं० स० appears to us to be self-contradictory. It defines परिणाम as 'आरोप्यमाणस्य प्रकृतोपयोगित्वे परिणामः' and says further on 'परिणामे तु प्रकृतात्मतया आरोप्यमाणस्योपयोगः'. This is exactly our author's view; but the words 'प्रकृतमारोप्यमाणरूपत्वेन परिणमति' placed after आरोप्यमाणस्योपयोगः are exactly the reverse of what our author says. An example of परिणाम according to the एकावली is "राजन् नृसिंह भवतः समरोत्सवेषु धूलीभिरन्धतमसं सपदि व्यधायि । निस्त्रिंशकृत्तशिरसाममरत्वभाजां स्वर्गाङ्गनासुरतकेलिषु शात्रवाणाम् ॥ अत्रारोप्यमाणान्धतमसरूपतया परिणतानां धूलीनां प्रस्तुतसुरतोपयोगित्वम् ।" p. 222. It should be noted that Mammaṭa does not recognize the figure Pariṇāma. उद्द्योत takes the same view. Vide its remarks "यत्तु 'आरोप्यमाणो यत्र विषयात्मतयैव प्रकृतकार्योपयोगी न स्वातन्त्र्येण स परिणामः (this is जगन्नाथ's लक्षण) । अत्र च विषयाभेदः आरोप्यमाणे उपयुज्यते रूपके तु नैवमिति विशेषः (these are the words of R. G. p. 248) । वदनेन्दुना तन्वी स्मरतापं विलुम्पति-इत्यादि उदाहरणम् । अत्र हि स्मरतापनाशनसामर्थ्यं मुखात्मनैवेन्दोः । ग्रीष्मसन्तापहारकत्वात् रमणीयशोभाधारत्वाच्चेन्दुर्विषयितयोपात्तः' इति दाक्षिणात्याः । तन्न । इन्दौ वदनतादात्म्यप्रतीतेर्वर्णनीयमुखाद्यनुत्कर्षकत्वेनालङ्कारत्वाभावाद् इति दिक् ।" p. 30 (Chān).

दासे......पत्नाशेमनुसन्धीयते. (P. 26, ll. 3-6). In the verse 'दासे' etc. quoted above, there is Rūpaka and not परिणाम. It may be objected that in the verse 'दासे कृतागसि' there is परिणाम, as the आरोप्यमाण कण्टक, which is well-known as the cause of piercing the foot, is here identified with पुलक (the उपमेय). पुलक cannot be connected in its own sense with पादभेदन, but only when identified with कण्टक. Thus the verse will be an example of परिणाम according to the view of the एकावली, which says 'यत्रारोपविषयः (*i. e.* उपमेयः here पुलक) प्रकृतकार्यसिद्ध्यर्थम् (here पादभेदनरूपप्रकृतकार्यसिद्ध्यर्थम्) आरोप्यमाणात्मतया (here कण्टकात्मतया) परिणमति तत्र परिणामः।'. To this our author replies that in 'दासे' etc. there is रूपक; because, the act of piercing the foot, brought about by the thorn which is the आरोप्यमाण, is not the matter in hand. If पादभेदन is not the matter in hand there cannot be परिणाम, of which the characteristic mark is प्रकृतोपयोगित्व. In 'दासे' etc., the प्रकृत is the removal of the sense of wounded pride. It may be said that although पादभेदन is not the matter in hand, still it helps to bring out the प्रकृत sense (मानभङ्ग) and is thus प्रकृतोपयोगि. The author replies 'न खलु' etc. तद्= पादभेदनम्. Nor is the piercing of the foot understood to help towards the bringing out of any of the matters in hand in that verse.

अयमपि......वैशिष्ट्यम् (P. 26, ll. 7-11). As the author spoke of अधिकारूढवैशिष्ट्यरूपक, so he speaks of अधिकारूढवैशिष्ट्यपरिणाम. "वनेचराणां...सुरतप्रदीपाः". This is Kumārasam. I. 10. दरी=हिमालये-दरी एव गृहं तस्य उत्सङ्गः (lap *i. e.* interior) तस्मिन् निषक्ताः भासः यासाम्—This qualifies ओषधयः. अतैलपूराः qualifies प्रदीपाः and means 'unfed by oil.' वनितासखानां वनेचराणां to the foresters accompanied by their consorts. In this verse ओषधयः are आरोपविषय or उपमेय; प्रदीपाः are the आरोप्यमाण or उपमान. The प्रकृत is the removal of darkness, which is favourable to dalliance. The lamps subserve the purpose in hand as identified with the ओषधि, the आरोपविषय, and hence there is परिणाम. As the lamps are said to be unfed by oil, there is अधिकारूढवैशिष्ट्य, while ordinary lamps require to be fed by oil. In our view this is, as remarked by Jagannātha, Rūpaka itself. In explaining the application of his definition of परिणाम to this verse, the author appears to have broken down completely. One may well argue that the lamps (दीपाः) can in their own nature very well serve the matter in hand *i. e.* removal of darkness. It is ओषधि that cannot well serve the matter in hand and do so only when completely identified with lamps; *i. e.* here the आरोप्य (the lamps) are not विषयात्मतया प्रकृतोपयोगि but in their own nature. Hence the definition of परिणाम as given by विश्वनाथ does not apply to this verse. The definition of एकावली applies; यत्र विषयः (i. e. here ओषधयः) प्रस्तुतकार्योपयोगाय (i. e. अन्धकारनाशाय) आरोप्यमाणरूपतया (i. e. प्रदीपरूपतया) परिणमति स परिणामः. The word अतैलपूराः is to be kept aside, according to our author, so far as mere परिणाम is concerned; the addition of that word makes this verse an example of अधिकारूढवैशिष्ट्य परिणाम. So the figure परिणाम is constituted by the words यत्र रजन्यां ओषधयः सुरतप्रदीपा भवन्ति. In that case, it is difficult to see how the author's remarks अत्र प्रदीपानां.... बोधः apply to the example.

7 सन्देह (Doubt)

प्रकृतेऽन्यस्य प्रतिभोत्थितः संशयः सन्देहः—'When an object under discussion is poetically suspected to be something else, it is called a Doubt.' It is three-fold, शुद्ध, निश्चयगर्भ (containing a certainty) and निश्चयान्त (ending in a certainty). प्रकृत means उपमेय. अन्यस्य = अप्रकृतस्य i. e. उपमानस्य. Two things are necessary to constitute the figure सन्देह; (I) the doubt must be due to सादृश्य and (II) the doubt must be poetical and not matter of fact (i. e. it must be चमत्कृतिजनक); e. g. 'इतो गता सा क्व गता न जाने गेहं गता मे हृदयं गता वा'; here there is a doubt but it is not due to सादृश्य; therefore there is no सन्देहालङ्कार; in 'स्थाणुर्वा पुरुषो वा', the doubt, though it may be सादृश्यमूलक, is not poetical; therefore there is no सन्देहालङ्कार. यत्र......शृङ्गारिणः (p. 26, ll. 14–18). It is शुद्ध where it terminates in doubt. किं तारुण्य......शृङ्गारिणः—This verse is ascribed to Bandhu in Subhā (No. 1471). It is cited by अलं. स. also. तारुण्यमेव तरुः. 'Is she a new sprout, that from an exuberance of रस (juice, also feeling) has burst forth from the tree of youthfulness?' वेलाप्रोच्छलितस्य = वेलायां प्रोच्छलितस्य वहतस्य overflowing the shores. लावण्यमेव वारांनिधिः उदधिः. स्वसमयोपन्यासविश्रम्भिणः (स्वसमयस्य स्वसिद्धान्तस्य उपन्यासे ज्ञापने विश्रम्भिणः प्रणयिनः । राम०) देवस्य शृङ्गारिणः (मदनस्य) किं उद्गाढोत्कलिकावताम् (अगाधोत्कण्ठाशालिनाम्) साक्षादुपदेशयष्टिः—'Is she the chastising rod of the Deity of love, eager to expound his doctrines to men who are deeply agitated (by fancy)? Here, no conclusion is arrived at; and therefore this is an example of शुद्धसन्देह. यत्र...... निश्चयमध्यः—That is निश्चयमध्य where there is a doubt at the beginning and another at the end; but certainty in the middle. Compare अलं० स० 'निश्चयगर्भो यः संशयोपक्रमो निश्चयमध्यः संशयान्तश्च' p. 43. 'अयं मार्तण्डः......प्रतिभटाः'—मार्तण्डः The sun. हयः=तुरगः. कृशानुः=अग्निः. एषः=अग्निः. प्रतिभटाः=foemen. विकल्पान्विदधति entertain doubts. This verse is cited by Mammaṭa as well as by

Ruyyaka. Here at first a doubt is raised that the king is the sun; this doubt is dispelled by the fact that the king rides a single horse. So then there is the certainty that he is not the sun (i. e. निश्चयः नायं सूर्यः). It is not yet certain that he is the king; for if that were so, no new doubt can arise. So what is certain is the absence of the first doubt. Then comes the doubt that he is fire; and so on. So here there is संशय first, then निश्चय (dispelling of that संशय) and then there is another doubt. नशादौ......परोक्षैः (p. 26, ll. 27-29). Compare अलं. स. 'अत्र संशय उपक्रमो निश्चये पर्यवसानम्' p. 43. किं तावत्...परोक्षैः—This occurs in शिशु० VII. 29. आरात् near. बकसहवासिनां (पद्मानां) परोक्षैः (अपरिचितैः) विब्बोकैः (शृङ्गारभावजैः चेष्टाविशेषैः as defined in 'विब्बोकोऽभिमतप्राप्तावपि गर्वादनादरः') by means of those gestures of loving indifference unknown to the lotuses. Here a doubt is raised first whether it is a lotus or the face of a young woman. At last by adverting to some property peculiar to the Upameya, a certainty is arrived at that it is the face. After this certainty there is no new doubt. मध्यं तव......भासते. पयोधरभरेण अर्दितम् oppressed by the weight of the breasts. This is an example of अतिशयोक्ति (Hyperbole) and not सन्देह; because when the उपमान is suspected in place of the उपमेय, it is सन्देह. In 'मध्यं तव' etc., no उपमान is mentioned; the doubt is in reference to the same thing, without suspecting it to be something else.

Our author follows Mammaṭa and Ruyyaka in the threefold division of this figure. Ruyyaka, Vāmana, the Ekāvalī and our author call this figure सन्देह; while दण्डिन्, भामह, उद्भट, मम्मट and Jagannātha call it ससन्देह, which उद्योत explains as 'सन्देहेन सह विषयतया तद्विशिष्टः इति ससन्देहः' p. 26. Daṇḍin includes it under उपमा: 'अनन्वयससन्देहावुपमास्वेव दर्शितौ' काव्यादर्श II. 358. भामह's example is 'किमयं शशी न स दिवा विराजते कुसुमायुधो न धनुरस्य कौसुमम्। इति विस्मयाद् विमृशतोऽपि मे मतिस्त्वयि वीक्षिते न लभतेऽर्थनिश्चयम्॥' III.

An example of this figure is 'प्रश्च्योतनं नु हरिचन्दनपल्लवानां निष्पीडितेन्दुकरकन्दलजो नु सेकः। आतप्तजीवितपुनः परितर्पणो मे संजीवनौषधिरसो नु हृदि प्रसिक्तः॥' उत्तरराम० III.

8 भ्रान्तिमान् (Error)

साम्याद् अतस्मिन् तद्बुद्धिः भ्रान्तिमान् (अलङ्कारः) (यदि) प्रतिभोत्थितः—Error is the apprehension, from resemblance, of an object as being what it is not, if it is suggested by poetical fancy. मुग्धा दुग्धधिया etc. मुग्धाः बल्लवाः simple cowherds. गवामधः कुम्भान् निदधते

place their jars beneath the cows. कैरव white lotus (सिते कुमुदकैरवे । अमर I. 10. 37). कुवलय-blue lotus. कर्कन्धू=बदरी the jujube tree. सान्द्रा चंद्रिका—The profuse moonlight. In this verse, the profuse light of the moon is represented as causing errors. The jujube fruit, when the rays of the moon fall upon it so as to make it shine, is mistaken for a pearl. Here the error is due to similarity. The word तत् in तद्बुद्धि refers to the उपमान i. e. अप्राकरणिक and अतत् means the उपमेय or प्राकरणिक. अस्वरसोत्थापिता etc. An illusion caused by the nature of things (and not poetically represented) does not come under this figure; as for example, the illusion of silver on mother-o'-pearl; or of a snake on a rope. An illusion not arsing from resemblance is not the subject of the present figure; as in सङ्गम etc. सङ्गमविरहविकल्पे—In a choice between her company and her separation. सङ्गे......विरहे—In union there is but she alone, but in separation, the three worlds themselves are nothing but herself. Here the illusion of looking upon the three worlds as the woman is not due to सादृश्य (but to love) and there is no भ्रान्तिमान्.

The अलं० सू० explains the name भ्रान्तिमान् as follows—'भ्रान्तिश्चित्तधर्मः । स विद्यते यस्मिन्भणितिप्रकारे स भ्रान्तिमान् ।' p. 44, on which जयरथ remarks 'अतश्चालङ्कारे भ्रान्तिमत्त्वमुपचरितम्।'. Error is a property of the mind and hence भ्रान्तिमान् would mean 'a person who is in error.' The अलङ्कार is not in error and so cannot be primarily called भ्रान्तिमान्. But the figure is called भ्रान्तिमान् in a secondary sense, as in it expression is given to a person's error. Similarly जगन्नाथ remarks "अत्र च भ्रान्तिमाननलङ्कारः । भ्रान्तिमानलङ्कार इति व्यवहारस्त्वौपचारिकः । तथा चाहुः । 'प्रमात्रन्तरधीर्भ्रान्तिरूपा यस्मिन्ननूद्यते । स भ्रान्तिमानिति ख्यातोऽलङ्कारे त्वौपचारिकः ॥' " R. G. P. 266.

Two conditions are essential to constitute this figure; (I) The error must be due to similarity (and not to a stroke etc.) and (II) the error must be poetical. The verse 'दामोदरकराघातचूर्णिताशेषवक्षसा । दृष्टं चाणूरमल्लेन शतचन्द्रं नभस्तलम् ॥' is not an example of भ्रान्तिमान्, because here the illusion is due to the heavy blow (and not to सादृश्य). Although in 'शुक्तौ रजतमिति' etc., there is similarity and error, there is no भ्रान्तिमान्, as there is no poetic beauty in it (वैचित्र्य). Jagannātha defines भ्रान्तिमान् as 'सदृशे धर्मिणि तादात्म्येन धर्म्यन्तरप्रकारकोऽनाहार्यो निश्चयः सादृश्यप्रयोज्यश्चमत्कारी प्रकृते भ्रान्तिः । सा च पशुपक्ष्यादिगता यस्मिन्वाक्यसन्दर्भेऽनूद्यते स भ्रान्तिमान् ।' R. G. p. 266. He finds fault with those, who cite a verse containing many errors as an example of भ्रान्तिमान् (as our author does). He says there must be a single error, or otherwise the figure उल्लेख to be defined below will have no province, as it is nothing but a series of errors in connection with the same thing made by many perceivers 'लक्षणे चात्रैकत्वं विवक्षितम् । अन्यथा वक्ष्यमाणानेकग्रहीतृकानेकप्रकारकैकविशेष्यकभ्रान्तिसमुदायात्मन्युल्लेखेऽतिप्रसङ्गापत्तेः ।' R. G. p. 267. His example of भ्रान्तिमान् is 'रामं स्निग्धतरश्यामं विलोक्य वनमण्डले । धाराधरधिया धीरं नृत्यन्ति स्म शिखावलाः ॥' R. G. p. 270.

What distinguishes Rūpaka from भ्रान्तिमान् is that in Rūpaka the knowledge is आहार्य, while in भ्रान्तिमान् it is अनाहार्य. आहार्य means बाधकालीनेच्छाजन्यं ज्ञानम्. In Rūpaka, we identify the उपमान (चन्द्र) with the उपमेय; this we do in भ्रान्तिमान् also. But in Rūpaka, we are conscious that मुख and चन्द्र are quite distinct and we identify them because there is great similarity between them; in भ्रान्तिमान्, there is no consciousness that the उपमान and उपमेय are separate; the उपमान is rather mistaken for the उपमेय.

9 उल्लेख (Representation)

क्वचित् ग्रहीतृणां भेदात् तथा क्वचिद् विषयाणां भेदात् एकस्य यः अनेकधा उल्लेखः स उल्लेख उच्यते—The description of one under different characters arising from a difference of perceivers or from difference of the object, is termed Representation. Our author gives two varieties of उल्लेख. The first is that, where a certain object is apprehended by different persons in different ways through different causes; e. g. the verse 'प्रिय इति' etc. Here the Lord (who is one) is apprehended as प्रिय, शिशु, अधीश, नारायण and ब्रह्म by the milkmaids, by elderly men like Nanda, by other gods, by devotees and by ascetics respectively through different causes. The milkmaids call him प्रिय because they love him, the devotees call him नारायण because they desire His grace and so on. The second variety is that where one and the same thing is described in different ways on account of the difference of विषय or आश्रय, although there are not many perceivers. An example is 'सव्रीडा दयितानने सकरुणा मातङ्गचर्माम्बरे सत्रासा भुजगे सविस्मयरसा चन्द्रेऽमृतस्यन्दिनि । सेर्ष्या जह्नुसुतावलोकनविधौ दीना कपालोदरे पार्वत्या नवसङ्गमप्रणयिनी दृष्टिः शिवायास्तु वः ॥' (quoted in K. P. VII. p. 434 Vā and by जयरथ p. 49). In this verse the sight of Pārvatī, which is one, is represented as of different sorts (bashful or jealous etc.) on account of the variety of objects (विषयभेद) on which it falls. This second variety is alluded to by the अलं. स. also; 'पूर्वत्र ग्रहीतृभेदेनानेकधात्वोल्लेखः, इह तु विषयभेदेन ।' p. 49. The चित्रमीमांसा defines this 2nd variety clearly as 'ग्रहीतृभेदाभावेऽपि

विषयाश्रयभेदतः । एकस्यानेकधोल्लेखमुल्लेखं प्रचक्षते ॥' p. 69. See R. G. p. 274. अनेकत्वाप्ति......प्रयोजकाः—Here the Lord, who is one, being possessed of many qualities (such as प्रियत्व etc.) is differently represented; the reasons for the manifold representations being the love etc. of the milkmaids etc. Compare अलं. स. 'यत्रैकं वस्तु अनेकधा गृह्यते स रूपबाहुल्योल्लेखनादुल्लेखः । न चेदं निर्निमित्तमुल्लेखनमात्रमपि तु नानाविधधर्मयोगित्वाख्यनिमित्तवशादेतत्क्रियते । तत्र रुच्यर्थित्वव्युत्पत्तयो यथायोगं प्रयोजिकाः ।' p. 47. यदाहुः......साधितः—The verse is quoted in the अलं. स. p. 47. जयरथ tells us that it is from the प्रत्यभिज्ञा of उत्पल; 'उक्तमिदं श्रीमत्प्रत्यभिज्ञायाम् ।'. As they have said 'the apprehension of one and the same object, which is produced by a consideration of its various attributes, differs according to the taste, the purpose and the intelligence of the perceiver.' रुचि is explained as अनुराग by Mallinātha (Ekāvalī p. 228) and 'स्वातन्त्र्येण विकल्पनम्' by जयरथ; अर्थित्वम् as लिप्सा and व्युत्पत्ति as शब्दार्थतत्त्वनिश्चयः by Mallinātha; and अर्थक्रियाभिलाषपरत्वम् and बुद्ध्यनुसारप्रवणता respectively by जयरथ. 'अनुसन्धानं नाम बहूनां विशेषाणां गुणप्रधानतया व्यामिश्रणेन विमर्शनम्' समुद्रबन्ध (Trivandrum ed.).

न च......तात्त्विकत्वात् (P. 27, ll. 22-26). The author now proceeds to distinguish the figure from other figures. The verse 'प्रिय इति' etc. is not an example of मालारूपक. In मालारूपक instanced above in 'निर्माणकौशलं' etc. we superimpose many things upon one thing on account of the latter being very similar to many objects. We are, however, all along conscious that the things are distinct. But here in 'प्रिय इति' there is no mere superimposition of प्रिय (lover), नारायण etc. upon the Lord; here there is no आरोप; but the Lord is, as a matter of fact, प्रिय to the milkmaids. Besides, the perceivers are here many. In मालारूपक the perceiver is one. Nor is this verse an example of भ्रान्तिमान्. An objector may say that 'प्रिय इति' is an example of भ्रान्तिमान्, as here there is अतस्मिंस्तद्बुद्धिः. Our author says that it is not so. In this verse, the Lord is looked upon as beloved not because of any illusion due to similarity, but because he is really so to them. The चि. मी. says that what distinguishes उल्लेख from भ्रान्तिमान् is that in the former there is always निमित्तभेद; while in the latter there is a single निमित्त; e. g. in 'प्रिय इति' etc. the निमित्तs are रुचि, अर्थित्व etc.; while in 'मुग्धा दुग्धधिया' etc. the निमित्त is one i. e. the profuse moonlight. According to Jagannātha, in भ्रान्तिमान् there is a single error that is charming; उल्लेख is constituted by many errors, the charm lying in the number of illusions on the part of many as regards the same object; 'ऐक्यं चात्र (भ्रान्तिमति) प्रकृते विवक्षितम् । अन्यथा वक्ष्यमाणानेकग्रहीतृकानेकप्रकारैकविशेष्यकभ्रान्तिसमुदायात्मन्युल्लेखेऽतिप्रसङ्गापत्तेः* ।' R. G. p. 267. According to Jagannâtha's view the verse 'मुग्धा दुग्ध' etc. will be an example of उल्लेख. Nor is this verse 'प्रिय इति' etc. an example of अतिशयोक्ति consisting in making a distinction where there is none. अतिशयोक्ति, which will be defined below, has five varieties. One of these is that where we poetically make a distinction while there is none as a matter of fact. An instance is 'अन्यदेवाङ्गलावण्यमन्याः सौरभसम्पदः । तस्याः पद्मपलाशाक्ष्याः सरसत्वमलौकिकम् ॥'. Here, although beauty is always one and the same, the poet says that the beauty of a particular woman is a strange one, quite distinct from all other beauty. In this verse the objects, beauty etc. are represented as distinct. न चेह......तात्त्विकत्वात्—But here (*i. e.* in 'प्रिय इति') the character of being beloved is not poetically ascribed to the Deity by the milkmaids; it did really belong to the Lord at the time (when they saw him).

केचिदाहुः......इह न रूपकालङ्कारयोगः (P. 27, l. 26-p. 28, l. 4). नियमेन Invariably. अलङ्कारान्तरविच्छित्तिमूलः—विच्छित्ति means 'charm or strikingness'; अलङ्कारान्तरं विच्छित्तिमूलं यस्य That which derives its charm from another figure. Some say that उल्लेख cannot be found by itself; it is always associated with some other figure from which it derives its charm. In the example (प्रिय इति etc.) there is अतिशयोक्ति (Hyperbole) inasmuch as Krshna, though really one and the same, is represented as distinct (भिन्नत्वाध्यवसायः) with respect to the several beholders, under the characters of one beloved etc. which are intended to be exclusive of those of a child etc. The Lord Krshna is represented as प्रिय; then it is meant that to them he is not शिशु etc. So in Krshna, who is one and the same, different characters are assumed as in 'अन्यद् एवाङ्गलावण्यम्'. So there is अतिशयोक्ति (अभेदे भेदः); and we need not define उल्लेख as a separate figure. Our author replies:— तत्सङ्करेऽपि......प्रयोजकः—He admits that अतिशयोक्ति is present in the verse 'प्रिय इति etc.; notwithstanding this, the peculiar charm consisting in the apprehension of the same object as different due to a difference of perceivers constitutes a separate figure called उल्लेख. श्रीकण्ठजनपदवर्णने...रूपकालङ्कार-

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* The अलं. सू. appears to hold the same view 'एवं हि तत्र विषये भ्रान्तिमदलङ्कारोऽस्तु । अतद्रूपस्य तद्रूपप्रतीतिनिबन्धनत्वात् । नैतत् । अनेकधाग्रहणस्वरूपस्य अपूर्वस्य अतिशयस्य अभावात् ।' p. 48.

योगः—In the description of the country called श्रीकण्ठ (in हर्षचरित III. para 10 ff of our edition) the passage (III. 13.) 'it was fancied to be an adamantine cage by those who sought it for refuge, the mine by those who sought treasures'* is an instance of उल्लेख, apart from अतिशयोक्ति, it being here associated with रूपक. It is the अलं. स., which says that here उल्लेख is associated with रूपक: "नन्वेतन्मध्ये 'वज्रपञ्जरमिति शरणागतैरसुरविवरमिति धातिकैः' इत्यादौ रूपकालङ्कारयोग इति कथमयमुल्लेखालङ्कारविषयः। सत्यम्। अस्ति तावत् 'तपोवनम्' इत्यादौ रूपकविविक्तोऽस्य विषयः। यदत्र वस्तुतस्तद्रूपतायाः (i. e. तपोवनादिरूपतायाः) सम्भवः" p. 47. वस्तुतस्तु……प्रयोजकत्वात् (p. 28, ll. 4–5) strictly speaking, in the clause 'mine' etc'. they would have the figure भ्रान्तिमान् and not Rūpaka. Our author disagrees with the view of the अलं० स० and says that in 'असुरविवरम्' etc. there is भ्रान्तिमान् and not रूपक as admitted by अलं. स. नेदमतीति……प्रयोजकत्वात्. The superimposition of something, only when preceded by the apprehension of its distinction from what it is superimposed upon, gives rise to the figure रूपक, which is founded upon गौणीलक्षणा. In रूपक, the आरोप्यमाण and आरोपविषय are apprehended as distinct, but the former is superimposed upon the latter on account of their possessing certain properties in common. In saying मुखं चन्द्रः, the word चन्द्रः is used in a secondary sense i. e. there is लक्षणा which is here गौणी as it is due to सादृश्यसम्बन्ध.

यदाहुः……पुरःसर इति. The author quotes a venerable writer in support of his statement that in Rūpaka, which is based upon गौणी लक्षणा, there is apprehension of the difference of उपमान and उपमेय. वाचस्पतिमिश्र wrote a comment called भामती on the शारीरकभाष्य of शङ्कराचार्य; शङ्कराचार्य expounds the Vedāntasūtras of Bādarāyaṇa. The quotation occurs on p. 7 of the Bhāmatī (Nirn. edition). अपि च परशब्दः……पुरःसरः—A word (implying, the उपमान) is used to signify something else (i. e. उपमेय) on account of the possession of some attributes which are common to both. When in such an employment of words, the speaker and the hearer have the right apprehension (*i. e.* the understanding of resemblance), it is qualitative (*i. e.* the function is there qualitative); and it is preceded by an apprehension of difference between the two objects.' As in गौणी, there is apprehension of difference, so in रूपक, founded on गौणी लक्षणा, there must be also apprehension of difference. इह तु वार्त्तिकानां etc. But here in the description of the country श्रीकण्ठ, the imposition upon it of the nature of मधुरविवर is due to the mistake of the *vātikas*. So as there is error and not apprehension of difference, there is no Rūpaka, as said by अलं० स०, but there is भ्रान्तिमान् in 'मधुरविवरम्' etc. अत्रैव च...परिणामालङ्कारयोगः—In the same passage, in 'a sacred grove by the ascetics, the temple of Love by courtezans' we have an instance of the association of उल्लेख with the figure परिणाम. Here the things superimposed, viz., तपोवन and कामायतन, subserve the purpose in hand, viz., the performance of austerities and carrying on love affairs; therefore there is Pariṇāma. The अलं० स० gives these words as an example of उल्लेख (p. 47), in which there is no रूपक.

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*J. B. and N. read 'अम्बरविवरमिति धातिकैः'. Pramadadāsa translates 'the ethereal void by the chātakas' (so he read चातकैः). Our reading is that of the Harshacharita as printed. The commentator explains धातिकैः as विवरव्यसनिभिर्धातुवादैः. The अलं० स० reads as we do. असुरविवर seems to mean 'shaft of gold or diamond mine that had already been worked up in bygone days.' Vide our notes on the passage (in हर्षचरित p. 90. notes).

गाम्भीर्येण......योगः (P. 28, ll. 11-14). The author now comes to the treatment of the 2nd उल्लेख, viz. विषयभेदात् एकस्यानेकधा उल्लेखः. गाम्भीर्य Depth. गौरव weightiness. The distinction of the objects *i. e.* the qualities of solemnity etc. are the cause of the manifold representation of the same man. In the first variety, the representation is due to the manifold perceivers; in the 2nd, it is due to the manifold attributes. Here the figure is associated with Rūpaka. 'गुरुर्वचसि' etc.—this is हर्षचरित III. 16. This is another example of the 2nd sort of उल्लेख. 'In speech he is Guru (weighty or बृहस्पति, who is the god of eloquence). In chest he is पृथु (vast, or the king पृथु son of वेन); in fame he is अर्जुन (white or Arjuna, one of the Pāṇḍavas).' This is a case in which it has a province apart from Rūpaka (*i. e.* there is no Rūpaka here). Here उल्लेख is associated with अतिशयोक्ति based upon श्लेष (*i. e.* the words गुरु, पृथु, अर्जुन are paronomastic). 'पृथुरुरसि, अर्जुनो यशसि' are cited by the अलं० स० (p. 49). Compare चन्द्रालोक V. 20 'एकेन बहुधोल्लेखोऽप्यसौ विषयभेदतः । गुरुर्वचस्यर्जुनोऽयं कीर्तौ भीष्मः शरासने ॥'. An example of the 1st sort as given by the चन्द्रालोक is 'बहुभिर्बहुधोल्लेखादेकस्योल्लेख इष्यते । स्त्रीभिः कामोऽर्थिभिः स्वर्द्रुः कालः शत्रुभिरैक्षि सः ॥' V. 19.

10 अपह्नुति (Concealment).

प्रकृतम्=उपमेयम्. निषिध्य denying i. e. representing as being not what it is, but as something else. अन्यस्य अप्रकृतस्य (उपमानस्य)

स्थापनम्. क्वचिदप......इति—Sometimes the attribution of another character is preceded by the denial of the real nature and sometimes the denial of the real nature is preceded by the superimposition of another. नेदं नभोमण्डलमम्बुराशिः This is not the sky, but the ocean. नवफेनभङ्गाः fragments of fresh foam. कुण्डलितः फणीन्द्रः—शेष with a coiled tail. Here there is first of all अपह्नव i. e. denial of the nature of नभोमण्डल and then the attribution of अम्बुराशि. एतद्विभाति......कैतवेन. चरमाचलचूडचुम्बि kissing the crest of the setting mountain. हिण्डीरः means 'foam'.* हिण्डीरस्य पिण्डस्तस्य रुचिरिव रुचिर्यस्य स चासौ शीतमरीचिश्च (चन्द्रः) तस्य बिम्बम्. रजनीम् उज्ज्वालितस्य मदनानलस्य धूमं प्रकटलाञ्छनकैतवेन दधत् (बिम्बम्) bearing the smoke, under the disguise of the clearly seen spot, of the fire of love kindled during the night. धूम is superimposed upon the spot in the moon and then by the word कैतव the spot is denied to be what it really is (अपह्नव). विराजति...पयोधिः—similarly the negation of the real character is to be understood under such a form as the following 'the ocean shines in the form of the heavens and the stars are the foam thereof'. Here the उपमेय व्योम is not directly negatived, but the negation is to be understood from the word वपुः. The अलङ्कारसर्वस्व says that the figure अपह्नुति presents three aspects; 'तस्य च त्रयी बन्धच्छाया-अपह्नवपूर्वक आरोपः। आरोपपूर्वकोऽपह्नवः। छलादिशब्दैरसत्यत्वप्रतिपादकैर्वापह्नवनिर्देशः। पूर्वोक्तभेदद्वये वाक्यभेदः। तृतीयभेदे त्वेकवाक्यत्वम्।' p. 50. On the employment of the word वपुः in the example 'विराजति व्योमवपुः पयोधिः', compare the remarks of अलं. स. 'क्वचित्पुनरसत्यत्वं वस्त्वन्तरकल्पनाभिधायिवपुःशब्दादिनिरूपणम्' p. 52. The word वपुः means 'body' and when it is joined to another word, it conveys the idea that the thing, expressed by the noun to which it is joined, is something else and thus conveys the negation of the nature of the thing. भामह's example of अपह्नुति is 'नेयं विरौति भृङ्गाली मदेन मुखरा मुहुः। अयमाकृष्यमाणस्य कन्दर्पधनुषो ध्वनिः ॥' III. 23. रुद्रट gives 'एतद्धि न तपः सत्यमिदं हालाहलं विषम्। विशेषतः शशिकलाकोमलानां भवादृशाम् ॥' V. 4. The verse † 'न विषं विषमित्याहुर्ब्रह्मस्वं विषमुच्यते। विषमेकाकिनं हन्ति ब्रह्मस्वं तु ससन्ततिम् ॥' is not an example of अपह्नुति, but of रूपक. Here the nature of विष is not denied and nothing else is established in its place; on the contrary ब्रह्मस्व (the wealth of a Brāhmaṇa) is here identified with विष (*i. e.* विष is आरोपित upon वसन्त) and therefore there is रूपक; If we say 'न वसन्तं विषमिदम्', then there is अपह्नुति. What distinguishes अपह्नुति from रूपक is that in the former there is a poetic denial, expressed or implied, of the nature of the प्रकृत (*i. e.* उपमेय) and something else is established in its stead; while in the latter, there is no such denial; only the प्रकृत is identified with the अप्रकृत on account of their great resemblance.

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* 'हिण्डीरोऽब्धिकफः फेनः' अमर० III. 9. 105.

† This occurs in वसिष्ठधर्मसूत्र 17. 86, where we have पुत्रपौत्रकम् for तु ससन्ततिम्. The बौधायनधर्मसूत्र (I. 5. 102). reads 'ब्रह्मस्वं पुत्रपौत्रघ्नं विषमेकाकिनं हरेत्। न विषं...मुच्यते ॥.'

गोपनीयं......व्याजोक्तिः (p. 28, l. 25-p. 29, l. 4) कमपि गोपनीयमर्थं कथंचन द्योतयित्वा यदि श्लेषेण अन्यथा वा अन्यथयेत् सा अपि अपह्नुतिः—If having somehow given expression to something which ought to be kept a secret, one should construe his words differently, either by means of Paronomasia or otherwise, that is अपह्नुति. An example of this variety of अपह्नुति based upon श्लेष is 'काले' etc. अपतितया-अविद्यमानः संनिधौ वर्तमानः पतिर्यस्याः सा अपतिः तस्याः भावः अपतिता तया. In this season of clouds it is really impossible to remain without one's husband. तरले Oh restless woman! उत्कण्ठितासि—Are you agitated by passion! No, no, friend, the way is slippery. The first half of the verse and the last quarter are the words of a woman in separation. The words 'उत्कण्ठितासि तरले' are uttered by a friend. The woman first gave vent to her inmost feeling by saying that it was impossible to remain without her husband. When taken to task by her friend, she gives a different turn to her words by श्लेष. The word अपतितया may also mean 'without falling' (न पतिता अपतिता तया). The first half would now mean 'in the season of clouds it is impossible to remain without falling (as the roads become slippery).' An example of this variety not based upon श्लेष is 'इह पुरो' etc. Construe इह पुरः का लता (या) अनिलकम्पितविग्रहा (अनिलेन वायुना कम्पितः विग्रहः कायः यस्याः) वनस्पतिना न मिलति "What creeper is this before me that does not cling close to the tree, with its body agitated by the wind!" (or 'what creeper when agited by the wind would not cling close to the tree'). This is said by some woman. Her friend asks her 'स्मरसि...स्मर'—Do you, Oh friend, remember your festive dalliance with your lover! (inasmuch as you refer to clinging on the part of the creeper). The woman, wishing to conceal her secret, replies 'नहि etc.'-No; I only referred to a feature of the rainy season (when creepers should cling closer to the tree for support being agitated by the wind).

वक्रोक्तौ etc.—The author now proceeds to distinguish this figure from some others. We have above (in the 1st Pari. notes p. 18) defined वक्रोक्ति. In crooked speech, a different construction is put on *another's* words; while in this variety of अपह्नुति, a different construction is put on *one's own* words. This variety of अपह्नुति differs from व्याजोक्ति also. व्याजोक्ति is the concealment, under a pretext, of the nature of an object, though it may manifest itself. For an instance of व्याजोक्ति see further on. गोपनकृता—गोपनं करोतीति गोपनकृत् तेन. In this variety of अपह्नुति, the secret is first expressed by the person who afterwards conceals it, as in 'काले etc. (where the woman herself expresses the state of her feelings and afterwards tries to conceal it); while in व्याजोक्ति, the secret is not expressed by the person who conceals it; the secret somehow oozes out and then is concealed by the interested party.

Most writers say that in अपह्नुति, the उपमेय is denied its nature and the उपमान is established in its place *i. e.* अपह्नुति is based upon औपम्य. Compare the words of मम्मट "उपमेयमसत्यं कृत्वा उपमानं सत्यतया स्थाप्यते सा तु अपह्नुतिः।'. Our author follows this definition in his first variety of अपह्नुति. But in the second variety which he states there is no गम्यमान औपम्य. Something is concealed by representing it to be something else. There is no implied relation of उपमान and उपमेय, as for example in 'काले' etc. In this second variety of अपह्नुति our author appears to follow writers like Daṇḍin. Daṇḍin defines अपह्नुति as "अपह्नुतिरपह्नुत्य किंचिदन्यार्थदर्शनम्। न पञ्चेषुः स्मरस्तस्य सहस्रं पत्रिणामिति॥' K. D. II 304. Daṇḍin says that the denial of something and the representing of something else in its place constitute अपह्नुति. There need be no औपम्य. In his example the पञ्चशरत्व of काम is denied and it is said that he hits with a thousand arrows. नागेश in his उद्योत takes the same view 'किंचिदपह्नुत्य कस्यचित्प्रदर्शनमपह्नुतिरित्येव लक्षणम्।' p. 39.

11 निश्चय (Certainty).

अन्यद् (i. e. उपमानम्) निषिध्य (मिथ्यात्वेन आख्याय) प्रकृतस्य (उपमेयस्य) स्थापनम् (अवधारणम्) निश्चयः—Certainty is the emphatic establishing of the real character, having denied the other (*i. e.* the fancied character). An example is 'वदनमिदं' etc. इन्दीवरे—two blue lotuses. मृगदृशः सविधे near the deer-eyed lady. Here on account of the extreme similarity between the सरोज and वदन (the उपमान and उपमेय), it is possible that the one may be looked upon as the other. So it is emphatically asserted that the face is the face and not the lotus. Our author, after giving his own verse as an example, cites another's verse. 'हृदि बिसलता etc.'—This is the utterance of a lover in separation. This verse occurs in the गीतगोविन्द. It is also quoted as of जयदेव in सुभा० (No. 1314). हृदि बिसलताहारः—This is a garland of lotus stalks on my chest. Lassen reads 'विसलता'. भुजङ्गमनायकः—The lord of serpents (which are the ornaments of S'iva). मलयजरजो नेदं भस्म It is not ashes but the watery powder of sandal that besmears my body. अनङ्ग हरभ्रान्त्या न प्रहर किमु क्रुधा धावसि. Oh Cupid, do not strike me mistaking me for S'iva (who is your foe); why do you rush at me with anger! Here it is emphatically asserted that it is lotus-stalks etc. that the man wears and not a serpent (which greatly resembles the string of lotus stalks).

न सर्वं......सम्भवात् (p. 29, ll. 15-17) It cannot be said that in these examples, the figure is निश्चयान्तसन्देह, because in the latter the doubt and certainty successively reside in the same person; e. g. in 'किं तावत्सरसि सरोजम्', the man, who has a doubt whether it is a lotus or the face of a young woman that he sees, himself decides that it is the face. But in this figure, the doubt belongs to the bee and the certainty to the lover. किं च......सम्भवात् The author says that in the verses (under निश्चय) there is really no doubt at all even in the bees. एककोट्यनधिके एका चासौ कोटिश्च तस्याः न अधिकम् तस्मिन् i. e. एककोटिमात्रावगाहिनि. कोट्य......ज्ञाने when its cognition has not more than one alternative, i. e. when it does not vacillate between two ideas, but is certain. तथा refers to the words दृढ...भ्रमसि. तथा समीपगमनासम्भवात् (because the bee's approaching so near would be impossible) is the reading of all editions. But the context requires the reading तथा—समीपगमनसम्भवात्, the bee's approaching so near (as described in the verse) would be possible only when its cognition is certain and not vacillating. The bee would surely approach, when it was certain that it was a lotus and not when it was in doubt whether it was a lotus or a face. Pramadādāsa translates as we do. It is noteworthy that रामचरण paraphrases समीपगमनासम्भवात् as सन्देहप्रसङ्गायोगात् i. e. he draws the same meaning, as we give above, from the reading °गमनासम्भवात्. We cannot see how this can be done.

तर्हि भ्रान्तिमानस्तु...An objector says:—If the bee is not in doubt, but is certain of there being a lotus (in place of the face), then let the figure be भ्रान्तिमान्. Our author replies—अस्तु नाम etc. We grant that the bee etc. (in the two examples of निश्चय) are under a mistake; we contend however that it is not the mistake that causes the strikingness in the two verses; but it is the peculiar mode of expression adopted by the lover (that causes the charm in the verses). This is felt only by the man of taste. So, our author after appealing to the man of taste, says the figure is निश्चय and not भ्रान्तिमान्, as it is the emphatic assertion on the part of the lover etc. that constitutes the charm in these verses. किं च……तथाविधोक्तिः (p. 29, ll. 19–20). In these words, our author takes up the position that निश्चय need not necessarily be based upon भ्रान्तिमान् etc. It may be said that in the two verses, भ्रान्तिमान् is at the root of the figure निश्चय. Even if it be not really meant that the bee did fly towords the face of the woman or was under a mistake, such a mode of speech (as वदनमिदं न सरोजम्) may be employed simply by way of offering a flattering compliment to the heroine. 'चटु चाटु प्रिये वाक्ये'. Our author means:—In the two verses cited above, it is not necessary to suppose that the bee was under a delusion and then an emphatic assertion was made by the lover. Such an assertion may be made simply as a compliment. Still it will be an instance of निश्चय. न च रूपकध्वनि……अनिर्धारणात् (p. 29, ll. 20–21). Nor is this that form of suggested poetry called अलङ्कारध्वनि (here रूपकध्व०); because the face is not cognised under the character of the lotus (which character is, as a matter of fact, expressly denied). We have explained above the three varieties of ध्वनि, viz. वस्तु, अलङ्कार and रस. रूपकध्वनि is that where, if the suggested sense were fully expressed, it would assume the form of a metaphor. An example of रूपकध्वनि is 'लावण्यकान्तिपरिपूरितदिङ्मुखेऽस्मिन्स्मेरेऽधुना तव मुखे तरलायताक्षि। क्षोभं यदेति न मनागपि तेन मन्ये सुव्यक्तमेव जलराशिरयं पयोधिः ॥' काव्य० p. 110. In this verse, the fact that the sea is found fault with (जलराशिः=जडराशिः) for not becoming agitated at sight of her shining face suggests that the face is identified with the moon (at whose sight the sea rises) and thus there is रूपकध्वनि. In वदनमिदं न सरोजम् there is no रूपकध्वनि, because there is not only no suggested superimposition of the lotus on the face, but there is an express denial of the lotus being identical with the face. न चापह्नुतिः etc. Nor is this अपह्नुति; because here the प्रस्तुत (i. e. उपमेय) वदन is not denied to be what it really is. In अपह्नुति we knowingly deny the nature of the Upameya. But here there is no such denial. So this is a separate figure, quite distinct from the figures treated of by ancient rhetoricians. शुक्तिकायां......वैचित्र्याभावात् (p. 29, ll. 22-24)—This figure does not exist in such sentences (which are not striking, but detail matters of fact) as 'This is mother-o'-pearl and not silver,' addressed to a person bending down over mother-o'-pearl under the notion of its being silver; because in these sentences, strikingness is wanting (which is the essence of an *alaṅkāra*).

We can only remark that the figure निश्चय has no strikingness in it, in spite of the author's vehement efforts to establish it. In the two examples, the charm lies according to our ideas in the illusion of the bee etc. and not in the assertion. Therefore the figure in them is भ्रान्तिमान्.

12 उत्प्रेक्षा (Poetical Fancy).

प्रकृतस्य परात्मना सम्भावना उत्प्रेक्षा—Poetical fancy is the imagining of an object under the character of another. The term उत्प्रेक्षा is explained by उद्योत as 'उत्कटा प्रकृष्टस्य उपमानस्य ईक्षा ज्ञानं उत्प्रेक्षा' p. 23. i. e. a prominent apprehension of the Upamâna. प्रकृतम्—उपमेयम्. परात्मना—उपमानरूपेण. सम्भावना means उत्कटकोटिकः सन्देहः. All our notions can be relegated to three classes:—I we are sure about a thing; II we are in doubt whether it is one or the other (as in स्थाणुर्वा पुरुषो वा); III we may be in doubt, but we lean more towards one side than towards another (as in प्रायेणानेन पुरुषेण भवितव्यम्). In सन्देह both the sides (कोटि) are equally prominent. In सम्भावना, one side (or alternative) is more powerful than the other. In उत्प्रेक्षा, the mind leans more towards विषयिन् (उपमान) than towards विषय (i. e. उपमेय) and the विषय is imagined as being almost the विषयिन्. In उत्प्रेक्षा the conceiving of an object as almost another is आहार्य (volitional) and not अनाहार्य as in भ्रान्तिमान्; i. e. all along we are conscious that the प्रकृत and अप्रकृत are both distinct, but we say poetically that the प्रकृत is almost identical with the अप्रकृत on account of some cause. We do not mistake the one for the other as in भ्रान्तिमान्, but we simply represent the one as being the other for poetical purposes.

वाच्या......द्राक्षिशद्विषतां यान्ति (p. 29, l. 26-p. 30, l. 2). Our author closely follows the अलं॰ सू॰ in the subdivisions of उत्प्रेक्षा (see pp. 57-58). उत्प्रेक्षा is first divided into वाच्या (expressed) and प्रतीयमाना (implied). The expressed उत्प्रेक्षा occurs when particles like इव etc. are employed and the प्रतीयमाना, when they are not employed. Compare अलं॰ सू॰ 'सा च वाच्या इवादि शब्दैरुक्तौ । प्रतीयमानायां पुनरिवाद्यप्रयोगः ।' p. 57; and काव्यादर्श 'मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोऽपि तादृशः ॥' II. 234. Since in each of these two, the thing fancied may be either a जाति (genus), गुण, क्रिया or द्रव्य, they amount to eight. In each of these eight varieties, the fancy may be positive or negative. So there are 16 varieties. The source of the उत्प्रेक्षा may either be a quality or action and thus there are 32 varieties.

तत्र वाच्योत्प्रेक्षायाम् etc.......एवमन्यत् (p. 30, ll. 3-20). ऊरुः कुरङ्गकदृशः etc. कुरङ्गकदृशः of the woman whose eyes are like those of a fawn. चञ्चलचेलाञ्चलः on which flutters the skirt of her garment. विजयस्तम्भः—triumphal column. Here the thigh of the woman is figured as if it were the triumphal column of Cupid. Here as the word विजयस्तम्भ denotes many objects, i. e. is a generic name (and not a proper name) we have जात्युत्प्रेक्षा. ज्ञाने मौनं etc. This is Raghu I. 22. तस्य = दिलीपस्य. ज्ञाने मौनम् silence in knowledge (i. e. he knew so much, still he kept aloof from all pedantic wrangling). त्यागे श्लाघाविपर्ययः absence of vaunting in liberality (i. e. although he was very generous, he never vaunted of his gifts). गुणा......इव his virtues, occasioning as they did other virtues, were, as it were, productive. Here what is fancied is सप्रसवत्व (i. e. representing the qualities as having children), which is a गुण. गङ्गाम्भसि......पातकी. सुरत्राण is a *sanskritized* form of the Arabic word 'sultan'. निःशाननिस्वनः—the sound of the drums beaten at the marching. अरिवधूवर्गस्य गर्भपातनमेव पातकम् तद् अस्य अस्तीति guilty of causing the abortion of the wives of thy foemen. गङ्गाम्भसि स्नातीव bathes as it were in the Ganges. Sinners bathe in the waters of the Ganges. Here the coming in contact with the waters of the Ganges on the part of the sound is represented as bathing which is an action. मुखमेणी......अधरः. एणीदृशः=हरिणीदृशः. Here the word 'moon' signifying, as it does, a single individual, is denotative of a substance i. e. a concrete object (i. e. it is not a generic name). Here the face is poetically represented as if it were *another* moon. If we omit the word अपरः here, the figure will be उपमा. If we omit both इव and अपरः, the figure will be रूपक. If we omit इव, then it will be अतिशयोक्ति. The above are the examples, when the fancy is positive. The following are examples of the negative fancy. कपोल...गतौ. This example occurs in उद्भट (III. 7) and is cited in the अलं॰ स॰. कष्टम् Alas, it is a pity. अस्याः कपोलफलकौ तथाविधौ (अतिसुन्दरौ) भूत्वा अन्योन्यमपश्यन्तौ इव ईदृशीं क्षामतां गतौ. The cheeks of this lady, so fair, have been reduced to this thinness, as if not seeing each other. Here the cheeks, which have become thin through the lady's separation from her husband, are represented as if growing thin on account of their not seeing one another. In the word अपश्यन्तौ, we have the negation of an action. निमित्तस्य......क्रिया—The examples, where the occasion (or the source) is a quality or action, are:—in the example 'गङ्गाम्भसि' etc. the source of the fancy contained in 'as it were bathes', is the quality of being guilty; in 'कपोलफलकौ' &c. the cause of the fancy is an action, viz being reduced to thinness. The author has so far exemplified वाच्योत्प्रेक्षा (though only partially).

प्रतीयमानोत्प्रेक्षा......द्वयमन्यत् (p. 30, ll. 21-24). The author now comes to प्रतीयमानोत्प्रेक्षा. तन्वंग्या......लज्जया 'the breasts of the slender lady did not show their face (or nipples, which were of a dark colour and therefore concealed as it were) from shame that they gave no room (so plump and close they were) to the pearl necklace, which is गुणिन् (*i. e.* 'excellent,' or also 'stringed'). Not giving (a gift) causes shame. Here as words like इव are absent in connection with लज्जया (the real meaning being '*as if* from shame') there is implied उत्प्रेक्षा.

ननु......भेदः (p. 30, ll. 24-28) ननु......प्रतीयमानत्वम्. An objection is raised in these words against the division of उत्प्रेक्षा into प्रतीयमाना and वाच्या. It was said, while treating of ध्वनि (suggestion), that all figures are capable of being suggested; why is it that you particularly assert that उत्प्रेक्षा is implied (and not any other figure)? In the 4th परिच्छेद, the author speaks of अलङ्कारध्वनि as a variety of ध्वनि. If all *alaṅkâras* can be suggested, why say that उत्प्रेक्षा may be implied. Every other figure also may be implied. So प्रतीयमाना need not have been specially mentioned in connection with उत्प्रेक्षा. Our author replies in the words 'ध्वन्योत्प्रेक्षायां......भेदः'. In such an example of suggested उत्प्रेक्षा as 'महिलासहस्स' etc., the sentence is logically complete even without the fancy

(which is, that the lady grows thin as if to get room in the heart of the youth). The verse 'महिलासहस्स' occurs in the 4th परिच्छेद (p. 209, Nir.) of the S. D. The whole verse is 'महिलासहस्सभरिए तुह हिअए सुहअ सा अमाअन्ती। अणुदिणमणण्णकम्मा अंगं तणुअं पि तणुएइ॥' गाथासप्तशती* II. 82 (महिलासहस्रभरिते तव हृदये सुभग सा अमान्ती। अनुदिनमनन्यकर्मा अङ्गं तन्वपि तनयति॥). 'विरहकृशां नायिकां नायकाय आवेदयन्त्याः सख्या उक्तिरियम्। हे सुभग, महिलानां स्त्रीणां सहस्रैर्भरिते व्याप्ते तव हृदये अमान्ती अवकाशमलभमाना सा नायिका अनुदिवसं नान्यत्कर्म कर्तव्यं यस्याः (सा अनन्यकर्मा) तथाभूता कृशमपि अङ्गं तनयति तनूकरोति। अत्र सुभग इत्यनेन नायिकाया एव अनुरागविषयत्वं न तु सा तवेति व्यज्यते।' उ० चं० p. 137. Here the sentence becomes complete even if we take the plain meaning (viz. that the woman not finding a niche in your heart, grows thinner and thinner). The suggested fancy that she grows thinner as it were to find an easy entrance in your heart, is not necessary to understand the logical connection of the sentence. But in the verse 'तन्वङ्ग्याः......लज्जया,' the breasts cannot possibly feel shame and hence the sentence becomes logically complete only when we understand लज्जया as equivalent to लज्जया इव (as if through shame). Supply वाक्यविश्रान्तिः after उत्प्रेक्षणेन. Thus there is a difference between व्यंग्योत्प्रेक्षा and प्रतीयमानोत्प्रेक्षा, which is that in व्यंग्योत्प्रेक्षा the sentence is logically complete as regards the sense even without the suggested fancy, while in प्रतीयमानोत्प्रेक्षा the plain meaning of the words is not logical until we understand an Utpreksha.

अत्र वाच्योत्प्रेक्षायाः......हेतुत्वेनोत्प्रेक्षितः (p. 30, l. 29–p. 31, l. 10). तत्र वाच्याभिदाः......हेतुगाः—Of these the expressed sorts again, with the exception of that of substance, are each threefold, as pertaining to (1) nature, (2) a fruit and (3) a cause. वाच्योत्प्रेक्षायाः...षट्त्रिंशद्भेदाः Of the 16 sorts of वाच्योत्प्रेक्षा, the twelve belonging to the three, viz. जाति, गुण and क्रिया, being each three-fold as referring to nature, or fruit (purpose), or a cause, we have 36 varieties. As an object denoted by a proper name can be fancied as regards its nature only, there are only 4 varieties in connection with it and thus there are 40 varieties in all of the वाच्योत्प्रेक्षा. It is said that an object (द्रव्य) denoted by a proper name does not give rise to उत्प्रेक्षा, if fancied as the fruit or cause of a certain event. Our author here appears to follow the अलं० सू० but goes a step further. Compare 'द्रव्यस्य प्रायः स्वरूपोत्प्रेक्षणमेवेति हेतुफलोत्प्रेक्षाभेदास्तत्र पातनीयाः।'

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* The printed गाथा० has 'हिअअसमण्ण etc.'

p. 57, upon which जयरथ remarks 'प्रायःशब्देन न हेतुफलयोः कुत्रापि सम्भवोऽस्तीति दर्शितम् ।'. An example of स्वरूपोत्प्रेक्षा with reference to जाति is 'स्मरस्य विजयस्तम्भः' above, where the nature of the thigh (which is a generic term) is fancied to be almost the same as the nature (स्वरूप) of a विजयस्तम्भ (which also is a generic name); an example of स्वरूपोत्प्रेक्षा with reference to a quality is 'उपचया इव' occurring above. A फलोत्प्रेक्षा generally contains a word in the dative or an infinitive. An example is 'रावणस्यापि etc.' रावणस्यापि...प्रियम्. This is Raghu. XII. 91. रामास्तः रामेण क्षिप्तः आशुगः बाणः रावणस्यापि हृदयं भित्त्वा उरगेभ्यः (पातालवासिभ्यो नागेभ्यः) प्रियम् आख्यातुमिव (निवेदयितुमिव) भुवं विवेश. The arrow shot by Rāma entered the ground, because it was shot with so much force. But the poet here represents it as entering the earth to communicate the agreeable tidings to the serpents in Pātāla. So here it is the fruit (or purpose), expressed by the infinitive आख्यातुम्, an action, that has been fancied in connection with the arrow's entering the earth. In a हेतूत्प्रेक्षा there is generally a noun in the ablative or instrumental. An instance of हेतूत्प्रेक्षा is "सैषा स्थली'etc. 'सैषा स्थली ...बद्धमौनम्'. This is Raghu. XIII. 23. स्थली spot. सैषा स्थली यत्र त्वां विचिन्वता (अन्विष्यता) मया त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम् उर्व्यां भ्रष्टम् एकं नूपुरम् अदृश्यत. Here, the anklet, which was not resounding because it was not worn by any one, is represented as being silent through sorrow due to separation from the lotus-like feet of Sītā. Here the cause of the natural silence of the anklet is represented to be sorrow, which is a गुण (according to the Nyāya-Vais'eshika philosophy).

उक्तानुक्तयोः......वाच्यं स्यात् (p. 31, ll. 11-19). Out of the above 40 varieties of वाच्या, the 16 varieties of स्वरूपोत्प्रेक्षा are subdivided into 32 according as the source (निमित्त) of the उत्प्रेक्षा is mentioned or not. Thus the varieties of वाच्या come to be 56 (i. e. 32 + 24, after subtracting 16 from 40). An example where the *nimitta* is mentioned is the verse गङ्गाम्भसि etc. in which the occasion of the fancy in 'bathes as it were,' viz. 'being guilty' is mentioned. In 'मुखमेणी etc,' the cause of the fancy in 'as if it were another moon,' viz. excess of peculiar beauty, is not mentioned. हेतुफलयोः......वाच्यं स्याद्. In हेतूत्प्रेक्षा and फलोत्प्रेक्षा, the निमित्त must invariably be mentioned. In हेतूत्प्रेक्षा, the निमित्त is the fruit or consequence of what is fancied; and in फलोत्प्रेक्षा, the निमित्त is the cause of what is fancied. To explain:—in 'सैषा स्थली' etc. 'holding silence is the निमित्त of the fancy 'as if through sorrow'; in 'राजगतानि' etc. the निमित्त of the fancy 'as if to tell' is 'entering into the earth.' If both these निमित्तs be not mentioned, then the sentences would be unconnected i. e. if बद्धमौनत्व be omitted, there would be no propriety in saying विप्रियदुःखादिव.

प्रतीयमाना……प्रतीयमानोत्प्रेक्षा (p. 31, ll. 19-26). The 16 varieties of प्रतीयमाना become 32 with reference to हेतु and फल. In 'तन्वङ्ग्याः स्तनयुग्मेन' etc. we have a cause fancied in 'as if through shame.' अस्यामपि—In प्रतीयमाना also (as in वाच्या with reference to हेतु and फल), it is impossible that the occasion (निमित्त) should not be mentioned; for if the particles इव etc. be not mentioned (as they are not in प्रतीयमाना) and if also the occasion of the fancy be not mentioned, then it would be impossible for the reader to ascertain that there is a fancy. Our author follows the अलं० स० 'प्रतीयमानायास्तु यद्यपि उद्देशत एतावन्तो भेदास्तथापि निमित्तस्यानुपादानं तस्यां न सम्भवतीति नैमित्तिकैर्न्यूनोऽयं प्रकारः। इवाद्यनुपादाने निमित्तस्य चाकीर्तने उत्प्रेक्षणस्य निष्प्रमाणकत्वात्।' pp. 57-58. In प्रतीयमाना, स्वरूपोत्प्रेक्षा is not possible. अस्याम्=स्वरूपोत्प्रेक्षायाम्. धर्म्यन्तर etc. अन्यः धर्मी धर्म्यन्तरं तेन तादात्म्यं निबन्धनं यस्याः सा तस्याम् (In स्वरूपोत्प्रेक्षा) which consists in the identification of one concrete object with the subject of description. इवाद्यप्रयोगे…अभ्युपगमात्. If इव etc. be not used and an epithet be added to the character fancied, it is our position that there is Hyperbole as in 'This king is another Indra'. Compare अलं० स० 'प्रायश्च स्वरूपोत्प्रेक्षा अत्र (प्रतीयमानायां) न सम्भवति' p. 58. On अतिशयोक्तेरभ्युपगमात्, compare अलं० स० "'अपर इव पाकशासनः' इत्यादौ अपरशब्दाप्रयोगे उपमैवेयम्। तत्प्रयोगे (अपरशब्दप्रयोगे) तु प्रकृतस्य राज्ञः पाकशासनत्वप्रतीतावुत्प्रेक्षैवेयम्। इवशब्दाप्रयोगे तु सिद्धत्वादध्यवसायस्यातिशयोक्तिः। अपरशब्दस्याप्रयोगे तु रूपकम्।" pp. 61-62. The reason why the figure is अतिशयोक्ति when इव etc. are omitted in such a sentence as 'He is another Indra', is that when इव etc. which denote सम्भावन, are absent the अध्यवसाय becomes सिद्ध and ceases to be साध्य. We shall explain these terms later on under अतिशयोक्ति.

उक्तानुक्त्योः……इत्याहुः (p. 31, l. 27-p. 32, l. 9). प्रस्तुतस्य=उपमेयस्य—the subject of the fancy. It is possible that the उपमेय may be omitted or not. 'ऊरुः कुरङ्गक' etc. is an instance, where the उपमेय (ऊरुः) is mentioned. 'An instance, where उपमेय is omitted, is the following from my drama Prabhâvati.' The author quotes from a नाटिका composed by him. वर्धयतिमिव……भुवनम् (on account of the thick darkness) the world appears as if it is made up of masses of collyrium; it appears filled, as it were, with the particles of musk (मृगमद); it appears overspread, as it were, with Tamâla trees (the leaves of which are blackish); it appears, as it were, covered with dark-blue garments. Here, the subject (विषय *i. e.* उपमेय), viz. the being pervaded (व्याप्तत्व), is not mentioned in connection with the thing fancied (the विषयिन् or उत्प्रेक्ष्य), viz. being made up of collyrium etc. The world is pervaded by darkness; this state of being pervaded by darkness is represented as if the world were made up of masses of darkness. The author gives another example in 'लिम्पतीव' etc. This is from the मृच्छकटिक (I Act). The last half is 'असत्पुरुषसेवेव दृष्टिर्विफलतां गता ।'. The darkness besmears, as it were, our bodies and the sky rains, as it were, collyrium. अत्र......तमःसम्पातः. Here the विषय is the pervasion of the world by darkness and its falling all round. The pervasion is figured as the besmearing of the body and the falling of darkness is represented as the showering down of collyrium. Both, viz. व्यापन and तमःसम्पात, the विषयौ (or उपमेये) are omitted. अनयोः......यथासंख्यम्. यथासंख्यम् respectively. The reasons of the fancy in this example are respectively the thickness and its coming down in the shape of streams. As darkness is very thick, so it is represented as besmearing (लेप also is thick) and so on. राम० remarks that this explanation is according to the view of those who regard darkness as a substance. The curious reader may refer to the T. D. on the words 'तत्र द्रव्याणि पृथिव्यप्तेजोवाय्वाकाशकालदिगात्ममनांसि नवैव ।' T. S. In his remarks upon the verse 'Darkness besmears' etc. our author follows Mammata who says 'व्यापनादि लेपनादिरूपतया सम्भावितम्'. केचित्तु......इत्याहुः some say 'Darkness, which is not really an agent in besmearing (*i. e.* darkness can never as a matter of fact besmear anybody, being अचेतन), is figured as being the agent of besmearing; the *nimitta* (the reason or occasion) of this fancy being the pervasion (by darkness of the world). Similarly, the sky (though it is really incapable of showering collyrium) is fancied as the agent of the act of showering.' The views referred to here are those of the अलं. स., which says "(निमित्तस्य) अनुपादाने यथा—'लिम्पतीव तमोऽङ्गानि' इत्यादौ । अत्र तमोगतत्वेन लेपनक्रियाकर्तृत्वोत्प्रेक्षायां व्यापनादि— निमित्तं गम्यमानम् । व्यापनादौ तूत्प्रेक्षाविषये निमित्तमन्वेष्यं स्यात् । न च विषयस्य गम्यमानत्वं युक्तम् । तस्योत्प्रेक्षिताधारत्वेन प्रस्तुतत्वादभिधातुमुचितत्वात् । तस्माद्यथोक्तमेव साधु ।" p. 63. The views of Mammata and our author on the one hand and the Alaṅkāra-sarvasva on the other as regards the verse 'लिम्पतीव' may be briefly stated as follows.—Our author says that here व्यापन is the प्रस्तुत (or विषय) and is fancied as लेपन; while Sarvasva says that तमः is the प्रस्तुत (or विषय) and it is fancied as probably identical with the लेपनकर्तृ; 2ndly our author says that the निमित्त (the reason) of the fancy is the thickness of the darkness, while Sarvasva says that it is व्यापन (pervasion) which is the reason; 3rdly, our author cites this verse as an instance of that variety of उत्प्रेक्षा, where the प्रस्तुत (here व्यापन) is not mentioned, while Sarvasva cites this verse as an instance of निमित्तानुपादान (here व्यापन, according to अलं. स. being the निमित्त). The अलं० स० criticizes those who regard व्यापन as the प्रस्तुत and as not mentioned. It says that if व्यापन is the प्रस्तुत, it must be mentioned, because it is the subject upon which something else is to be fancied. If व्यापन, the subject, were swallowed up by लेपन we cannot understand लेपन as poetically predicated of it. So the Sarvasva argues that it is better to say that in darkness, which is the धर्मी, the attribute of pervasion (व्यापन) is swallowed up by, and is fancied as identical with the attribute of being the agent of the action of besmearing (लेपनक्रियाकर्तृत्व). 4thly, Mammaṭa and our author say that Utprekshā occurs everywhere by the relation of identity (अभेद); e. g. मुखं चन्द्रं मन्ये where one धर्मी (i. e. मुख) is fancied as if identical with another धर्मी (i. e. चन्द्र), in 'लिम्पतीव' etc. they say the धर्म (व्यापन) is fancied as if identical with another धर्म (लेपन); the अलं० स० does not admit that Utprekshā occurs invariably by the identity of two धर्मिs; it says that Utpreksha occurs also when an attribute (धर्म) is fancied as belonging to a subject (धर्मिन्). It says that व्यापन, if it be the प्रस्तुत, cannot be omitted for reasons given above. So it is better to admit two kinds of Utpreksha, वस्तूत्प्रेक्षा and धर्मोत्प्रेक्षा. लिम्पतीव &c. is an instance of धर्मोत्प्रेक्षा, where the धर्म (लेपन) may be fancied as probably belonging to darkness (धर्मी). Those who uphold Mammaṭa say against the criticism of Sarvasva that what the poet intends to fancy is the identity of the two actions (लेपन and व्यापन) and since this identity is directly possible (without having to resort to the idea of agent etc.) there is no necessity to fancy the identity of agents, in order that through that identity, we may fancy the identity of actions. Vide प्रभा pp. 361–362 and R. G. 296–304.

"अत्र च प्राचामर्वाचां चानेकधा दर्शनं व्यवस्थितम्। तत्र प्राचामित्थम्—सर्वत्र अभेदेनैव विषयिणो विषये उत्प्रेक्षणं न सम्बन्धान्तरेण। तथाहि—धर्मिस्वरूपोत्प्रेक्षायां 'मुखं चन्द्रं मन्ये' इत्यादौ तावद्विषयिणश्चन्द्रस्याभेदो विषये मुखे स्फुट एव।...एवं 'अस्यां मुनीनामपि मोहमूहे' इत्यत्र नैषधपद्ये (नै. VII. 94) धर्मस्वरूपोत्प्रेक्षायामपि मुनिसम्बन्धिनि धर्मान्तरे विषये दमयन्तीविषयकमोहस्य विषयिणोऽभेदेनैवोत्प्रेक्षा। (p. 296)......तत्र विचार्यते। न सर्वत्राभेदेनैवोत्प्रेक्षणमिति नियमे किञ्चिदस्ति प्रमाणम्। लक्ष्येषु भेदेनापि उत्प्रेक्षणस्य दर्शनात्।......नहि अभेदेनैव उत्प्रेक्षणमिति वेदेन बोधितम्। यदयमयमाग्रहः स्यात्। लक्षणनिर्माणस्य पुरुषाधीनत्वात्। 'लिम्पतीव तमोऽङ्गानि' इत्यत्रापि लेपनादिकर्तृत्वं तमआदिषु विषयेषु उत्प्रेक्ष्यते इत्येव युक्तम्। R. G. p. 298.

On these manifold subdivisions of Utpreksha, Jagannâtha makes the very appropriate remark that there is no difference of strikingness in them. They should not, therefore, be mentioned at all. At the most only three varieties of Utprekshâ should be given, viz., हेतु, फल and स्वरूप. 'इह जात्यादयो हि भेदाः प्राचामनुरोधादुदाहृताः। वस्तुतस्तु नैषां चमत्कारे वैलक्षण्यमस्तीति अनुदाहार्या एव। चमत्कारवैलक्षण्यं पुनर्हेतुफलस्वरूपात्मकानां त्रयाणां प्रकाराणामेवेति।' R. G. p. 295.

अलङ्कारान्तरोत्था......उत्प्रेक्षावाचकम् (p. 32, ll. 10-18). अलङ्कारान्तरोत्था—अलङ्कारान्तरादुत्तिष्ठतीति when arising from another figure. An example of Utprekshâ founded upon concealment (अपह्नुति) is 'अश्रुच्छलेन' etc. हुतपावकधूमेन कलुषे अक्षिणी यस्याः तस्याः सुदृशः लावण्यमेव वारि तस्य पूरः अङ्गे मानमप्राप्य अश्रुच्छलेन विगलति इव. The flood of beauty of that fair-eyed lady, incapable of being contained in her body, falls as it were, under the disguise of tears, as her eyes are pained by the smoke of the fire kindled by oblations of ghee. An example of उत्प्रेक्षा based upon श्लेष is 'मुक्तोत्करः' etc. 'The pearls, we believe, that issued from the narrow womb of the oyster, have attained this गुणवत्त्व (possession of a fair quality or being stringed) from dwelling upon the charming conch-like neck of this lotus-eyed damsel'. Here the word गुणवत्त्व is paronomastic; and it is the cause (निमित्त) of the हेतूत्प्रेक्षा contained in the words 'कम्बुग्रीवाधिवासादिव' (as if from dwelling upon the conch-like neck). The word 'जानीमहे' is denotative of उत्प्रेक्षा.

मन्ये......इत्येवमादयः. Besides जानीमहे, मन्ये, शङ्के, ध्रुवं, प्रायः, नूनम्, इव etc. are some of the words that are denotative of उत्प्रेक्षा. We quoted above the words of Daṇḍin on this point. There are other words also that express सम्भावना or उत्प्रेक्षा, such as तर्कयामि, सम्भावयामि, जाने, उत्प्रेक्षे, स्यात्. A question naturally arises:—How are we to distinguish उत्प्रेक्षा from उपमा, when इव is employed, as इव is सादृश्यवाचक also; i. e. on what ground is it that we regard the verse 'ऊरुः......स्मरस्येव' as an example of उत्प्रेक्षा and not of उपमा? The verse can as well be taken as an Upamā (ऊरुः स्मरस्य स्तम्भ इव भाति). Our author nowhere explains this difficulty. चक्रवर्तिन्, the author of the अलङ्कारसर्वस्वसञ्जीविनी, says on this point 'यदाऽयमुपमानांशो लोकतः सिद्धिमृच्छति। तदोपमैव येनेवशब्दः साधर्म्यवाचकः॥ यदा पुनरयं लोकादसिद्धः कविकल्पितः। तदोत्प्रेक्षैव येनेवशब्दः सम्भावनापरः॥' (quoted by उद्योत p. 24.). When the Upamāna is one from ordinary life, there the figure is Upamā and the word इव is then expressive of similarity. But when the Upamāna (i. e. the अप्रस्तुत or विषयिन्) is not one from ordinary life, but is simply due to the poet's fancy, then the figure is Utprekshā, so that there the word इव has the sense of सम्भावन (representing as probably identical). When इव is employed in उत्प्रेक्षा, the poet purposely represents one thing as almost identical with another; in Upamā, the only object is to give expression to the similarity between two objects. The चित्र मी० remarks 'यत्र यत्राप्रकृततादात्म्यसम्भावनोपयुक्तविशेषणकल्पना तत्र सर्वत्राप्युत्प्रेक्षाऽभिमता। यत्र तु सम्भावनोपयुक्तविशेषणकल्पनारहितमुपमानं निबध्यते तत्र परमिवशब्दः सादृश्यपर इत्युपमालङ्कारः।' p. 74. (and then it quotes the words of चक्रवर्तिन्). Appayadikshita bases the difference upon the existence of adjectives or attributes that would contribute towards the poetic representation of the identity of the प्रकृत and अप्रकृत. If these exist there is उत्प्रेक्षा; but if there is the Upamāna purely without any attributes serving to lead on to सम्भावन, then there is Upamā and इव denotes similarity.

क्वचिदुपमोपक्रमोत्प्रेक्षा......ज्ञेयम् (p. 32, ll. 20-26). उपमा उपक्रमे यस्याः सा उपमोपक्रमा. Sometimes, an Utprekshā begins with a simile. 'पारेजलं...शैवलाभाः'. This is शिशु० III. 70. मुरारिः (कृष्णः) नीरनिधेः पारेजलं आनीलपलाशराशीः (हरितपर्णपूर्णाः) उत्कलिकासहस्रप्रतिक्षणोत्कूलितशैवलाभाः (उत्कलिकासहस्रेण तरङ्गसहस्रेण प्रतिक्षणमुत्कूलिताः तीरं प्रापिताः ये शैवलास्तत्तुल्याः) वनावलीः (वनराजीः) अपश्यत्. Krshna saw, on the other side of the sea, series of woods, abounding with greenish leaves, which looked like moss thrown every moment upon the shore by thousands of waves. इत्यत्र......ज्ञेयम्. In the above verse, the word आभा (in शैवलाभाः) denotes comparison and hence there is a simile at first, but in the end there is fancy, inasmuch as the existence of huge masses of moss on the sea-shore is imagined as possible, notwithstanding its improbablity. Similarly it is to be understood in the description of the emaciation of certain lovelorn ladies, as in 'their bracelets were turned into armlets' (केयूरं इव आचरितम्) and also in 'the side glance of her with deer-like eyes acts the part of a blooming lotus on the ear' (विकासिनीलोत्पलमिव आचरति). In both the examples, there is at first उपमा, because the affixes क्यङ् (in केयूरायितम् and क्विप् in नीलोत्पलति) are expressive of Upamá; but, since it is impossible that a bracelet should be on the arm and that a glance should exist on the ear, there is only a poetic fancy. The poet does not here compare the bracelet with the armlet and the side-glance with the blue lotus, but rather fancies that they are actually identical as it were. *

भ्रान्तिमदलङ्कारे......इति भेदः **(p. 32, ll. 26-29)** The author now distinguishes Utpreksha from other figures of speech. He first distinguishes between भ्रान्तिमान् and उत्प्रेक्षा. In भ्रान्तिमान् as instanced in 'मुग्धा दुग्धधिया' etc., the cowherds etc. who are under error have no consciousness of the moonlight, which is the subject (on which they wrongly superimpose the notion of milk); for the description of it (*i. e.* of the absence of the knowledge of the truth) is given by the poet himself (and not by the persons). In Utprekshá, however, the person who indulges in the fancy has a consciousness of the subject also. What distinguishes भ्रान्तिमान् from उत्प्रेक्षा is this:—In the former, the knowledge is अनाहार्यं; while in the latter it is आहार्यं; 2ndly, in the former, the विषय is not perceived in its real nature, it is mistaken for something else (the विषयिन्); in उत्प्रेक्षा both the विषय and विषयिन् are cognised as distinct, there is no mistake, but for poetical purposes it is represented that the विषय is almost identical with the विषयिन्.

सन्देहे......भेदः **(p. 32, ll. 29-31)** What distinguishes सन्देह from उत्प्रेक्षा is that in the former both the alternatives are equally prominent; but in the latter, one of the alternatives is more prominent and is poetically represented as probably identical with the other. अतिशयोक्तौ...भेदः In Hyperbole, the unreality of the character fancied (विषयिन्) is apprehended after the sense of the sentence is understood; and here it is apprehended at the very time of the sense being understood. An example of अतिशयोक्ति is 'कमलमनम्भसि कमले च कुवलये तानि कनकलतिकायाम् ।'. Here the face is apprehended and spoken of as कमल, the eyes as कुवलय and the body as कनकलतिका. At the time of using this mode of speech, it is not intended that the विषयिन् (कमल) is understood as distinct. The unreality of the identity of विषय and विषयिन् comes in only when we reflect upon the sense of the verse. In Utpreksha, when we use such an expression as 'नूनं मुखं चंद्रं मन्ये', we are perfectly conscious of the विषयिन् (i. e. उपमान चंद्र) not being the विषय (मुख).

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* The अमरकोश says that केयूर and अङ्गद mean the same thing (केयूरमङ्गदं तुल्ये); but the poet seems to have used अङ्गद in the sense of bracelet and केयूर in the sense of an ornament for the upper arm. The lady had grown so emaciated that the bracelet on her forearm easily moved up to the upper part of the arm.

रञ्जिता नु...प्रकारकल्पनया (p. 33, ll. 1–10). 'रञ्जिता नु...तिमिरेण.' This is किरातार्जुनीय IX. 15. रञ्जिता नु...शैलाः—Has darkness coloured black the various trees and hills? स्थगितम्—screened. विषमेषु in uneven portions. संहृता नु ककुभस्तिमिरेण has darkness annihilated the regions of space? The printed editions have संहताः for संहृताः. The Sarvasva reads संहृताः. इत्यत्र......केचिदाहुः some say that the figure here is सन्देह, inasmuch as the trees pervaded by darkness are suspected to be coloured and so on. It is the अलं० सू० which cites this verse as an instance of सन्देह, where the things superimposed have each a separate substratum (क्वचिदारोप्यमाणानां भिन्नाश्रयत्वे दृश्यते । यथा 'रञ्जिता etc.' p. 43). The Sarvasva remarks on this verse 'अत्रारोपविषयतिमिरे रागादि तर्वादिभिन्नाश्रयत्वेनारोपितम्' p. 44. 'रागादि रञ्जनादि । आदिशब्देन नमनस्थगनपूरणसंहरणानि गृह्यन्ते । तर्वादीत्यादिशब्देन गगनधरित्रीककुभः । अत्र व्याप्तृत्वं तिमिरे विषयः, रञ्जनादिधर्मो विषयी ।' समुद्रबन्ध's comment. एकविषये...स्फुरणं च. Our author says that this is wrong; for the figure सन्देह consists in the apprehension of one object under more alternatives than one, all being equally prominent; whilst, here, the pervasion of the trees, sky &c., by darkness is not one and the same pervasion, but is conceived as distinct pervasions distinguished by the several objects with which it comes in contact. Besides, pervasion etc., is swallowed up by the idea of 'colouring' &c, which alone is prominent. What our author means is:—In Sandeha, the same object is perceived under two or more alternatives, as in 'अयं मार्तण्डः किं' above; in the present verse, the object is not the same; the pervasion by darkness of the trees being quite different from the pervasion of the sky by it; 2ndly, in *Sandeha*, what the poet conveys is the equal prominence of two or more alternatives; but this is not the case here; here the pervasion by darkness is not mentioned at all in words, it is swallowed up, as it were, by 'colouring'; what the poet intends to do here is to represent poetically that 'pervasion' is probably the same as 'colouring'. For these two reasons, the figure in the present verse is Utprekshā. अन्ये तु......वदन्ति स्म others say that the present verse is a distinct sort of the figure सन्देह, though one of the alternatives is more prominent, because it has the special charm of determining one thing to be manifold. What these people mean is:—in this verse, the विषयिन् (रञ्जन) is no doubt more prominent; still the figure is not उत्प्रेक्षा, but another kind of सन्देह. Here व्यापन (the विषय) is determined to be the same as रञ्जन, लगन, पूरण etc. (which are many). Therefore, as in the ordinary सन्देह, one thing is suspected under different characters, so here also one thing is determined under different characters; and therefore there is सन्देह. This view appears to be the same as the one mentioned by Sarvasva 'कैश्चित्त्वनवसानाश्रयत्वेन सन्देहप्रकारत्वमाहुः' p. 44. Our author rejects this view also. निगीर्ण...कल्पनया fancy is the apprehension of a thing, the real nature of which is, as it were, swallowed up, under an identity with something else. This kind of fancy is clearly visible here and is conveyed by the word नु, as well as by इव. Therefore the figure ought to be Utprekshā. It is not necessary to resort to the invention of a distinct species of *Sandeha* found nowhere else. The Sarvasva itself mentions the fact that some look upon the verse 'रञ्जिता नु' etc. as an instance of Utprekshā. 'अन्ये तु नुशब्दस्य सम्भावनाद्योतकत्वादुत्प्रेक्षाप्रकारमिममाचक्षते' p. 44.

यदेतच्चन्द्रा...नात्रापह्नवोत्प्रेक्षा (p. 33, ll. 11-16). 'यदेत......तनुम्'. This verse is cited by अलं० स० p. 51 as an example of अपह्नुति (अपह्नवपूर्वक आरोपः). जलदलवलीलां वितनुते—spreads the charm of a flake of cloud. नो मां प्रति तथा to me it does not appear to be so. अहं......तनुम् 'I believe the moon to be marked by the black scars of the wound caused by the darting meteor-glances of the young women distressed by the separation from thy foemen, their lords.' Here, in spite of the fact that the word '*manye*' is employed (it being one of those words that imply Utpreksha, as said above), we have a mere conjecture, since we do not apprehend here a fancy as defined before. For this reason there is no Utprekshā founded upon concealment here. In the first half of the verse, the author began by denying that the spot on the moon is 'शशक' (i. e. there is first अपह्नव). After denying the nature of 'शशक' he ought to have superimposed something else on the शशक. But he speaks of the moon in the next half, and not of शशक at all. Therefore there is no अपह्नुति. It may be said that, as there is अपह्नव in the first half and the word मन्ये (which is उत्प्रेक्षाद्योतक) occurs in the 2nd half, there is सापह्नवोत्प्रेक्षा. Our author replies that the mere presence of the word मन्ये is not sufficient. We must have सम्भावना, which does not exist in the verse under consideration. The author of the सर्वस्व also was not quite satisfied with the instance he himself gave. On 'यदेतच्चन्द्रा' etc. he remarks 'अत्र चैन्द्रस्य शशकस्यापह्नवे वर्णिते शशकप्रतिवस्तुनिगरण इन्दोरारोपो नाम्बरघटनां पुष्यतीति न निरवद्यम्' p. 51 and also "तस्याः (उत्प्रेक्षायाः) चेवादिशब्दवन्मन्येशब्दोऽपि प्रतिपादकः। किंतु उत्प्रेक्षासामग्र्यभावे मन्येशब्दप्रयोगो वितर्कमेव प्रतिपादयति। यथोदाहृतं प्राक् 'अहं त्विन्दुं मन्ये' इत्यादि। (on p. 51)" p. 64.

What constitutes the essence of उत्प्रेक्षा is that the प्रस्तुत (उपमेय) must be represented as probably identical with the अप्रस्तुत (उपमान) and that this representation must be charming. उत्प्रेक्षा must be based upon implied resemblance. 'नूनमनेन सानुना भाव्यम्' cannot be an उत्प्रेक्षा, because there is no charm in it. The fancy must be आहार्य (volitional) and not due to mistake. 'रामं स्निग्धतरश्यामं विलोक्य वनमण्डले। प्रायो धाराधरोऽयं स्यादिति नृत्यन्ति केकिनः॥' is not an example of उत्प्रेक्षा, because here the peacocks mistake him to be a cloud and, as a result, dance. They have no distinct apprehension that he is Rāma. The mere presence of उत्प्रेक्षाद्योतक words would not constitute a verse an instance of Utpreksha; e. g. the word प्रायः in the above verse.

Examples of Utpreksha are sown broad-cast in the works of Kālidāsa and Bāṇa; vide the following 'मुक्तेषु रश्मिषु निरायतपूर्वकाया निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः। आत्मोद्धतैरपि रजोभिरलङ्घनीया धावन्त्यमी मृगजवाक्षमयेव रथ्याः॥' शा. I.

13 अतिशयोक्ति (Hyperbole).

सिद्धत्वे......निगद्यते इति (p. 33, ll. 17-23). When the introsusception is complete, it is styled Hyperbole. विषयनिगरणेन......अध्यवसायः–These words are quoted verbatim from अलं० स० p. 56. When the विषयिन् (i. e. उपमान or अप्रस्तुत) swallows up (or altogether takes in) the विषय (the subject on which something else in superimposed) and there is therefore an apprehension of identity, it is अध्यवसाय (Introsusception). In Utpraksha, the अध्यवसाय is incomplete (or in process of completion) as the विषयिन् is expressed there with uncertainty (*i. e.* विषयिन् is there represented as *probably* identical with the विषय, and not with certainty). But in अतिशयोक्ति, the अध्यवसाय is complete because the subject is apprehended with certainty. The two-fold division of अध्यवसाय is borrowed by our author from the अलं० सू०. अध्यवसाय is brought about in two ways: (I) the विषयिन् entirely swallows up the विषय, which is consequently not expressed in words at all; (II) the विषयिन् as it were swallows up the विषय, which though expressed in words and therefore seeming to be different, is yet identified with the विषयिन्. In the first case the अध्यवसाय is said to be सिद्ध and in the latter साध्य. The अध्यवसाय is said to be सिद्ध, because the विषय not being expressed in words and being swallowed up by the विषयिन्, the विषयिन् (which is अध्यवसित, superimposed) is predominant. अध्यवसाय is said to be साध्य, because the विषय is in process of being represented as probably identical with the विषयिन् (it is not निगीर्ण, but निगीर्यमाण) and therefore it is this process (which is being accomplished) that is predominant. Vide विमर्शिनी on अलं० सू० "स (अध्यवसायः) च द्विविधः—सिद्धः साध्यश्च । सिद्धो यत्र विषयस्यानुपात्ततया निगीर्णत्वादध्यवसितप्राधान्यम् । साध्यो यत्रैवाद्युपादानात्सम्भाव्यमानत्वारमकत्वाद्विषयस्य निगीर्यमाणताद्ध्यवसायक्रियाया एव प्राधान्यम् ।". A question might be asked what is the difference between अध्यवसाय and आरोप (as in मुखं चन्द्रः)? The reply is:—in आरोप, the विषय is apprehended as the विषयिन्. But here (in सिद्ध अध्यवसाय), the विषय being entirely swallowed up by the विषयिन् and therefore not being expressed, only the विषयिन् is apprehended; in साध्य अध्यवसाय (which is the province of उत्प्रेक्षा), the विषय may or not be expressed (while in आरोप it must always be expressed) and, even when it is expressed, it is in process of being swallowed up by the विषयिन् (as in मुखं चन्द्रं मन्ये). 'अत एव चात्र विषयस्य निगीर्यमाणत्वादारोपगर्भत्वं न वाच्यम् । तत्र विषयस्य विषयितया प्रतीतिः । इह (उत्प्रेक्षायाम्) पुनर्विषयस्य निगीर्यमाणत्वेन विषयिण एव प्रतीतिः ।' विमर्शिनी p. 55. An objection might be raised as follows:—अध्यवसाय is certain knowledge of the विषयिन्, which swallows up the विषय. It is said above that in उत्प्रेक्षा, there is साध्य अध्यवसाय. In उत्प्रेक्षा, the विषय is generally expressed and not swallowed up. Besides, उत्प्रेक्षा is constituted by representing something as *probable*. There is no *certainty* in it. Therefore it is improper to say that in उत्प्रेक्षा there is साध्य अध्यवसाय. The reply is:—अध्यवसाय is of two kinds, स्वारसिक and आहार्य. In the former, the real nature of an object is not known at all, but through mistake the विषय is identified with the विषयिन्. In the latter (उत्पाद्य), a man, although well knowing that विषय is distinct from विषयिन्, superimposes the विषयिन् upon the विषय for some poetical purpose. स्वारसिक अध्यवसाय is the province of भ्रान्तिमान्, in which the poet speaks of the mistaken notions of others. उत्पाद्य अध्यवसाय (*i. e.* आहार्य) is the province of उत्प्रेक्षा. अध्यवसाय is defined as विषयनिगरण. In उत्प्रेक्षा, although there is no complete swallowing up, still the विषय is in process of being swallowed and therefore, we may say that there is अध्यवसाय. Hence there is nothing wrong in saying that साध्य अध्यवसाय is the province of उत्प्रेक्षा. 'एवमध्यवसायात्मकसम्भावनाप्रत्ययमूलत्वादुत्प्रेक्षायाः कथमध्यवसायमूलत्वम् । तस्य हि विषयनिगरणे (णं!) विषयिनिश्चयश्च स्वरूपम् । न चात्रैकमपि सम्भवति । विषयोपादानान्निश्चयाभावाच्चेति । अत्रोच्यते । इह द्विविधोऽध्यवसायः स्वारसिक उत्पादितश्च । तत्र स्वारसिके विषयानवगम एव निमित्तसामर्थ्यात्स्वरसत एव विषयप्रतीतेरुल्लासात् ।......इतरत्र तु विषयमवगम्यापि तदन्तःकारेण प्रतिपत्तौ स्वात्मपरतन्त्रविकल्पनात् विषये प्रतिपत्तिमुत्पादयेत् । जानान एव हि विषयिविविक्तं विषयं तत्र प्रयोजनपरतया विषयिणमध्यवस्येत् । तथाऽसौ भ्रान्तिमदादिविषयः । तत्र हि प्रमात्रन्तरगता स्वारसिक्येव तथाविधा प्रतिपत्तिर्वक्त्रानूद्यते न तूत्पाद्यते ।...... इतरस्तूत्प्रेक्षाविषयः ।............ननु विषयनिगरणमध्यवसायस्य लक्षणमिह पुनर्विषयस्य निगीर्यमाणतेति कथमत्राध्यवसायतेति चेत् । नैतत् । 'विषय्यन्तःकृतेऽन्यस्मिन्सा स्यात्साध्यवसानिका' (का. प्र. II.) इत्याद्युक्ताध्यवसायस्य विषयिणा विषयस्यान्तःकरणं लक्षणम् । तच्च विषयस्य निगरणेन निगीर्यमाणत्वेन वा भवतीति न कश्चिद्विशेषः । निगीर्यमाणमपि पूर्वोक्तनीत्या विषयस्योपात्तत्वानुपात्तत्वे वा भवतीत्यपि न कश्चिद्विशेषः ।" विमर्शिनी p. 56. विषय......प्रसक्तं इति (p. 33, ll. 20–23) In Utpreksha, the swallowing up of the object takes place only by reducing it to a subordinate position and so it may be here also (*i. e.* in अतिशयोक्ति) as in 'the face is a second moon.' The author means that for swallowing up as required in उत्प्रेक्षा (साध्य अध्यवसाय), it is not necessary that the विषय must not be mentioned. What is meant by निगरण is here simply that the विषय should be in quite a subordinate position as regards the purpose in view (*i. e.* the charm of the सम्भावना). Similarly even in अतिशयोक्ति, the विषय (*i. e.* मुख here) need not necessarily be omitted (as in 'the face is a second moon').

The name given to this figure is significant 'अतिशयस्योक्तिरिति यौगिकत्वमस्याः' प्रदी. p. 237; 'विषयिणा विषयस्य निगरणमतिशयः । तस्योक्तिः' R. G. p. 307.

भेदेऽप्यभेदः......ततः (p. 33, ll. 24–25). Our author, following the अलं॰ सू॰ (p. 66), divides अतिशयोक्ति into five varieties. I,

भेदेऽप्यभेदः Denial of difference where there is difference in reality; II. अभेदे भेदः (the opposite of the preceding) statement of a difference, where there is none in reality; III. सम्बन्धे असम्बन्धः negation of connection where there is a connection; IV. असम्बन्धे सम्बन्धः (which is the reverse of III); V. कार्यकारणपौर्वापर्यात्ययः—the invertion of the sequence of cause and effect. Mammaṭa following रुद्रट (II. 24-26) gives four varieties, by omitting III and IV and substituting in their place "यद्यर्थोक्तौ च कल्पनम्" (a supposition under a condition introduced by 'if'). मल्लिनाथ in his तरल criticizes Mammaṭa and says that 'यद्यर्थोक्तौ etc.' is included either under सम्बन्धेऽसम्बन्धः or its reverse (see p. 237). उद्योत remarks that 'यद्यर्थोक्तौ च' etc. includes सम्बन्धेऽसम्बन्धः and its reverse by Indication.

An instance of भेदेऽभेदः is 'कथमुपरि' etc. कथं……कलापः How is it that the peacock's tail shines above? अष्टमीन्दुखण्डम्—The digit of the moon on the 8th night of the fortnight. ततः next to it. प्रवालमधस्तात्—still lower a tender leaf. Here we have the introsusception of the tresses of a woman in the peacock's tail with which they are identified. Here केशपाश, भाल, नेत्र, नासिका, and अधर are swallowed up respectively by कलाप, इन्दुखण्ड, कुवलय, तिलकुसुम and प्रवाल, although they are distinct (भेदेऽप्यभेदः). Another example of this is 'विश्लेषदुःखादिव' etc., which was cited above under Utprekshâ. The silence belonging to a sentient creature is one thing and the stillness pertaining to an inanimate object is another. These two states though different are identified here, the reason being that the word बद्धमौन conveys both the meanings. 'सहाधर…प्रियः' is another example of the same. In her youth, her lover is possessed of *râga* (love, also 'red colour') together with the soft petal of her under-lip. Here the *râga* of the lower-lip is its redness, and the *râga* of the lover is his love. Though these two are different, they are identified, because they are expressed by the same word. It must be said that, following these two examples of our author, the verse 'पद्मोदयदिनाधीशः' etc. instanced above under परम्परित (श्लिष्ट), will be an example of this kind of अतिशयोक्ति, so far as the word पद्मोदय is concerned.

An example of अभेदे भेदः is 'अन्यदेव' etc. सौरभसम्पदः the riches of the fragrance breathed by her. सरसत्वम् charminguess. Here though beauty is one and the same, the beauty of a woman is represented as being quite different from all other beauty. Another example of this variety may be given from the S'âkuntala 'स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ।'

An example of सम्बन्धेऽसम्बन्धः is the verse 'अस्याः सर्गविधौ', which occurs in the Vikramorvas'iya (1st act). The same verse is cited by the अलं० सू० as an example of this variety. अस्याः......कान्तिप्रदः 'Was it the moon, the source of lovely radiance, that was the creator in forming her?' शृङ्गार एव एको रसः यस्य who is solely devoted to the sentiment of love. कुसुमाकरः spring. जडः dull, free from emotions. विषयेभ्यः व्यावृत्तं कौतूहलं यस्य whose mind is turned away from objects of sense. पुराणो मुनिः Brahmâ. In this verse, although the Creator is connected with the act of creating her, he is represented as not being connected with that act. This verse is cited by Mammaṭa as an instance of ससन्देह (or सन्देह of our author). उद्योत remarks (p. 59) that this verse cannot be an example of अतिशयोक्ति as there is no certainty here. In अतिशयोक्ति, there must be certain knowledge. In the above verse, the speaker raises doubts as to who created the woman.

An instance of 'असम्बन्धे सम्बन्धः' is 'यदि स्यान्मण्डले etc.' Here, a connection, which is unreal, is fancied by means of a supposition brought in by the force of the word 'if.' इन्दीवरद्वय does not exist in the moon *i. e.* there is असम्बन्धः but by the force of the particle यदि this connection of lotuses with the moon is brought in. Therefore there is असम्बन्धे सम्बन्धः. A beautiful example of this variety is cited by Vâmana 'उभौ यदि व्योम्नि पृथक्प्रवाहावाकाशगङ्गापयसः पतेताम् । तेनोपमीयेत तमालनीलमामुक्तमुक्तालतमस्य वक्षः ॥' शिशु० III. 8.

कार्यकारण......महीक्षिताम् (p. 34, ll. 15-21). The inversion of the sequence of causation may occur in two ways: (I.) the effect may be supposed to precede the cause, or (II.) it may be supposed to take place simultaneously with the cause. An example of the first is 'प्रागेव हरिणाक्षीणां' etc. Supply जातम् after उत्कलिकाकुलम् and जाताः after श्रियः. उत्कलिकाकुलम्-agitated by fancy. उद्भिन्नानां प्रफुल्लानां बकुलानां रसालमुकुलानां (आम्रमुकुलानां) च श्रियः the beauty of the blooming *bakula* and the blossoming mango (manifested itself). Mangoes put forth blossoms, which generally are the excitants of love (उद्दीपन). But here this sequence is inverted. The heart is said to be agitated first and then the mangoes blossomed. Another instance of this variety is 'इदमविदितमादौ मालत्याः कुसुमचापबाणेन । चरणं रमणीवदन लोचनविषयं त्वया भवता ॥' (दामोदरगुप्त's कुट्टनीमतम् verse 96). Another is 'तव प्रसादस्य पुरस्तु सम्पदः' शा० 7. An example of the cause and effect taking place at the same time is 'सममेव etc.' This is Raghu. IV. 4. समाक्रान्तम् was trodden, was attained. सममेव at the same time. Here the cause, viz, coming to the ancestral throne and the effect, viz., conquering the kings, are represented as taking place at the same time. The reason why the relation of cause and effect is inverted is to give expression to the idea that the cause produces the effect speedily, as said by Mammata 'कारणस्य शीघ्रकारितां वक्तुं कार्यस्य पूर्वमुक्तौ' etc.

इह केचिदाहुः......लक्षणस्य इति (p. 34, ll. 22–24). In these words our author refers to the view of the अलं० सू०. The question is:—in अतिशयोक्ति what is introsuscepted in another? For अतिशयोक्ति, सिद्ध अध्यवसाय is necessary. When it is said that two varieties of अतिशयोक्ति are भेदेऽभेदः and अभेदे भेदः, the question arises what two things are अभेदेन अध्यवसित. According to the view of the अलं. सू. the ordinary excellence belonging to the woman's tresses etc. in the verse 'कचमुपरि कलापिनः' is fancied as being extraordinary. It should not be supposed that tresses etc. are introsuscepted under the character of the peacock's tail. What is अभेदेन अध्यवसित is natural beauty (वास्तव सौन्दर्य) which is here fancied to be identical with the beauty imagined by the poet (कविसमर्पित सौन्दर्य). It is not the केशपाश that is fancied to be identical (अभेदेन अध्यवसित) with the peacock's tail. If it were intended to be so (i. e. if it were intended that the अध्यवसाय in this variety should be between two धर्मिन्s, such as केशपाश and कलाप and not between the two धर्मs, वास्तव सौन्दर्य and कविसमर्पित सौन्दर्य), then the definition of the figure would not include, as it ought to inc*l*ude, such instances as 'Different is the beauty etc.' The reason why the instance 'अन्यदेवाङ्ग' etc. would be excluded is:—If we say that केशपाश and कलाप are अभेदेन अध्यवसित, we mean that for अध्यवसाय, two धर्मिन्s are necessary; two धर्मs would not do. In 'अन्यदेवाङ्गलावण्यम्' etc. there are no two धर्मिन्s, but only two धर्मs. If two धर्मिन्s were necessary for अध्यवसाय, this instance cannot be an example of अतिशयोक्ति. Therefore in order to include it, we should say that it is two धर्मs that are everywhere अध्यवसित. Vide the words of the अलं. सू. p. 69 "एषु पञ्चसु भेदेषु भेदेऽभेदादिवचनं लोकातिक्रान्तगोचरम् । अत्र चातिशयाख्यं यत्फलं प्रयोजनत्वाभिमतं तत्राभेदाध्यवसायः । तथाहि 'कमलमनम्भसि' इत्यादौ वदनादीनां कमलादिभिर्भेदेऽपि वास्तवं सौन्दर्यं कविसमर्पितेन

सौन्दर्येणाभेदेनाध्यवसितं भेदेऽभेदवचनस्य निमित्तम् । तत्र च सिद्धोऽध्यवसाय इति अध्यवसितप्राधान्यम् । न तु वदनादीनां कमलादिभिरभेदाध्यवसायो योजनीयः । अभेदे भेद इत्यादिषु प्रकारेषु अव्याप्तेः । तत्र हि 'अण्णं लडहत्तणअं' इत्यादौ सातिशयं लटभात्वं निमित्तभूतमभेदेनाध्यवसितम् । एवमन्यत्रापि ज्ञेयम् ।". On this जयरथ remarks "'कमलमनम्भसि' इत्यत्र यदि वदनादीनां धर्मिणामभेदाध्यवसाययोजनं क्रियते तदस्य धर्मिगतत्वेनैवेष्टेरिह धर्माणां न स्यादव्याप्तिः । अतश्च पूर्वत्र धर्माणामेवाध्यवसायो योजनीयो येन सर्वत्रैक एव पक्षः स्यादिति तात्पर्यार्थः ।" p. 69. The two verses, referred to in this passage, are 'कमलमनम्भसि कमले च कुवलये तानि कनकलतिकायाम् । सा च सुकुमारसुभगेत्युत्पातपरम्परा केयम् ॥' (भेदेऽभेदः); 'अण्णं लडहत्तणअं अण्णा वि अ कावि वत्तणच्छाआ । सामा सामण्णपआवइणो रेहच्चिअ ण होइ ॥ (अन्यत् सौन्दर्यमन्यापि च कापि वर्तनच्छाया । श्यामा सामान्यप्रजापते रेखैव न भवति ॥).

Our author replies to the above reasoning in the words 'तथापि etc.' तत्रापि...अध्यवसीयते There too, i. e. in 'अन्यदेवाङ्गलावण्यम्' the lady's beauty, which is generally not different from that of other women, is fancied as different. So that here also there is अध्यवसाय. We need not say that वास्तवसौन्दर्य is fancied to be identical with कविसमर्पितसौन्दर्य. In 'अन्यदेवाङ्ग' etc. one thing viz. the beauty of the woman, is poetically represented as being another thing, viz., a beauty different from all other beauty. तथाहि to explain, to make clear what is meant. अन्यदेव...अङ्गीक्रियते If we substitute अन्यदिव for अन्यदेव in the verse 'अन्यदेवाङ्ग etc.' (In which case it would mean 'her beauty is, as it were, quite apart from that of other women'), we should admit the figure उत्प्रेक्षा, as there is then साध्य अध्यवसाय. Everybody admits that in 'अन्यदिवाङ्गलावण्यम्', there is उत्प्रेक्षा. We have shown above that in Utprekshâ there is अध्यवसाय (साध्य of course). So we must admit that in 'अन्यदेवाङ्ग' etc. also there is अध्यवसाय, which is सिद्ध, because the word इव, which is सम्भावनाद्योतक, is absent. In 'प्रागेव हरिणाक्षीणां' etc., the beauty of *bakula* though coming first is fancied as coming last i. e. there is अध्यवसाय. Here also if we employ the word इव, there is उत्प्रेक्षा. Similarly in the other two, सम्बन्धेऽसम्बन्धः and असम्बन्धे सम्बन्धः i. e. प्रजापति, who is the creator of the beauty, is represented as identical with Brahmâ who does not create such a beauty; two blue lotuses which are not connected with the moon are fancied as identical (अध्यवसित) with two lotuses connected with the moon. Hence the opinion of the अलं. स. that there is अध्यवसाय of two धर्मि (one वास्तव and the other कविसमर्पित) and not of धर्मिs is wrong. जयरथ also finds fault with the अलं. स. "उपपन्नं चैतत् । यावता ह्यध्यवसितप्राधान्यमस्या

लक्षणम्। तत्र धर्मिणामस्तु धर्माणां वेति को विशेषो येनाव्याप्तिः स्यात्। प्रत्युत धर्मिणोरभेदाध्यवसायाभ्युपगमे उपमादीनामप्यतिशयोक्तिप्रसङ्गः स्यात्। तत्रापि धर्माणामेव भेदेऽभेदनिबन्धनात्। एवं च विजातीयत्वेन भेदे धर्मिणोरप्यव्याप्तिः प्रसज्यत इत्यलमसङ्गतग्रन्थार्थोद्धारणेन।' pp. 69–70. As to the remark of our author that when we read 'अन्यदिव' for 'अन्यदेव' in 'अन्यदेवाङ्गलावण्यम्' etc. there is उत्प्रेक्षा, vide the remarks of R. G. and Nāges'a thereon (p. 315.) "यदपि तैरेव (अप्पदीक्षितैः) उक्तम् 'सम्बन्धातिशयोक्तिः स्यादयोगे योगकल्पनम्। सौधाग्राणि पुरस्यास्य स्पृशन्ति विधुमण्डलम्॥' तदपि न। अत्रैव 'स्पृशन्तीवेन्दुमण्डलम्' इति कृते कोऽलङ्कारः। उत्प्रेक्षेति चेद्, तर्हीवादेरभावाद्गम्योत्प्रेक्षेत्युचिता। इवादिसत्त्वे वाच्योत्प्रेक्षा सैवेवाद्यभावे गम्योत्प्रेक्षेति नियमस्य सर्वसंमतत्वात्। 'त्वत्कीर्तिर्भ्रमणश्रान्ता विवेश स्वर्गनिम्नगाम्' इति त्वदुक्तगम्योत्प्रेक्षायाः 'सौधाग्राणि' इत्यस्य चोत्प्रेक्षायां विशेषानुपलम्भात्......तस्मादुत्प्रेक्षासामग्री यत्र नास्ति तादृशमुदाहरणमुचितम्। यथास्मदीयं 'धीरध्वनिभिरलं ते नीरद मे मासिको गर्भः। उन्मदवारणबुद्ध्या मध्येजठरं समुच्छलति॥' इत्यादि। सुन्दरत्वे सति उपस्कारकत्वमलङ्कारसामान्यलक्षणमिहापि न विस्मरणीयम्।" p. 315.

14 तुल्ययोगिता (Equal Pairing).

पदार्थानां......क्रियाभिसम्बन्धः (P. 34. l. 29–p 35 l. 5). When objects in hand or others are associated with one and the same attribute, the figure is तुल्ययोगिता. An attribute is either a quality or an action. So, although our author does not say so specifically, तुल्ययोगिता has four varieties; all the things may be प्रस्तुत, or all may be अप्रस्तुत; and the common attribute in each case may be a गुण or a क्रिया. There is another point on which our author is silent. रुद्रट, अलङ्कारसर्वस्व, एकावली and many others say that in तुल्ययोगिता, औपम्य is always implied; compare 'औपम्यस्य गम्यत्वे पदार्थगतत्वेन प्रस्तुतानामप्रस्तुतानां वा समानधर्माभिसम्बन्धे तुल्ययोगिता' अलं० स०. This means that between the प्राकरणिक or अप्राकरणिक things that are connected with the same attribute, there must be implied resemblance. It is not sufficient that they are connected with the same attribute. Our author, by omitting the words औपम्यस्य गम्यत्वे, leads us to infer that he did not regard implied resemblance between the प्राकरणिक or अप्राकरणिक things as necessary to constitute the figure तुल्ययोगिता. The reason why the figure is called तुल्ययोगिता is given by एकावली as 'तुल्यधर्मेण योगो जातोऽस्यामिति अन्वर्थनामा तुल्ययोगिता' p. 239. i. e. that in which there is a connection (of प्रकृत or अप्रकृत things) with the same attribute. अनुलेपनानि......अबोधिषत—This is S'is'u. IX. 24. The printed edition of S'is'u. reads दीपशिखाः for दीपदशाः and 'चिरसुप्तमनोभव-

बोधनं समबोधिषत' for 'सुचिरं शयितप्रतिबोधितस्मरमबोधिषत ॥'. Construe—तेन समयेन अनुलेपनानि, कुसुमानि, पतिषु कृतमन्यवः (कृतकोपाः) अबलाः, दीपदशाः (दीपज्वालाः) सुचिरं शयितप्रतिबोधितस्मरं (सुचिरं शयितः पश्चात् प्रतिबोधितः स्मरः कामः यथा स्यात्तथा) अबोधिषत (बोधितानि). Unguents of sandal, white flowers, fair ones indignant against their lords and the flames of lamps were by that time (i. e. by evening) lighted up so as to awaken Love that had long fallen asleep. Here, as the description of the evening is the matter in hand, sandal ointment etc. which are connected with the evening are also प्रस्तुत; they are all connected with the one action (क्रिया) of बोधन (being lighted up).

त्वदङ्ग......सम्बन्धः (p. 35, ll. 6-13). त्वदङ्ग—This is Udbhata V. 12. Who, that has perceived the softness of thy body, feels not that the jasmine, the digit of the moon and the plantain plant are hard! Here the heroine is the subject of description and मालती etc., which are the उपमान, are (generally, of course) अप्रस्तुत. They are all connected with the single attribute 'hardness' (which is a गुण). दानं...द्धरेत्. दानं वित्तात्, ऋतं (सत्यं) वाचः etc., 'charity from affluence, truth from speech, fame and piety from life, beneficence to others from the body—from unsubstantial things, man ought to extract substantial good.' Here दान, ऋत, कीर्तिधर्मौ, परोपकरण, which are all in the objective case, being all connected with the attribute of substantialness, are also connected with the action of extracting. Our author gives an example of तुल्ययोगिता where all the things are connected with the same गुण and the same क्रिया. An example where all प्राकरणिक things are connected with the same गुण is '[illegible] जटाजालं वारुणी [illegible] । [illegible] [illegible] [illegible] [illegible] ॥' रुद्रट V. 13.

15 दीपक (Illuminator).

अप्रस्तुतप्रस्तुतयोः (एकधर्माभिसम्बन्धः यदा स्यात्तदा) दीपकं तु निगद्यते। When a thing, which is the subject in hand, and another which is not the subject in hand, are connected with the same attribute, there is दीपक. Also when the same case (कारक) is connected with more than one verb.

Some writers like रुद्रट, जगन्नाथ etc. say that in दीपक also there must be गम्य औपम्य. Our author is silent on this point. It must be noted that if गम्य औपम्य is necessary for दीपक, then the 2nd variety of दीपक given by our author, where one case is connected with many verbs, must be excluded altogether, as there can be no resemblance in that variety.

The reason why this figure is called दीपक is that it is like a lamp, which, when employed for illuminating one object, also illumines others. 'प्राकरणिकाप्राकरणिकयोर्मध्यादेकत्र निर्दिष्टः समानो धर्मः प्रसङ्गेनान्यत्रोपकाराद्दीपनाद्दीपसादृश्येन दीपकाख्यालङ्कारोत्थापकः ।' अलं० सू० p. 72 ; 'प्रकृताप्रकृतान्यतरसन्निधानमभिनिविष्टमपि साधारणो धर्मः प्रसङ्गेनान्यदपि दीपयतीति दीपकम् ।' प्रका० p. 242; 'प्रकृतार्थेषूपात्तो धर्मः प्रसङ्गादप्रकृतमपि दीपयति प्रकाशयति सुन्दरीकरोतीति दीपकम् । यद्वा दीप इव दीपकम् । संज्ञायां कन् (पा० V. 3. 75) दीपसादृश्यं च प्रकृताप्रकृतप्रकाशकत्वेन बोध्यम् ।' R. G. p. 322.

बलावलेपा......भवान्तरेष्वपि (p. 35, ll. 17–18)—This is S'is'u I. 72 जिगीषुणा तेन (शिशुपालेन) बलावलेपात् (बलगर्वात्) पूर्ववत् अधुनापि जगत् प्रबाध्यते । भवान्तरेष्वपि (जन्मान्तरेष्वपि) सती योषित् (साध्वी भार्या) निश्चला प्रकृतिः (स्वभावः) च पुमांसमभ्येति. Here unchanging nature is the subject of description; while, chaste wife is अप्रकृत. Both of them are connected with one *dharma* viz., the one action of 'accompanying'. The printed edition of S'is'u. reads सतीव योषित् प्रकृतिः सुनिश्चला. The Nirṇayasâgara edition of S. D. reads सतीव for सती च. But then the figure would be उपमा. In the above verse, there is अर्थान्तरन्यास also. दूरं...क्षणेन (p. 35, ll. 21–24). This is an instance of the 2nd kind of दीपक, called by some कारकदीपक. Here, the heroine, who is one, is connected with many actions, viz., rising, sleeping, going to the house of the lover and so on.

अत्र च...सम्भवात् (p. 35, l. 26–27)—Some say that this figure has three varieties according as the single धर्म, whether गुण or क्रिया, is mentioned in the beginning, middle or end. The Kâvyâdars'a, Bhâmaha, Udbhaṭa and many others divide Dipaka into three varieties according as the single *dharma* occurs in the beginning, middle or end. "आदिमध्यान्तविषयं त्रिधा दीपकमिष्यते । एकस्यैव त्र्यवस्थत्वादिति तद्भिद्यते त्रिधा ॥ अमूनि कुर्वतेऽन्वर्था— मस्याख्यामर्थदीपनात् । त्रिभिर्निदर्शनैश्चेदं त्रिधा निर्दिश्यते यथा ॥" भामह II. 15–16; 'आदिमध्यान्तविषयाः प्राधान्येतरयोगिनः । अन्तर्गतोपमा धर्मा यत्र तद्दीपकं विदुः ॥' उद्भट I. 30. An example of आदिदीपक is 'श्यामला प्रावृषेण्याभिर्दिशो जीमूतपङ्क्तिभिः । भुवश्च सुकुमाराभिर्नवशाद्वलराजिभिः ॥' काव्या० II. 100, where श्यामलत्व, the common property is mentioned in the beginning of the verse. 'मालिनीरंशुकभृतः स्त्रियोऽलङ्कुरुते मधुः । हारीतशुकवाचश्च भूधराणामुपत्यकाः ॥' (भामह II. 18) and 'तदानीं स्फीतलावण्यचन्द्रिकाभरनिर्भरः । कान्ताननेन्दुरिन्दुश्च कस्य नानन्दकोऽभवत् ॥' (उद्भट. 1. 33) are examples of मध्यदीपक and अन्तदीपक respectively. Our author remarks upon this that this threefold division need not be given, because a thousand such varieties may be found out. There is no special charm in these divisions; whether the single attribute be mentioned in the beginning or end it does not matter. The charm of this figure lies in several प्रस्तुत and अप्रस्तुत things being connected with the same attribute.

The distinction between Dīpaka and तुल्ययोगिता may be stated as follows:—In Dīpaka, one or more प्रस्तुत things and one or more अप्रस्तुत things are connected with one attribute; while in तुल्ययोगिता, all the things must be either प्रस्तुत or अप्रस्तुत; there cannot be both प्रस्तुत and अप्रस्तुत things. Those who regard औपम्य as implied in both the figures make a further distinction. In Dīpaka, the Upameya is प्रस्तुत and the उपमान (implied, of course) is अप्रस्तुत; while in तुल्ययोगिता, as all things are either प्रस्तुत or are all अप्रस्तुत, it is left to the volition of the hearer to regard one as the Upameya and the other as the Upamāna. 'अयं चानयोरपरो विशेषः । उभयोरनयोरलङ्कारयोर्गम्यत्वाविशेषेऽपि अत्र (दीपके) अप्रस्तुतमुपमानं प्रस्तुतमुपमेयमिति व्यवस्थित उपमानोपमेयभावस्तत्र (तुल्ययोगितायां) तु विशेषाग्रहणादैच्छिकः स इति ॥' कुव० p. 51. In Dīpaka, the प्रस्तुत (उपमेय) and the अप्रस्तुत (उपमान) are connected with the same attribute. A question arises:—how are we to distinguish दीपक from उपमा as in 'कमलमिव मुखं मनोज्ञम्' where कमल is उपमान (and therefore अप्रस्तुत) and मुख is उपमेय (i. e. प्रस्तुत) and both are connected with the single attribute मनोज्ञत्व. The reply is that in Dīpaka the resemblance is only implied, if at all and there are no words, like इव, expressive of simile; while in simile the resemblance is directly expressed.

Vide Jagannātha's criticism of those who cite कारकदीपक as a separate variety; R. G. pp. 324-326 'प्रथमार्धगतलक्षणेनैव दीपकद्वयस्यापि संग्रहाद्द्वितीयं लक्षणं व्यर्थम् । गुणिनां कारकाणां च गुणक्रियारूपधर्मस्येव क्रियाणामपि कारकरूपधर्मस्य सकृद्वृत्तेः साम्यात् । ......एवं च 'स्विद्यति कूणति वेल्लति विचलति निमिषति विलोकयति तिर्यक् । अन्तर्नन्दति चुम्बितुमिच्छति नवपरिणया वधूः शयने ॥' (मम्मट's example of कारकदीपक) इत्याद्युदाहरणमपि न संगच्छते । क्रियाणां गुणप्रधानत्वात् । किं च दीपकतुल्ययोगितादौ गम्यमानमौपम्यं जीवातुरिति सर्वेषां संमतम् । न चात्र स्वेदनकूणनादीनामेककारकान्वितानामप्यौपम्यं कविसंरम्भगोचरः । तस्मात्समुच्चयालङ्कारच्छायैवोचिता ।'. Jagannātha further criticizes those who regard दीपक and तुल्ययोगिता as two distinct figures. He says that they should not be considered as separate, because the charm in both is the same, viz., the occurrence of the common attribute only once. What leads to the separate enumeration of figures is some difference in charm. It cannot be said that, because in दीपक the common *dharma* is connected with both प्रकृत and अप्रकृत things and in तुल्ययोगिता either with प्रकृत things or with अप्रकृत things, there is difference of charm in the two figures; because, in तुल्ययोगिता also, as defined by you, you will have to make two figures according as the common *dharma* is connected with only प्रकृत things or with अप्रकृत things. But you do not do so. Therefore regard दीपक also as a variety of तुल्ययोगिता. "अत्रेदं बोध्यम्। तुल्ययोगितातो दीपकं न पृथग्भावमर्हति। धर्मसकृद्वृत्तिमूलाया विच्छित्तेरविशेषात्। विच्छित्तिवैलक्षण्यस्यैवालङ्कारविभागहेतुत्वात्। न च धर्मस्य सकृद्वृत्तेरविशेषेऽपि धर्मिणां प्रकृतत्वाप्रकृतत्वाभ्यां प्रकृताप्रकृतत्वेन च तुल्ययोगिताया दीपकस्य विशेष इति वाच्यम्। तथापि तुल्ययोगितायां धर्मिणां केवलप्रकृतत्वस्य केवलाप्रकृतत्वस्य च विशेषस्य सत्त्वादलङ्कारद्वैतापत्तेः। इष्टेऽपि द्वैतापत्तेश्च। सर्वेषामप्यलङ्काराणां धर्मेतरवैलक्षण्यादैक्यापत्तेश्च। ......तस्मात्तुल्ययोगिताया एव त्रैविध्यमुचितम्। प्रकृतानामेव धर्मस्य सकृद्वृत्तिः, अप्रकृतानामेव, प्रकृताप्रकृतानां चेति। एवं च प्राचीनानां तुल्ययोगितातो दीपकस्य पृथगलङ्कारतासमाख्यानं दुराग्रहमात्रमिति नव्याः।" R. G. pp. 326-327.

An example of कारकदीपक is 'कामान्दुग्धे विप्रकर्षत्यलक्ष्मीं कीर्तिं सूते दुष्कृतं या हिनस्ति। तां चाप्येतां मातरं मङ्गलानां धेनुं धीराः सूनृतां वाचमाहुः॥' उत्तररामच॰ V.

16 प्रतिवस्तूपमा (Typical Comparison).

यत्र गम्यसाम्ययोर्वाक्ययोः एकोऽपि सामान्यः धर्मः पृथक् निर्दिश्यते सा प्रतिवस्तूपमा—That is प्रतिवस्तूपमा, where in two sentences, resemblance between which is implied, the same common attribute is differently expressed. We have explained above under Upamā the meaning of the word वस्तुप्रतिवस्तुभाव. धन्यासि......उत्तरलीकरोति (p. 36. ll. 2-3). This is Naishadhiya III. 116. वैदर्भि—Oh Damayanti! उदारैः noble. इतः etc.—What greater praise can be bestowed upon the moonlight than this that it agitates even the ocean! Here one and the same action is expressed in two different words, viz., 'attracting' and 'agitating' (in two different sentences) in order to avoid repetition. समाकर्षण and उत्तरलीकरण are really one and the same in sense. But if the word 'समाकर्षण' had been used in the 2nd sentense, the fault called पौनरुक्त्य (repetition of the same word in the same sense) would have been committed. Therefore in

प्रतिवस्तूपमा the same common property is expressed in two different but synonymous expressions. This figure is found in a series also. विमल......सज्जनः—(p. 36 ll. 6–7). शिवगिरिः mountain of S'iva i. e. Kailāsa, which is white. Compare 'ईशः करस्वीकृतकाञ्चनाद्रिः कुबेरमित्रं रजताचलस्य ।' विश्वगुणादर्शे°. शिवहाससहोदरः Brother of i. e. akin to S'iva 's laughter. Here the words 'glorious,' 'pure' etc. are the same in their ultimate meaning. This figure also occurs under a negation of the attribute. चकोर्य एव......रतनर्मणि (p. 36 ll. 9–10). This verse occurs in अलं० सू० pp. 74-75 in the same connection. विनावन्तीर्न etc. 'none but the fair ones of Avanti are skilled in the pranks of love.' Other examples of प्रतिवस्तूपमा under वैधर्म्य are :—'वंशभवो गुणवानपि सङ्गविशेषेण पूज्यते पुरुषः । नहि तुम्बीफलविकलो वीणादण्डः प्रयाति महिमानम् ॥'; 'यदि सन्ति गुणाः पुंसां विकसन्त्येव ते स्वयम् । नहि कस्तूरिकामोदः शपथेन विभाव्यते ॥' कुव० p. 54.

The reason why this figure is called 'प्रतिवस्तूपमा is given by कुव० as 'प्रतिवस्तु प्रतिवाक्यार्थमुपमा समानधर्मोऽस्यामिति' p. 52. Here the sense of the sentence constitutes the उपमान or the उपमेय. मम्मट says 'वस्तुनो वाक्यार्थस्योपमानत्वात्' on which उद्योत remarks 'एवं चोपमेयत्वमपि वाक्यार्थस्येति ध्वनितम्'. 'वस्तुशब्दस्य वाक्यार्थाभिधायित्वात् प्रतिवाक्यार्थमुपमेति सार्थकाभिधानेयं द्विधा' एका० pp. 243 and 254.

The distinction between Upamā and प्रतिवस्तूपमा is as follows:—In Upamā, the resemblance is expressed, while in प्रतिवस्तूपमा it is only implied; 2ndly, in Upamā there is only one sentence, while in प्रतिवस्तूपमा there are two sentences; 3rdly in प्रतिवस्तूपमा, words like इव are always absent, while in Upamā they are generally present.

A beautiful example of this figure occurs in Sāk. (1st act) 'मानुषीषु कथं वा स्यादस्य रूपस्य सम्भवः । न प्रभातरलं ज्योतिरुदेति वसुधातलात् ।'. Another is 'भानुः सकृद्युक्ततुरङ्ग एव रात्रिंदिवं गन्धवहः प्रयाति । शेषः सदैवाहितभूमिभारः षष्ठांशवृत्तेरपि धर्म एषः ॥' शा० 5.

17 दृष्टान्त (Exemplification).

सधर्मस्य* = सदृशस्य. दृष्टान्त is the reflective representation of a similar subject. We have explained above under Upamā what is meant by बिम्बप्रतिबिम्बभाव. The word 'सधर्मस्य' serves to distinguish this figure from प्रतिवस्तूपमा. This figure also is twofold, being founded either on similarity or on contrast. अविदित...

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* Should we not rather expect सधर्मणः according to the sūtra 'धर्मादनिच्केवलात्' (पा. V. 4. 124)?

...मालतीमाला (p. 36, ll. 14–15). This is taken from the Vāsavadattā, a romance of Subandhu (p. 8, Hall's edition). अविदित... ......भणितिः—A good poet's song, though its merits have not been closely examined. अनधिगतपरिमलापि although its fragrance has not been perceived. Now, here, the subject of description is the song of the poet, which pours a honeyed stream into the ear. Corresponding to 'pouring etc.', we have the attribute 'riveting the eye'. These two are not the same, but there is some similarity between them, as there is between the original and its reflected image. So also माला corresponds to भणिति and अनधिगतपरिमला to अविदितगुणा. त्वयि दृष्टे......कुमुदसंहतेः. स्रंसते stops, is gone. अनुदयभाजि इन्दौ कुमुदसंहतेः ग्लानिः दृष्टा the assemblage of water-lilies has been seen to droop, when the moon is not risen. This is an example based on वैधर्म्य. The fact that lilies droop when the moon is not risen implies that they do not droop when it rises; this idea corresponds to the one in the first line. वसन्त...वहिमन्याम् (p. 36, ll. 18–19). वसन्तलेखायामेव एकस्यां निबद्धः भावः यस्य तत् (मनः) the affections of which are fixed upon Vasantalekhā alone. प्रफुल्ल...मन्याम् Does the bee, extremely fond of the honey of the blooming jasmine, desire any other plant? In this verse the figure is not दृष्टान्त, but प्रतिवस्तूपमा, because the two expressions, viz., 'how can our mind turn' and 'Does the bee desire another plant,' ultimately convey the same sense. In दृष्टान्त, in the two sentences the attributes are only similar and not the same (but differently expressed) as in प्रतिवस्तूपमा. इह तु...न त्वैकरूप्यम्–In the present figure, in the example 'अविदित etc.', 'the pouring of a stream of honey' and 'riveting the eye' are only similar, and not identical.

The term दृष्टान्त etymologically means that in which the ascertainment of the matter in hand is observed *i. e.* made authoritatively. It is that in which the truth of the matter in hand is confirmed by the example given in illustration, as said by Mammata 'दृष्टः अन्तः निश्चयः यत्र', which Mallinātha explains as 'दार्ष्टान्तिके सन्दिग्धस्यार्थस्यात्र निश्चयदर्शनादयं दृष्टान्तः' p. 245 तरल.

The distinction between प्रतिवस्तूपमा and दृष्टान्त may be stated as follows :—Although in both similarity is implied, still in प्रतिवस्तूपमा the attribute is the same in both the sentences, being only expressed in different words; while in दृष्टान्त, the attribute in one sentence is only similar to (and not identical with) the attribute in the second sentence. In दृष्टान्त the two attributes mentioned in the two sentences stand in the relation of the original and its reflection. 'अस्य चालङ्कारस्य प्रतिवस्तूपमया भेदकमेतदेव यत्तस्यां धर्मो न प्रतिबिम्बितः, किं तु शुद्धसामान्यात्मनैव स्थितः । इह तु प्रतिबिम्बितः ।' R. G. p. 337. जयरथ draws another distinction. In प्रतिवस्तूपमा something is stated in order to convey the idea that it is similar to the matter in hand; while in दृष्टान्त, in order that the matter in hand should not be indistinctly apprehended, we give an instance where a similar state of things exists. 'क्वचिदस्याः प्रकृतार्थस्य विशेषाभिधित्सया सादृश्यार्थमप्रकृतमर्थान्तरमुपादीयते । अत एव चात्र प्रकृताप्रकृतयोरुपमानोपमेयभावः । दृष्टान्ते पुनरेतादृशो दृष्टान्तोऽन्यत्रापि स्थित इति प्रकृतस्यार्थस्याविस्पष्टा प्रतीतिर्मा भूदिति प्रतीतिविशदीकरणार्थमर्थान्तरमुपादीयते ।' विमर्शिनी p. 74. जयरथ says further on that similarity is not absolutely necessary for दृष्टान्त. Vide the severe criticism of these views of जयरथ in R. G. pp. 337-339. यत्र......न तथेति भेदः (p. 36, ll. 22–24). In अर्थान्तरन्यास a general proposition is strengthened by particular instances or a particular instance is confirmed by a general proposition. In प्रतिवस्तूपमा or दृष्टान्त the two sentences do not stand in the relation of general and particular propositions. In them if the first is a particular proposition, the second also is so. Compare जयरथ's words 'केचित्तु दृष्टान्ते द्वयोः समर्थ्यसमर्थकभावेन अनयोः (of प्रतिवस्तूपमा and दृष्टान्त) भेदमाहुः । तदसत् । यतः सरूपयोर्विशेषयोः समर्थ्यसमर्थकभावो न भवति । वस्त्वन्तरेण वस्त्वन्तरसिद्धेरनुपपत्तेः ।......यदि चात्र समर्थ्यसमर्थकभावः स्यादर्थान्तरन्यासादस्य पृथगलङ्कारता न स्यात् ।' विम॰ p. 75.

Jagannātha is willing to regard प्रतिवस्तूपमा and दृष्टान्त as two varieties of one figure. 'यदि तु न तेषां दाक्षिण्यं तदैकस्यैवालङ्कारस्य द्वौ भेदौ प्रतिवस्तूपमा दृष्टान्तश्च । यथानयोः किञ्चिद्वैलक्षण्यं तत्तद्भेदताया एव साधकं नालङ्कारताया इति सुवचम् ।' R. G. p. 339.

A good example of दृष्टान्त is the following from Raghu. कामं नृपाः सन्ति सहस्रशोऽन्ये राजन्वतीमाहुरनेन भूमिम् । नक्षत्रताराग्रहसङ्कुलापि ज्योतिष्मती चन्द्रमसैव रात्रिः ॥; also स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः प्रतिदिनमथवा ते वृत्तिरेवंविधैव । अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं शमयति परितापं छायया संश्रितानाम् ॥ शा॰ V; कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि । तमस्तपति घर्मांशौ कथमाविर्भविष्यति ॥ शा॰ V.

18 निदर्शना (Illustration).

'When a possible or, as is sometimes the case, even an impossible connection of things implies a relation of type and prototype, it is निदर्शना.' An example of निदर्शना under a possible connection of things is 'कोऽत्र' etc. Construe ततः दिनेन अत्र भूमिवलये जनान् मुधा तापयन्कः सुचिरम् सम्पदम् एति इति वेदयन् भानुमान्

चरमाचलम् आससाद—" 'Who, that vainly torments creatures in this mundane sphere, enjoys prosperity for a long time' telling this, the sun, in a day, then reached the western mountain." Here the connection of the sun as the agent in the act of intimating such an idea is quite possible, inasmuch as the attribute of reaching the western mountain, which (attribute) belongs to him, is quite capable of conveying such an idea. स च refers to वेदनक्रियायां कर्तृत्वेनान्वयः. This (possible) connection conveys the relation of Type and Prototype (original and reflection) between the sun's setting and the falling into adversity of those who oppress others.

The ingredients which constitute निदर्शना are:—there must be a connection of things, which is, (A) either possible or (B) impossible; and moreover this connection must lead on to or end in implying the relation of similarity. An example of A has been given above. There the sun is represented as telling a moral truth. This connection of the sun with telling leads us to suppose a similarity between असाधुजनानाम and विपत्प्राप्ति. The second variety of निदर्शना, where an impossible connection of things causes us to suppose the existence of similarity, is of two kinds, as (1) occurring in a single sentence or (2) in more sentences than one. An instance of B (1), is 'कुवलयति etc.' (p. 37, ll. 5-6). 'Her sidelong darting glance bears the loveliness of the blue lotus; her underlip, the fairness of the tender leaf; her face, the charm of the moon.' Here the impossibility of the darting glance etc. bearing the loveliness of the blue lotus garland etc.—for how can a thing possess the property of another?—suggests a loveliness like thereto and implies the relation of similarity between the wreath of blue lotuses and the darting of a glance. This is एकवाक्यगा because there is a single sentence in 'कटाक्षविक्षेपः कुवलयमालाललितं कलयति.' Another example of the same is प्रयाणे etc. Here it is impossible that the feet can give up the gait of the royal swan, with which they are in no way connected; we are to understand, therefore, that their (of the feet) connection with it (gait) is only fancied; this fancied connection, being actually impossible, implies a gait similar to that of the swan. An example of निदर्शना based upon an impossible connection of things (i. e. B. above) occurring in more sentences than one is 'इदं किल etc.' (p. 37 ll. 15-16). This verse occurs in Sak. I. Here the connection of identity bewteen the significations of the two sentences, respectively marked by the relative pronoun यद् and the demonstrative तद् (i. e. यः साधयितुं इच्छति स छेत्तुं व्यवस्यति) being impossible, terminates in the relation of बिम्बप्रतिबिम्बभाव thus:—the desire of making such a body fit for penance is like the desire of cutting the creeper with the edge of the blue lotus. Or to take another example of the same. 'जन्मेदं etc.' (p. 37 ll. 21-22). वन्ध्यतां नीतम् rendered fruitless. भव...लिप्सया by the desire to enjoy the pleasures of the world. काचमूल्येन...मया I have sold the (invaluable) *Chintāmaṇi* (desire-yielding jewel) at the price of glass. Here there is no possible connection between leading a useless life in the eager pursuit of pleasures and selling *Chintāmaṇi* at the price of glass. This impossibility ultimately terminates in implying a comparison, viz. the wasting of life in the pursuit of pleasures is like selling *Chintāmaṇi* at the price of glass. क्व...सागरम् (p. 37 ll. 25-26). This is Raghu. 1. 2. अल्पविषया मतिः Intellect of little compass. उडुपेन by means of a raft. Here, the description of the solar race by a narrow intellect and the crossing of the ocean on a raft are unconnected; but as they are brought together, they lead us to understand a comparison thus:—the description of the solar race by the intellect is like the crossing of the ocean on a raft.

इयं च......भोगविलासे (p. 37, l. 28-p. 38, l. 4). इयं च...भवति—This variety (अभवन्वस्तुसम्बन्ध) may also be found where some circumstance belonging to the उपमेय cannot be found in the Upamāna. In the foregoing examples, e. g. in 'कलयति कुवलयमालाललितं' a property of the उपमान (here ललितं of the कुवलयमाला) was represented as borne by the Upameya, कटाक्षविक्षेपः; one thing cannot bear what belongs really to another alone and so we are led to suppose similarity. Sometimes a property of the Upameya is represented as belonging to the Upamāna and leads to the supposition of similarity. An example is 'योऽनुभूतः etc.' मृद्वीकारसे in the juice of the grape. Here the attribute of sweetness belonging to the lower lip, which is the subject of description (and hence the उपमेय), being impossible in the grape-juice (the उपमान), the sense terminates in bringing out a comparison, as in the preceding examples. Our author here closely follows the अलं० स० "इयं सामान्येनैवासम्भवात् प्रतिपादिता उपमेयवृत्तस्योपमानेऽसम्भवादपि भवति। उभयत्रापि सम्बन्धविघटनस्य विद्यमानत्वात्। यथा 'वियोगे गौडनारीणां यो गण्डतलपाण्डिमा। अदृश्यत स खर्जूरीमञ्जरीगर्भरेणुषु॥' अत्र गण्डतलं प्रकृतम्"

p. 78. निदर्शना is found in a series also, as in क्षिपसि etc. वृषदंशकः a cat. मृगादनः a hyena (तरक्षुस्तु मृगादनः । अमर० II. 5. 1). रदनः a tooth. भोगविताने चेतो विदधत् (त्वम्) thou who settest thy heart on the series of worldly enjoyments.

इह बिम्ब......सादृश्यपर्यवसानाभावात् (p. 38, ll. 5-7). The author distinguishes between निदर्शना and दृष्टान्त. In the former the sense of the sentence or sentences is not complete, until the relation of type and prototype (*i. e.* of similarity) is implied. But in दृष्टान्त, the sense of the sentences is complete; and then through the completed sense we understand the relation of type and prototype. Briefly put, in निदर्शना, resemblance is supposed in order to account for the bringing together of two things; while in दृष्टान्त, the sense is quite complete and then that sense simply implies resemblance. The अलं० स० draws another distinction. In दृष्टान्त, the two sentences are independent and stand in the relation of type and prototype; while in निदर्शना, with the sense of the sentence, which is the subject of description, another sense is co-ordinated and the impossibility of the connection thus brought about, is the cause of supposing similarity. "निरपेक्षयोर्हि वाक्यार्थयोर्बिम्बप्रतिबिम्बभावो दृष्टान्तः । यत्र तु प्रकृते वाक्यार्थे वाक्यार्थान्तरमारोप्यते सामानाधिकरण्येन तत्र सम्बन्धानुपपत्तिमूला निदर्शनैव युक्ता न दृष्टान्तः ।" अलं. स. p. 77. Nor can it be said that this figure is the same as अर्थापत्ति (Natural Inference), because in the example of the latter, 'हारोऽयं' etc., the sense does not terminate in a comparison, as it does in निदर्शना. In the example 'कोऽत्र भूमिवलये' etc., one may say that the meaning is "Even the sun, who torments people, sets; what of others ?" Therefore there is अर्थापत्ति, which will be explained below. Our author replies that this is not so. The essence of निदर्शना is that we must be led on to suppose comparison. This is not so in अर्थापत्ति. In 'कोऽत्र' etc. we are led to suppose a comparison and therefore it is not an example of अर्थापत्ति.

Some writers like रुय्यक divide असम्भवद्वस्तुसम्बन्धा into two varieties, पदार्थवृत्ति and वाक्यार्थवृत्ति, which correspond to एकवाक्यगा and अनेकवाक्यगा of our author. The अलं० स० gives 'त्वत्पादनखरत्नानां यदलक्तकमार्जनम् । इदं श्रीखण्डलेपेन पाण्डुरीकरणं विधोः ॥' as an example of निदर्शना. R. G. finds fault with it and calls it वाक्यार्थरूपक (p. 343). Uddyota defends the अलं० स० and says that this is शाब्दी निदर्शना, while 'क्व सूर्य' etc. is an example of आर्थी निदर्शना. His reasons are 'न चेदं वाक्यार्थरूपकम् । लोकप्रसिद्धोपमानत्वोपमेयत्वयोरने-

दर्शैव रूपकत्वात् । किं च तत्र सादृश्यलक्षणामूलाऽभेदप्रतीतिः । इह तु प्रतीयमाना-भेदानुपपत्त्या तत्कल्पनेति भेदात् ।' p. 47. R. G. is willing to regard 'स्तनादवनखरक्षतानि यो रञ्जयति वाक्यैः । इन्दुं चन्दनलेपेन पाण्डुरीकुरुते हि सः ॥' (p. 344) as an example of निदर्शना.

Some good examples of निदर्शना are:—

(A) सम्भवद्वस्तुनिदर्शना—चूडामणिपदे धत्ते यो देवं रविमागतम् । सतां कार्यातिथेयीति बोधयन्गृहमेधिनः ॥ अयं मन्दद्युतिर्भास्वानस्तं प्रति यियासति । उदयः पतनायेति श्रीमतो बोधयन्नरान् ॥ भामह III; उदयन्नेव सविता पद्मेष्वर्पयति श्रियम् । विभावयितुमृद्धीनां फलं सुहृदनुग्रहम् ॥ K. D. II. 349.

(B) असम्भवद्वस्तुसम्बन्धनिदर्शना—विनोचितेन पत्या च रूपवत्यपि कामिनी । त्रिभुवनभवविभावर्यां प्रतिभाति विशोभताम् ॥ रुद्रट V. 10; शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य । दूरीकृताः खलु गुणैरुद्यानलता वनलताभिः ॥ Śāk. I; साक्षात्प्रियामुपगतामपहाय पूर्वं चित्रार्पितां पुनरिमां बहु मन्यमानः । स्रोतोवहां पथि निकाममपामतीत्य जातः सखे प्रणयवान्मृगतृष्णिकायाम् ॥ शा. VI.

19 व्यतिरेक (Contrast, Dissimilitude).

When the Upameya excels or falls short of the Upamāna, it is व्यतिरेक. The word व्यतिरेक means 'difference or excellence'. The name व्यतिरेक given to the figure is therefore quite appropriate, as in it the excellence of the Upameya over the Upamāna or vice versa is pointed out. एक......त्रिधा (p. 38, l. 11). This is single, when the reason is mentioned and threefold when the reason is not mentioned. The reason of the superiority of the Upameya over the Upamāna is some point of excellence belonging to the Upameya and some point of inferiority belonging to the Upamāna. If both of them are mentioned, there is one kind of व्यतिरेक; when any one of the two is mentioned (but not both) there are two more varieties; when none of the two is mentioned there is one more. Thus there are in all four varieties.

चतुर्विधोऽपि......अष्टचत्वारिंशद्विधः पुनः—The fourfold व्यतिरेक becomes twelvefold according as the relation of Upamāna and Upameya is directly expressed by words or indirectly through the sense or is only implied. आक्षेप means 'implication.' These twelve varieties become twenty-four (three times eight) according as there is Paronomasia or not (the words 'श्लेषेऽपि' in the *kārikā* implying the idea of अश्लेषेऽपि). These 24 varieties occur when the Upameya is superior to the Upamāna.

These 24 varieties also occur in the same manner as above, when the Upameya is inferior to the Upamâna. Thus there are in all 48 varieties.

अकलङ्कं……आधिक्य उदाहरणानि (p. 38, l. 23–p. 39, l. 3). In 'अकलङ्कं' etc., both the circumstances, viz., 'spotlessness' belonging to the Upameya and 'the stainedness' of the moon (the Upamâna) are expressed. If we read 'न कलङ्कि विधूपमम्' for 'न कलङ्कि विधुर्यथा' there is indirect comparison. We have to remember the distinction of श्रौती and आर्थी उपमा based on the employment of words like यथा, इव or तुल्य etc. If we read 'जयतीन्दुं कलङ्किनम्' (triumphs over the spotted moon) for 'न कलङ्कि विधुर्यथा', we shall have an implied comparison, as words like इव, तुल्य are absent. The face cannot defeat anything; so we are led to infer similarity between the face and the moon. द्वयोरनुक्तौ—when both अकलङ्कं and कलङ्कि are omitted we shall have an example of व्यतिरेक, where there is no mention of उपमेयगतोत्कर्षकारणम् or of उपमानगतनिकर्षकारणम्. In this case the sentence would stand as 'मुखं तस्या न विधुर्यथा'. Our author's view is open to the following criticism. Here it is simply stated that her face is not like the moon; *i. e.* there is pure सादृश्यनिषेध and nothing more. From this sentence, standing by itself, we cannot understand that the face is superior or inferior to the moon. When it is said that A is not like B, there is generally no idea of expressing the superiority of one over the other. What we do is to negative similarity. So, those varieties of व्यतिरेक (viz. शाब्द, आर्थ and आक्षिप्त) which occur when both उपमेयगतोत्कर्ष and उपमानगतनिकर्ष are omitted, should really be not counted at all. Compare the criticism of R. G. "इदं तु बोध्यम्–द्वयोरनुपादाने भेदत्वं दुरुपपादम्। वैधर्म्यानुपादाने हि किमाश्रयः क्षेपः स्यात्। न च यत्र हिमकरादयमतिरिच्यत इत्यादिशब्दैर्वैधर्म्यमात्रोपमेयेषु स्वशब्दोपात्त एव क्षेपो व्यतिरेकोत्थापकत्वेन तदुदाहरणं सूपपादमिति वाच्यम्। तत्र स्वशब्देनैकस्यैव वैधर्म्यस्य सम्भवात्। इत्थं च चतुर्विंशतिभेदा इति प्राचामुक्तिर्विपुलोदाहरणाभिधेयांशाकथञ्चिदुपपादनीया। किं चोपमाप्रभेदाः सर्वे यद्यत्र सम्भवन्तीत्यलं चतुर्विंशतिभेदगणनया॥" p. 350.

ईषे……उदाहरणानि (p. 38, l. 29–p. 39, l. 3). अति etc. This is imitated from Mammaṭa's words 'अतिगाढगुणायाश्च नाब्जवद्भङ्गुरा गुणाः'. गुण means 'fibre' as well as 'merit'. भङ्गुर frail. Here वत् is used in the sense of इव (according to the sûtra 'तत्र तस्येव'). Therefore it is शाब्दव्यतिरेक. Both the superiority of the Upameya (गाढगुणत्व) and the inferiority of the उपमान (भङ्गुरगुणत्व) are mentioned. गुण is paronomastic. Other varieties should be understood as before. Another example of श्लिष्टव्यतिरेक (आर्थ)

is "अखण्डमण्डलः श्रीमानयमेव पृथिवीपतिः । न निशाकरवज्जातु कलावैकल्यमागतः ॥". Here the word कला is Paronomastic (meaning 'phases' or 'arts'). All these are examples of the cases where the उपमेय excels the Upamāna.

न्यूनत्वे दिङ्मात्रं यथा......स्याधिक्यम् (p. 39, ll. 3-6). क्षीणः क्षीणोऽपि...यातं तु. This is रुद्रट VII. 90. यातं तु यौवनं अनिवर्ति—Youth, when gone, never comes back again. Here, the उपमान is the moon and the Upameya is youth. The moon is pointed out as waxing again after waning, while (the उपमेय) youth never waxes, when once it is lost. So youth is inferior to the moon. This is the opinion of our author, who closely follows the अलं. स. which defines व्यतिरेक as 'भेदप्राधान्ये उपमानादुपमेयस्याधिक्ये विपर्यये वा व्यतिरेकः' p. 79. The अलं. स. following रुद्रट cites 'क्षीणः' etc. as an example of उपमेयन्यूनत्व. It remarks upon 'क्षीणः' etc. 'चन्द्रापेक्षया च यौवनस्य न्यूनगुणत्वम् । शशिवैलक्षण्येन तस्यापुनरागमनात् ।' p. 80. This view is sharply opposed to that of Mammaṭa, Jagannātha and others, who say that व्यतिरेक occurs only when the उपमेय is superior to or excels the Upamāna in some way. They do not regard that the variety where उपमेय is inferior to the Upamāna has any charm in it. They say that 'क्षीणः क्षीणः' is an example of व्यतिरेक as defined by them; i. e. in it also the उपमेय excels (and is not inferior to) the Upamāna. The views of Mammaṭa and others are summed up by our author in 'अत्रोपमेय......त्केचिदाहुः'. They say that the Upameya and Upamāna are not youth and the moon respectively, but are the instability of youth and that of the moon. Here, the waning of the moon is inferior, because it is followed by waxing; but the instability of youth is superior, because it can never return when once gone. Therefore what the poet here intends to convey is the superiority of the instability of youth over that of the moon. The verse then means:—The moon, though she wanes, is easily found again; but youth cannot be regained when once lost; so you should not, cultured as you are, render it fruitless, by dwelling too much on your wounded pride. This sense is quite favourable to the object desired, viz., soothing the heroine's wounded feelings. But, if we take the moon as the Upamāna and youth as the Upameya and say that here youth is said to be inferior, then the meaning of the verse would be unfavourable to the object desired. The meaning would be 'As youth is inferior, why should I give up my pride; let it pass, an inferior thing as it is.' Therefore in this verse also, there is आधिक्य of उपमेय over उपमान. Therefore the words 'विपर्यये वा' employed in the definition of व्यतिरेक by some (e. g. अलं. सू.) are useless. व्यतिरेक can never occur when the उपमेय is represented as being inferior to the Upamāna. These are the views of Mammaṭa and others. Our author does not agree with them.

तत्र विचारसहन्……स्फुटमेव (p. 39, ll. 8-9). By आधिक्य and न्यूनत्व, we mean 'excellance' and 'inferiority' respectively. In this verse it is evident that youth is inferior to the moon in point of stability. Compare the words of जयरथ 'शशियौवनयोर्हि समानेऽपि गतत्वे शशिनः पुनरागमनमपि सम्भवति न तु यौवनस्येति ततोऽस्य न्यूनगुणत्वम् । नन्वत्र विपर्ययमेवेति (विपर्यये वेति ?) सूचितं भेदान्तरमयुक्तम् । उपमानादुपमेयस्य न्यूनगुणत्वे वास्तवत्वाच्चत्वे चालङ्कारत्वानुपपत्तेः । यौवनस्य चात्रास्थिरत्वे प्रतिपाद्ये चन्द्रापेक्षयाधिकगुणत्वमेव विवक्षितम् । यदेतच्चन्द्रवद्यातं सन्न पुनरायातीति । (जयरथ replies) असदेतत् । यतोऽत्र चन्द्रवद्गतं सद्यौवनं यदि पुनरप्यागच्छेत्तत्प्रियं प्रति चिरमीर्ष्यानुबन्धो युज्येत कालान्तरेऽपि ह्यस्य तदवलोकनादिना सफलीकारः स्यात् । इदं पुनर्हतयौवनं यातं सत्पुनर्नागच्छतीति ईर्ष्याद्यन्तरायपरिहारेण निरन्तरतयैव प्रियेण सह सफलयितव्यमिति 'धिगीर्ष्यां, त्यज प्रियं प्रति मन्युं, कुरु प्रसादम्' अस्मिन् प्रियवयस्योपदेशे प्रियं प्रति कोपोपशमाय चन्द्रापेक्षया यौवनस्यापुनरागमने न्यूनगुणत्वेनैव विवक्षितमिति वाक्यार्थविद एव प्रमाणम् । न चैतावतास्मदुपमेयस्य न्यूनगुणत्वम् । तस्यैव सातिशयत्वेन प्रतिपाद्यत्वात् । प्रकृतार्थोपस्कारकत्वे हि सर्वथा कवेः संरम्भः । तच्चाधिकगुणमुखेन भवत्वितरथा वा को विशेषः । तस्मादुक्तमेव विपर्यये वेति सूचितम् ॥" p. 80. विम०

अस्तु वा……न्यूनताथवा इति (p. 39, ll. 9-12). Our author concedes for argument's sake, that in 'क्षीणः क्षीणः' there is उपमेयाधिक्य (and not उपमेयन्यूनता). The reason why he concedes this is probably as follows:—That verse is intended to soothe a proud woman. It can produce the desired effect only if it is impressed upon her mind that by insisting upon nourishing her wounded feelings, she would be casting aside a rare thing, viz. youth. So in order to heighten the value of youth, it must be pointed out that it never returns again when once lost. It would not do to point out that it is inferior; so, instead of regarding यौवन as the उपमेय and as being inferior to the moon, it is better to point out that यौवन is the most unstable thing in the world (i. e. यौवनास्थैर्य is the उपमेय) and that the most must be made of it. After conceding that 'क्षीणः' etc. may be an example of उपमेयगताधिक्य, our author cites 'हनूमदाद्यैः' etc. as an example, where there is उपमेयगतन्यूनत्व and says that here the explanation offered on 'क्षीणः' etc. would not hold good. हनूमदाद्यैः……सितीकृत-.

This is the last half of Nal. IX. 123, the first half being 'स्वनाम वृथान सुधान्धसामसौ महेन्द्रकार्यं महदेतदुज्झितम् ।'. The printed text of the नैषधीय reads दूतपथ, which appears to be better. Hanūmat and others illumined the messenger's path by their fame (which is white), while I, by my foemen's laugh (which is also represented as white). Here हनूमत् and others (i. e. उपमान) are superior, because they carried out the errand on which they were sent by their masters; the उपमेय, Nala (who is the speaker), is inferior, because he failed in effecting the object for which he was sent by the gods, viz. winning over Damayantī for them. Our author suggests, by the words 'का गतिः', that we cannot anyhow show that the Upameya is superior to the Upamāna here. Therefore it is quite proper that the words न्यूनताऽथवा are inserted in the definition. But the उद्योत shows that even here it is उपमेयगताधिक्य and not उपमेयगतन्यूनत्व that is intended "अत्र नलमहीपतेः स्वनिन्दया लब्धनिर्वेदातिशयरूपप्रकृतवाक्यार्थे दूतगतन्यूनताया एवानुगुणत्वेनाधिक्यरूपत्वात् ।" p. 70.

The R. G., after quoting the अलं. सू. and the discussion of विमर्शिनी cited by us above, refutes their views as follows:—"तदुभयमप्यसत् । अस्मिन्हि प्रियहितकारिण्या वचने चन्द्राद्यधिकगुणत्वमेव विवक्षितम्, न न्यूनगुणत्वम् । चन्द्रो हि पुनःपुनरागमनेन लोके सुलभः । अत एव न तादृशमाहात्म्यशाली । इदं च पुनर्यौवनमपुनरागमनेनातिदुर्लभतरत्वादत्युत्कृष्टमिति मानादिभिरन्तरायैः शठजनश्लाघनीयैर्विदग्धया भवत्या मुधा गमयितुमसांप्रतमिति तावदुपात्तगुणकृतमुत्कृष्टत्वं स्फुटमेव । सकलसुखनिदानत्वाद्युपात्तगुणकृतोऽप्युत्कर्षोऽत्र वाक्यार्थपरिपोषाय सहृदयहृदयसरणिमवतरति । अन्यथा 'किमितस्य कदर्यस्य यौवनस्य कृते मया मानादिरस्यते यातु नाम यौवनमिति' प्रतिकूलेनार्थेन प्रकृतार्थस्यापुष्टतापत्तेः । किंच यत्र क्वापि शाब्द उपमेयस्यापकर्षस्तत्रापि स तस्य वाक्यार्थपर्यवसायितयोत्कर्षात्मना परिणमति । यथा 'द्रोहो निरागसां लोके हीनो ब्रह्महत्यादपि । अयं हन्ति कुलं सार्धं गोघ्नादि केवलं तु सः ॥' अत्र हीन इत्यपकर्षो द्रोहगताधिक्यरूपोत्कर्षात्मना परिणमति ।" R. G. p. 353.

20 सहोक्ति (Connected Description).

When a single expression, by the force of a term denoting conjunction, signifies two facts, it is सहोक्ति, provided hyperbole be at the basis of it. When a word conveying, by virtue of the power of denotation, a meaning connected with one thing, also conveys a meaning connected with another thing by the force of some word like सह, सार्धम्, साकम् etc., it is सहोक्ति. In पुत्रेण सहागतः पिता, the father is connected with the action of coming as well as the son. But the father, being in the nominative case, is principal, while पुत्र, being in the Instrumental is indirectly (and therefore subordinately) connected with the action of coming. The employment of the word सह denotes the idea of गुणप्रधानभाव between the words, not necessarily between the things. It should never be forgotten that strikingness is the essence of every figure. सहोक्ति also must be striking. So पुत्रेण सहागतः पिता is not an example of the figure. सहोक्ति is striking only when it is based upon अतिशयोक्ति. This अतिशयोक्ति may be of two kinds (1) based upon अभेदाध्यवसाय ('Introsusception of an object into an identity with another') or (2) upon the inversion of the sequence of cause and effect. The former again may rest upon (a) a Paronomasia, or (b) not. The अ. स. remarks that in सहोक्ति the poet intends to convey the relation of उपमान and उपमेय, but it is not the natural one (as that of चन्द्र and मुख), but is entirely left to the volition of the writer. 'सहार्थप्रयुक्तश्चात्र गुणप्रधानभावः। उपमानोपमेयत्वं चात्र वैवक्षिकम्। द्वयोरपि प्राकरणिकत्वादप्राकरणिकत्वाद्वा। सहार्थसामर्थ्याद्धि तयोस्तुल्यकक्षत्वम्। तत्र तृतीयान्तस्य नियमेन गुणत्वादुपमानत्वम्, अर्थाच्च परिशिष्टस्य प्रधानत्वादुपमेयत्वम्। शाब्दश्चात्र गुणप्रधानभावः। वस्तुतस्तु विपर्ययोऽपि स्यात्। तत्र नियमेनातिशयोक्तिमूलत्वमस्याः। सा च कार्यकारणप्रतिनियमविपर्ययरूपा अभेदाध्यवसायरूपा च। अभेदाध्यवसायश्च श्लेषनिमित्तकोऽन्यथा वा।" p. 81.

सहाधरदलेन etc. Here the word रागभाक् is Paronomastic. There is अभेदाध्यवसाय between राग meaning 'redness' and राग meaning 'love.' Therefore this is अभेदाध्यवसायमूलातिशयोक्तिमूला सहोक्ति (i. e. 1 a). सह कुमुद...सञ्चरन्ति. सह......उल्लासयन्तः 'awakening love along with the assemblage of water-lilies.' सह सरसिज......मीलयन्तः 'closing the heart (in the contemplation of the beloved one) along with the multitude of lotuses.' Here the words उल्लास etc. are distinct, from the difference of the things they relate to, but not under a Paronomasia. The idea is:—in 'सहाधर' etc. the two literal senses of the word राग (love, redness) are identified; while here, the word उल्लास has one general sense 'awakening,' which in relation to the lotuses means 'expanding' and in relation to love 'exciting'. These two, i. e. expanding and exciting, are spoken of under one word, because they are very similar. There is no Paronomasia (i. e. it is an example of 1, b).

An example of सहोक्ति based upon the inversion of the sequence of cause and effect is 'सममेव' etc. सममेव......द्वयम्. The Nirn. edition says that this is taken from the Raghuvaṁs'a. But this seems to be wrong. There is a similar verse in Raghu. "वपुषा करणोज्झितेन सा निपतन्ती पतिमप्यपातयत्। ननु तैलनिषेक-

बिन्दुना सह दीपार्चिरुपैति मेदिनीम् ॥" VIII. 38. गुरुसंमोहविलुप्तचेतना whose consciousness was taken away by a deep swoon. Here, the falling of the woman is the cause of the swoon of the king. Both cause and effect are spoken of as occurring at the same time. Therefore there is सहोक्ति based upon कार्यकारणपौर्वापर्यविपर्यय (*i. e.* 2 above).

लक्ष्मणेन......नायमलंकारः. In लक्ष्मणेन etc. there is no सहोक्ति, because there is no अतिशयोक्ति at the basis.

Jagannātha very strongly criticises those who regard कार्यकारणपौर्वापर्यविपर्ययमूला सहोक्ति as a separate figure. He says that the charm lies simply in the inversion and therefore the figure is अतिशयोक्ति and not सहोक्ति. Vide his lucid and pointed remarks, R. G. pp. 361-362.

Other examples of सहोक्ति are:—'सह दीर्घा मम श्वासैरिमाः संप्रति रात्रयः । पाण्डुराश्च ममैवाङ्गैः सह ताश्चन्द्रभूषणाः ॥ वर्धते सह पान्थानां मूर्च्छया चूतमञ्जरी । पतन्ति च समं तेषामसुभिर्मलयानिलाः ॥' K. D. II. 352-353.

21 विनोक्ति (Speech of Absence).

यद् अन्येन विना अन्यद् न असाधु, असाधु वा (सा) विनोक्तिः—That is विनोक्ति, when a thing in the absence of another is represented (1) as not disagreeable, or (2) as disagreeable. नासाधु means that it does not become unsightly. Thus, though the meaning of the words न असाधु is ultimately the same as 'शोभन' *i. e.* agreeable, still the reason why the attribute of agreeableness is expressed through the negative of disagreeableness (*i. e.* not positively as शोभन, but through two negatives as in न अशोभन) is to convey the idea that the अशोभनत्व (apparent) of some object of description is the fault of the proximity of another object (and not of the object to be described) and that the object of description is naturally fair in itself. Compare अलं. स॰ 'अत्र न शोभनत्वाशोभनत्वसद्भावयोरिव वक्तव्यायामसद्भावमुखेनाभिधानमन्यनिवृत्तिप्रयुक्ता तन्निवृत्तिरिति ख्यापनार्थम् । एवं च तदन्यनिवृत्तौ विविक्तेव प्रकाशितो भवति ।' p. 83. विना etc. निस्तन्द्रतां गता attained her unslumbering state (*i. e.* shone with all her natural brilliance). ग्रीष्मोष्मणा विना without the heat of summer. मञ्जुः charming. Here the moon and woods are naturally charming, but become अशोभन only in the presence of clouds and summer respectively. When these latter are absent, they become agreeable *i. e.* this verse is an example of that variety, which is 'अन्येन विना अन्यद् अशोभनं न.' भवादीर्शं कान्तमनुयान्त्या By you, who followed thy lord who is dead. Here दिनश्री is अशोभन without the sun; i. e. अर्केण विना अन्यत् अशोभनम्. निरर्थकं......न येन (p. 40, ll. 7-8). This occurs in अलं. स. p. 84 as an example of विनोक्ति. It is ascribed to बिल्हण and राजकन्या in the सुभाषितावलि (No. 1964). तुहिनांशुः means 'the moon.' विनिद्रा awakened i. e. blooming. The Sarvasva reads the last *pāda* as 'न येन दृष्टा नलिनी प्रबुद्धा.' In this verse, there is a special strikingness, as there is a विनोक्ति with reference to each of the two i. e. नलिनीजन्म is said to be अशोभन without चन्द्रदर्शन and चन्द्रोत्पत्ति is said to be अशोभन without विनिद्रनलिनीदर्शन. अलं. स. remarks in the same way on निरर्थकं etc. 'इत्यादौ विनोक्तिरेव तुहिनांशुदर्शनं विना नलिनीजन्मनोऽशोभनत्वप्रतीतेः । एवं च परस्परविनोक्तिभङ्ग्या चमत्कारातिशयकृत् । यथोदाहृते विषये ।' p. 84.

विनाशब्द etc. Although the very particle विना is not employed here, still, the figure is विनोक्ति, since the sense intended to be conveyed is that of विना. Similarly सहोक्ति may occur without the actual employment of सह. 'अत्र विनाशब्दमन्तरेणापि विनार्थविवक्षा यथाकथंचिन्निमित्तीभवति । यथा सहोक्तौ सहार्थविवक्षा ।' अलं. स. p. 83. It should not be forgotten that here also strikingness is the essence of the figure.

Bhāmaha and Udbhaṭa do not define this figure. A writer called अलङ्कारभाष्यकार defines it differently. विम॰ says "यदाहालङ्कारभाष्यकारः । 'नित्यसम्बद्धानामसम्बन्धवचनं विनोक्तिरिति विनोक्तिलक्षणस्यास्थते इति' " p. 83. An example of this विनोक्ति will be " 'शशाङ्कः शैत्यं विना ज्योत्स्ना पुष्पाद्यैः सौरभं विना । विनोष्णत्वं च हुतभुक्तो विना प्रतिभासते ॥" इत्यत्र विनोक्त्यलङ्कारत्वमाहुः । अत्र हि ज्योत्स्नादीनां शैत्यादिना नित्यमविनाभावेऽपि विनाभाव उपनिबद्धः ।" विम॰ p. 83. Jagannātha also refers to this अलङ्कारभाष्यकार, quotes his definition and cites the following as an example:—मृणालमन्दानिलचन्दनानामुशीरशैवालकुशेशयानाम् । वियोगदूरीकृतचेतनाया विनैव शैत्यं भवति प्रतीतिः ॥ R. G. pp. 365-366.

22 समासोक्ति (Speech of Brevity).

यत्र समैः कार्यलिङ्गविशेषणैः अन्यस्य वस्तुनः प्रस्तुते व्यवहारसमारोपः सा समासोक्तिः—'When the behaviour of another is ascribed to the subject of description from a sameness of (1) action, (2) sex or gender, or (3) attribute, the figure is समासोक्ति. Another means 'a thing which is not the subject in hand.' In समासोक्ति the अप्रकृत thing is not mentioned in words; on the प्रकृत, the behaviour of the अप्रकृत is superimposed on account of a similarity of actions or on account of the gender of the word employed or on account of adjectives.

An example of समासोक्ति, where the behaviour of the अप्रस्तुत is ascribed to the प्रस्तुत from a sameness of action, is व्याधूय etc. व्याधूय...गन्धवाह (p. 40, ll. 15–16). अम्बुजलोचनायाः (कमलनयनायाः) कनककुम्भविलासभाजोः वक्षोजयोः (स्तनयोः) वसनं (वस्त्रं) व्याधूय (दूरमपसार्य), यद् अस्याः अशेषं (सर्वं) अङ्गं प्रसभं (हठात्) आलिङ्गसि (तद्) (हे) मलयाचलगन्धवाह (मलयपर्वतसम्बन्धिवायो) त्वमेव धन्यः. Here it must be understood that the subject of description is the wind from the Malaya mountain. The action of embracing the woman belongs both to the wind and the lover. But the lover is not mentioned. So here from the sameness of action, there is an ascription of the behaviour of a rough lover to the wind. It must be noted that, if here it is not the wind that is the subject of description, but the lover, who does not succeed in embracing the woman and therefore calls the wind blessed, implying thereby that he is unfortunate, then the figure would be अप्रस्तुतप्रशंसा and not समासोक्ति.

समासोक्ति from a sameness of sex or gender (*i. e.* 2 above) is exemplified in 'असमाप्त' etc. असमाप्त......रविः (p. 40, ll. 19–20). This is Rājataraṅgiṇī IV. 441. 'How can the spirited man think of woman, when he has not gratified his desire of conquest! The sun does not court the Evening, without having triumphantly passed over the whole world.' In this verse, the behaviour of lover and heroine is ascribed to the sun and the evening, simply because of the words being respectively in the masculine and feminine genders. There is अर्थान्तरन्यास also.

Sameness of attributes (*i. e.* 3 above) may occur in three ways; (a) from a Paronomasia; (b) from community and (c) as implying resemblance. An example of (3 a) is विकसित etc. (p. 40, ll. 24–27). तुहिनद्युतिः (हिमांशुः चन्द्रः) पुरः (पुरतः) विकसितमुखीं (विकसितं मुखं एकदेशः यस्याः ताम्; विकसितं मुखं वदनं यस्याः सा) रागासङ्गाद् (रागस्य रक्तवर्णस्य आसङ्गात्; रागस्य अनुरागस्य आसङ्गात्) गलत्तिमिरावृतिम् (गलन्ती अपयन्ती तिमिरस्य अन्धकारस्य आवृतिः आवरणं यस्याः सा; पक्षे गलन्ती तिमिरावृतिः तिमिरसदृशं वसनं यस्याः सा) दिनकरकरस्पृष्टाम् (सूर्यकिरणस्पृष्टाम्; करः हस्तः तेन स्पृष्टाम्) ऐन्द्रीं (प्राचीं) दिशं निरीक्ष्य, जरठलवलीपाण्डुच्छायः (पक्वलवलीवत् पाण्डुः छाया कान्तिर्यस्य सः) कलुषान्तरः (कलुषं मलिनं अन्तरं यस्य; पक्षे कलुषं ईर्ष्यया आकुलं अन्तरं मनः यस्य सः) प्राचेतसीं (वरुणाधिष्ठितां प्रतीचीं) हरितं (दिशं) व्रजति (गच्छति). In this verse, the words मुख, राग etc. are Paronomastic. Here the moon is the subject of description; as the morning rays redden the eastern horizon, the moon approaches the western horizon with faded lustre. The Paronomastic adjectives convey the idea that, on seeing that his beloved (a fickle woman), touched by another's hand, grows joyous, the lover loses his colour through jealousy. Here, to the moon is ascribed the behaviour of the lover and to the eastern quarter that of an unchaste woman.

अत्र हि......मुखसमारोप्यत्वाभावात् (p. 40, l. 28-p. 41, l. 11). नचैव......समासोक्तिरेव. In the above example, even if we read 'तिमिरांशुकाम्' for 'तिमिरावृतिम्' and thus turn a part of the verse into a metaphor (गलत्तिमिरांशुकाम् would be equal to गलत् तिमिरमेव अंशुकं यस्याः सा), the figure is still समासोक्ति and not एकदेशविवर्तिरूपक. तत्र......ईदृशः The author now proceeds to assign his reasons for saying that there is समासोक्ति. There (*i. e.* in तिमिरांशुकाम्) the figuring of darkness as vesture would, from their evident resemblance on account of both being covering things, rest in itself independent of the help of any other metaphor (such as that of the East as a woman); so it (रूप्यरूपकभावः) could not preclude our recognizing समासोक्ति to be the figure in this verse. What the author means is:—तिमिर and अंशुक are both covering things; their resemblance is therefore quite evident; they can very well be superimposed the one on the other on account of this resemblance. The superimposition of अंशुक on तिमिर would be quite independent of any other आरोप in the verse and may stand by itself. It is not necessary for us to suppose a superimposition in any other part of the verse. Therefore the figure in the whole verse is समासोक्ति although in one part (*i. e.* तिमिरांशुकाम् read for तिमिरावृतिम्) there is Rūpaka. यत्र......रूपकमेव. Where the thing figured and the thing figuring it do not bear an evident resemblance, there indeed the metaphor being unintelligible apart from a metaphor in another part, we have to recognise an implied metaphor in another part of the description, although it be not expressed in words. In such a case there is एकदेशविवर्तिरूपक. The author says:—in एकदेशविवर्तिरूपक, we have one metaphor expressed in words, but the resemblance of the two things is not quite evident. This leads us to recognise a metaphor in another part of the description, although it be not expressed. But in the verse 'विकसितमुखीं' etc. the रूपक in तिमिरांशुक is quite independent of any other Rūpaka, as the two things greatly resemble one another. We need not suppose, to account for तिमिरांशुक, that there is a रूपक of प्राची and नायिका, although it is not directly expressed. Therefore तिमिरांशुक

standing by itself, the figure in the whole verse is समासोक्ति and not एकदेशविवर्तिरूपक. An example of एकदेशविवर्तिरूपक is 'जस्स' etc. (p. 40, ll. 4–5). 'यस्य रणान्तःपुरे करे कुर्वतो मण्डलाग्रलताम्। रससंमुख्यपि सहसा पराङ्मुखी भवति रिपुसेना॥'. This verse is cited in the K. P. as an example of एकदेशविवर्तिरूपक. 'मण्डलाग्रलताम् खड्गलताम्। करे कुर्वतः धारयतः। युद्धार्थे रसार्थं च। अन्तःपुरत्वारोपसामर्थ्याल्लताया नायिकात्वावगमात्। रसेन वीररसेन शृङ्गारेण च। संमुखी युयुत्सुः रिरंसुश्च। पराङ्मुखीभवति भयाद्व्याविवर्तते कोपादितरसङ्गमाच्च।' ह. च. p. 385. Here the resemblance between battle-field and the अन्तःपुर is not quite evident. Here, although there is the superimposition of the character of a heroine on मण्डलाग्रलता, because the gender of both words is the same and although the behaviour of the rival heroine (प्रतिनायिका) is superimposed upon the hostile army, because both turn their faces away (the one in running away and the other through jealousy), still the figure is एकदेशविवर्तिरूपक (and not समासोक्ति where also there is the superimposition of अप्रस्तुतव्यवहार on a प्रस्तुत thing); for these two superimpositions (of नायिका on मण्डलाग्रलता and प्रतिनायिका on रिपुसेना) are made solely to account for the superimposition of अन्तःपुर on रण. कश्चिच......तिरोधायकत्वात्. In those cases also where there is an expressed figuring of many objects bearing evident resemblance to those with which they are identified, and an implied figuring in a part, there also there is एकदेशविवर्तिरूपक. The author said above that even if we read (in 'विकसितमुखी' etc.) 'तिमिरांशुकाम्' the figure will be समासोक्ति; the Rūpaka in तिमिरांशुकाम् may stand by itself, as the resemblance between darkness and vesture is evident. Now suppose that there are several Rūpakas, all expressed in words, in a verse and the things superimposed bear great resemblance to the things on which they are superimposed; and also that there is one superimposition which is implied and not expressed. Now the question is:—Is the figure of the whole verse समासोक्ति or एकदेशविवर्तिरूपक? It may be said that, as in तिमिरांशुकाम्, the Rūpakas, being all of them as regards things between which there is evident resemblance, may stand by themselves and the figure will be समासोक्ति as there is one superimposition which is implied (as in समासोक्ति) and not expressed. The author says that this should not be so. The figure must be taken to be Rūpaka, as the cognition of metaphor is the pervading one (on account of there being a number of directly expressed Rūpakas) and as this all pervading cognition prevails over the cognition of समासोक्ति (which is possible, in the case supposed, in a solitary part of the whole verse).

ननु......चेत्. It was said above that the resemblance between रण and अन्तःपुर was not quite evident. An objection is raised against this in these words:—'There is evident resemblance between रण and अन्तःपुर, as in both of them the hero moves with ease.' The author replies 'सत्यं...सुखसञ्चारत्वाभावात्.' It may be conceded that there is a clear resemblance between रण and अन्तःपुर; but this resemblance is dependent upon (i. e. arises only after) a consideration of the sense of the whole sentence; it does not arise independently. Because, a battle-field and an अन्तःपुर are not, in themselves, places for easy movement, as a face and the moon are charming in their very nature; i. e. as मुख and चन्द्र are charming independently of anything else, we may independently superimpose the one on the other; but रण and अन्तःपुर are not in themselves places of easy movement; they become so only in the case of a particular king; so their resemblance is perceived not in itself, but only by considering the sense of the whole passage.

साधारण्येन......प्रतीतेरसम्भवात् (p. 41, ll. 11-16). An example of 3 b above is 'निसर्ग etc. निसर्ग...सरोजिनी—उदिते वासराधीशे (सूर्ये) निसर्गसौरभेण उद्भ्रान्ताः ये भृङ्गाः तेषां सङ्गीतं तेन युक्ता सरोजिनी (कमलिनी) स्मेरा (स्मितवती) अजनि (जाता). In this verse, the adjective 'निसर्ग...शालिनी' is applicable both to a lotus plant and to a fair woman (as she also is often represented as having a fragrant breath); this leads us to recognise the lotus under the character of the heroine, by reason of the attribution of the action of smiling (the meaning of स्मेर being 'smiling'), which belongs only to a human being (and not to the plant). स्मेरत्व primarily belongs to the woman only; it is then identified with the विकास of the lotus. So the adjective स्मेरा is the cause of the superimposition of the behaviour of the woman on the lotus plant. Unless there be some such attribute (primarily going with the अप्रस्तुत, as स्मेरा here), it would be impossible to recognise the behaviour of a woman (in the lotus plant) merely from a community of epithets. 'एवं च साधारणविशेषणमप्रस्तुतासाधारणधर्मारोपादिसहकृतमेवार्थान्तरप्रतिपादकमिति फलितम्।' रस॰. Compare the words of जयरथ 'तदेवं साधारण्येन समासोक्तौविशेषणसाम्ये तत्स्वप्रकृतसम्बन्धिधर्मकार्यसमारोपमन्तरेण तद्व्यवहारप्रतीतिर्न भवतीति सिद्धम्।' p. 86 and vide the adverse criticism of R. G. pp. 379-380.

औपम्यगर्भत्वं......प्रतीतिः (p. 41, ll. 16-25). The circumstance of the common qualification implying a resemblance (i. e. 3 c above) is possible in three ways according as a simile, a metaphor, or a commixture (of the two figures) is included. तत्रोपमागर्भत्वे etc. दन्तप्रभा......हरिणेक्षणा. This occurs in अलं. स. p. 86. Compare the following from उद्भट (II. 23.) 'दन्तप्रभासुमनसं पाणिपल्लवशोभिनीम् । तन्वीं वनगतां लीनजटाषट्चरणावलिम् ॥'. In this verse the adjective सुवेषा (well dressed) applies primarily to the woman. Therefore the other adjectives दन्तप्रभा etc. must be interpreted in such a way as to be applicable to her. दन्तप्रभापुष्पचिता is to be dissolvd as दन्तप्रभाः पुष्पाणि इव तैः चिता. In so dissolving, the word दन्तप्रभाः will be prominent, and the figure, in the compound, will be Upamā. Afterwards, the compound दन्तप्रभापुष्पचिता being dissolved in another manner (as दन्तप्रभासदृशैः पुष्पैश्चिता, which is a मध्यमपदलोपिसमास, 'covered with flowers resembling the brightness of the teeth') we recognise the fawn-eyed lady under the character of a creeper, by the force of the qualifications (such as दन्तप्रभापुष्पचिता, पाणिपल्लवशोभिनी etc.) which are equally applicable both to the lady and the creeper (by a difference in the way of the dissolution of the compounds). Our author here copies the very words of the अलं. स. p. 16 'अत्र दन्तप्रभाः पुष्पाणीवेति सुवेषत्ववशादुपमागर्भत्वेन च कृते समासे पश्चाद्दन्तप्रभासदृशैः पुष्पैश्चितेति समासान्तराश्रयणेन समानविशेषणमाहात्म्याल्लताव्यवहारप्रतीतिः ।'. रूपकगर्भत्वे......इत्यादि (p. 41 ll 22-23). The verse 'लावण्यमधुभिः' has been cited above as an example of एकदेशविवर्तिरूपक. The way in which this verse will be समासोक्ति is as follows:—लावण्य and मधु are both delightful; similarly लोचन and रोलम्ब are both श्याम; therefore there is evident resemblance between them. These two Rūpakas may stand by themselves; they are independent and do not require the आरोप of पद्म on मुख. The adjective विकस्वर (expanding) primarily applies to पद्म and not to मुख. Therefore, as in 'निसर्गसौरभ' etc., the figure is समासोक्ति. The number of Rūpakas being only two (and not many), there is no all-pervading idea of Rūpakas; and so the figure may well be समासोक्ति. It will be seen below that our author's view is quite different and that he does not approve of रूपकगर्भा समासोक्ति. In giving this example he simply follows ancient writers. सङ्करगर्भत्वे......प्रतीतिः (p. 41 ll.23-25). सङ्कर will be treated of at length below. It has been briefly explained in the notes (p. 21) on 'यः कौमारहरः'. If we read परीता for सुवेषा in 'दन्तप्रभा' etc, then

समासोक्ति will be सङ्करगर्भा (of उपमा and रूपक). परीता is an adjective that may apply to the woman as well as to the creeper. There is no criterion for settling whether there is a simile or a metaphor in दन्तप्रभापुष्पचिता. Therefore there is सन्देहसङ्कर. We may dissolve the compound in one way or the other. When we have dissolved it in one way, then we shall recognise the lady under the character of the creeper. Compare "अत्रैव 'परीता हरिणेक्षणा' इति पाठे उपमारूपकसाधकबाधकाभावात्सङ्कर-समाश्रयणेन कृते योजने पश्चात्पूर्ववत् समासान्तरमहिम्ना लताप्रतीतिर्विशेषा ।" अलं. स. pp. 86–87.

एषु च......मुचिता (p. 41, ll. 26-28). Of these three cases (viz. उपमागर्भ, रूपकगर्भ, and सङ्करगर्भ) there is समासोक्ति in the first and third according to the opinion of those who hold that a simile and सङ्कर cannot be partial. It is उद्भट who regards that उपमा and सङ्कर cannot be एकदेशविवर्ति. Compare जयरथ on the words of अलं. स. p. 87. 'उपमासङ्करयोरेकदेशविवर्तिनोरभा-वात्'—"अभावादिति उद्भटमतेन । यदाहुः 'न च रुद्रटस्येवोद्भटस्यैकदेशविवर्तिरूपक-वदुपमासङ्करावेकदेशविवर्तिनौ स्तः ।' अतश्च एतन्मताभिप्रायेणोक्तम् ।" p. 87. The author of अलं. स., perhaps simply following Udbhaṭa, says that उपमा and सङ्कर cannot be एकदेशविवर्ति; but afterwards (on p. 92) he himself says that एकदेशविवर्तिनी उपमा must be admitted "एकदेशविवर्तिन्युपमा यदि प्रविविच्य नोक्ता तदा सा केन प्रतिषिद्धा । सामान्यलक्षणद्वारे-णायातायास्तस्या अत्रापि सम्भवात् ।". Jagannâtha takes Ruyyaka to task for this inconistency: 'न चोद्भटमते एकदेशविवर्तिनोरुपमासङ्करयोर-स्वीकारात्तथोक्तमिति वाच्यम् । अनुपदमेव स्वयं तत्स्वीकारात् ।'. द्वितीयस्तु......एव. The 2nd (viz. रूपकगर्भसमासोक्ति) is nothing but एकदेशविवर्तिरूपक. In लावण्यमधुभिः पूर्णं etc. there is एकदेशविवर्तिरूपक and not समासोक्ति (as the author said following ancient writers); because here the charm lies in the Rūpaka and not in समासोक्ति; besides what is first perceived is the Rūpaka. मधु cannot possibly be connected with the face and hence from the very first we must superimpose पद्मत्व on मुख. Compare 'मुखे मध्वादिसम्बन्धासम्भवात्प्रथमत एव पद्मत्वाद्यारोपेण प्रतीतिः । कुतो व्यवहारसमारोपात्मा समासोक्तिरिति भावः ।' रामच॰. 'रूपकगर्भत्वेन तु समासान्तराश्रयणात्समानविशेषणत्वं भवदपि न समासोक्तेः प्रयोजकम् । एकदेशविवर्तिरूपकमुखेनैवार्थान्तरप्रतीतेस्तस्या वैयर्थ्यात् ।' अलं. स. p. 87. पर्यालोचने......वनिता. On careful consideration, however, it will appear that in the first variety (viz., उपमागर्भसमासोक्ति) it is proper to recognize no other figure than Partial Simile.

अन्यथा...धारणासम्भवात् (p. 41, l. 28-32). चन्द्रं...चकार. This verse occurs in अलं. स. p. 92 and सुभाषितावलि, both of which read प्रसादयन्ती (which is better) instead of प्रमोदयन्ती*. पाण्डुपयोधरेण आर्द्रनखक्षताभम् ऐन्द्रं धनुः दधाना शरद् सकलङ्कमिन्दुं प्रमोदयन्ती रवेः अभ्यधिकं तापं चकार. The autumn bearing on her pale पयोधर (cloud ; breast) the bow of Indra (the rain-bow) resembling the fresh wound of the nail and delighting the spotted moon, increased the distress (or the heat) of the sun. If एकदेशविवर्तिनी उपमा be not admitted and in its place समासोक्ति be recognised, then in the above verse, how can we recognise the autumn as behaving like a woman, when it is impossible that the breast of the woman should bear the rain-bow resembling a fresh wound of the nail? What the author means is:—In the above verse, every one admits that the sun and the moon are apprehended as the Nāyakas. Now the question is whether this apprehension is due to Upamā or समासोक्ति, or whether the figure in the verse is एकदेशविवर्तिनी उपमा or समासोक्ति. The words आर्द्रनखक्षताभम् ऐन्द्रं धनुः convey, by the force of the word आभ, that the figure is Upamā. The only thing that is specially noteworthy is that all the *aṅgas* are not mentioned in words. नायिका and नायक are not mentioned, but we can understand that they are the Upamānas here from the fact that ऐन्द्रं धनुः is expressly compared to आर्द्रनखक्षत. So the figure is एकदेशविवर्तिनी उपमा. But, it is said by some that the figure is समासोक्ति. Here the qualification प्रमोदयन्ती (or better प्रसादयन्ती 'making clear of clouds;' 'propitiating') is common to both शरद् and नायिका and therefore here, the behaviour of the नायिका and of नायक is attributed to शरद् and रविचन्द्र respectively. Thus the figure is समासोक्ति. Our author brings forward against this the objection that then the qualification 'आर्द्रनखक्षताभं ऐन्द्रं धनुर्दधाना' cannot be applied to the Nāyikā. It is applicable only to Autumn. It cannot be applied to Nāyikā, whose breast cannot be said to bear the rainbow. So, in taking समासोक्ति to be the figure, one qualification would have to be regarded as practically purposeless. This is not good. We must understand the figure to be that which would explain everything. If we take एकदेशविवर्तिनी उपमा to be the figure, then we can explain ऐन्द्रं धनुः as compared to नखक्षत, शरद् to नायिका and the moon to a नायक; and so on. 'प्रसादयन्ती सकलङ्कमिन्दुमिति विशेषणसाम्याच्छरदो नायिकात्वप्रतीतौ तदानुगुण्याच्चन्द्ररव्योः (इन्दुसूर्ययोः) समासोक्त्या नायकत्वप्रतीतिरिति चेत्, आर्द्रनखक्षताभमैन्द्रं धनुर्दधानेत्येतद्विशेषणं कथं साम्येन निर्दिष्टम् ?' अलं. स. p. 92.

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* The Subhā. ascribes the verse to Pāṇini.

ननु......भविष्यतीति चेत् (p. 41, l. 32-p. 42, l. 3). An objection is raised in these words against the position taken above that the figure is एकदेशविवर्तिनी उपमा, as in one part, viz., नखक्षताभम्, it is directly expressed. Though here, according to the letter, the character of Upamāna belongs to the nail wound, still, if we consider the spirit of the passage, the nature of the Upamāna must be transferred to the rainbow. What is meant is.—As the word आभ is used after नखक्षत, at first sight it appears that नखक्षत is the Upamāna; but if we reflect upon the spirit of the passage, which is the apprehension of the behaviour of Nāyikā, we shall find that नखक्षत is the Upameya and ऐन्द्रं धनुः is the Upamāna; therefore we should construe the words in a different way., viz, ऐन्द्रचापाभं नखक्षतं दधाना. A parallel instance of interpretation is given in the words 'यथा दध्ना...विधिः'. विधि is a Vedic sentence which enjoins something which is not known from any other source, 'विधिरत्यन्तमप्राप्तौ.' *Vide* notes below on परिसंख्या. The sentence 'दध्ना जुहोति' (he makes an oblation of curds) is a विधि. The question is:—what is laid down in this sentence; whether हवन is laid down or the oblation of curds is laid down. The reply is:—The Vedic sentence अग्निहोत्रं जुहोति has already enjoined हवन. So, although in दध्ना जुहोति the verb हु occurs, still, what is enjoined is not हवन, which is अन्यथासिद्ध (*i. e.* which we alrerdy know from another source, viz., the Vedic injunction अग्निहोत्रं जुहोति), but दधि as the material with which the हवन is to be effected. Here the words apparently lay down हवन, but from the spirit of the passage and other circumstances, we say that the object is not to lay down हवन, but to give information about the material to be used. Similarly, the clause 'ऐन्द्रं धनुः आर्द्रनखक्षताभं दधाना' will imply 'ऐन्द्रचापाभं नखक्षतं दधाना.' The words from ननु......प्रतीतिर्भविष्यतीति are copied almost verbatim from the अलं. स. "अथात्र नोपमानत्वेन नायकः स्वरूपेण प्रतीयते तथापि रविशशिनोरिव नायकव्यवहारप्रतीतिः । तयोरत्र नायकत्वात् । यद्यप्यार्द्रनखक्षताभमित्यत्र स्थितमपि श्रुत्योपमानत्वं वस्तुपर्यालोचनया ऐन्द्रे धनुषि सञ्चारणीयम् । इन्द्रचापाभं नखक्षतं दधानेति प्रतीतेः । यथा 'दध्ना जुहोति' इत्यादौ दधि सञ्चार्यते विधिः, एवमिहाप्युपमानुप्राणिता समासोक्तिरेव ।" p. 92; on यथा दध्ना etc. जयरथ remarks "एतदेव शास्त्रान्तरप्रसिद्धदृष्टान्तमुखेन हृदयंगमीकरोति—यथेत्यादिना । अग्निहोत्रं जुहुयादित्यनेनोत्पत्तिविधिनात्मलाभेन हि होमो विहितस्तस्य च पुनर्विधानमदृष्टवदनन्यायेन यावदशक्यं विधेर्विषय इत्यभ्युपगमात्र जुह्वत इति तदनुवादत्वादुपपदे दधि सञ्चार्यते इत्यर्थः !"; compare "'भूतभव्यसमुच्चारणे भूतं भव्यायोपदिश्यते' इति कारकपदार्थाः क्रियापदार्थेनान्वीयमानाः प्रधा-

नक्रियानिर्वर्तकत्वक्रियाभिसम्बन्धात् साध्यायमानतां प्राप्नुवन्ति, ततश्चादग्धदहनन्यायेन यावदप्राप्तं तावद्विधीयते यथा ऋत्विक्प्रचरणे प्रमाणान्तरात्सिद्धे 'लोहितोष्णीषा ऋत्विजः प्रचरन्ति' इत्यत्र लोहितोष्णीषत्वमात्रं विधेयम्; हवनस्यान्यतः सिद्धेः 'दध्ना जुहोति' इत्यादौ दध्यादेः करणत्वमात्रं विधेयम्। K. P. 5th Ul. pp. 226–227 (Vā): "यथा दहनेनादग्धमात्रं दह्यते न तु दग्धमपि तथा यावदेवाप्राप्तं तावदेव शब्देन विधीयते न तु प्राप्तमपि। यथा......हवनस्य अन्यतः सिद्धौ च 'दध्ना जुहोति' इत्यनेन दध्नः करणत्वं न तु हवि हवनं वा" प्रदीप pp. 176–177; the प्रभा says on न तु हवि etc. "केवलमित्यर्थः। दधिकरणत्व-भावना अपि अप्राप्तेः। प्रकाशेऽपि 'दध्यादेः करणत्वमात्रम्' इति मात्रपदा-हवनव्यावृत्तिर्बोध्या।"

एवं......ज्यायस्त्वात् **(p. 42, ll. 3–4).** Our author replies to the above ingenious argument in these words. It is better to admit the existence of एकदेशविवर्तिनी उपमा here, rather than resort to a far-fetched interpretation like the above, to which recourse is to be had only when there is no way out of a difficulty (अनिर्वाहे).

अस्तु वात्र......गत्यसम्भवात् **(p. 42, ll. 4–6).** Granting, however, that समासोक्ति may somehow be recognized in the verse 'ऐन्द्रं धनुः', we shall still have to admit एकदेशविवर्तिनी उपमा in such a verse as 'नेत्रैरिव' (cited on X. 24 p. 21 of the text above), as there is no other alternative. The word अन्यगत्यसम्भवात् is to be connected with 'एकदेशविवर्तिन्युपमैवाङ्गीकर्तुमुचिता' above. The particle इव is invariably associated with the Upamāna; so in 'नेत्रैरिव' etc., उत्पल, पद्म and चक्रवाक are compared expressly with नेत्र, मुख and स्तन respectively; अङ्गना, the उपमान of सरःश्री, is not expressed. We cannot construe इव with उत्पल, the Upameya, as आम was above taken away from its place and construed with ऐन्द्रं धनुः. The words मुख्य etc. (of which आम is one) are construed with the Upamāna or Upameya or both; but as said above (on p. 91) इव goes with the Upamāna alone. So in 'नेत्रैरिवोत्पलैः' समासोक्ति is not possible. किं च...स्फुटा. Besides, how can समासोक्ति (which consists in the attribution of the behaviour of one thing to another) have room in simile, on which (in such examples as दन्तप्रभा etc.) समासोक्ति depends, and in which there is no idea of the attribution of the behaviour of one thing to another! In simile, what is apprehended is that one *thing* is *similar* to *another thing*: while in समासोक्ति the *behaviour* of one is *attributed* to *another*. So the two figures are quite distinct and to a certain extent antagonistic. It was said above that 'दन्तप्रभा etc'; is an example of समासोक्ति based upon उपमा. Our author says that if you once admit that there is

simile, you cannot in the same breath admit समासोक्ति. 'विशेषणानां सादृश्योपलम्भमहिम्ना विशेष्यस्याप्यध्याहारेण प्रथमत एव सादृश्यप्रतीतिरनुभवसिद्धा तत्रैव श्रोतुराकांक्षाविरहात् व्यवहारव्यञ्जनं न भवतीति भावः ।' राम०. Compare "'नेत्रैरिव' इत्यत्र सरःश्रियां नायिकात्वप्रतीतिर्न समासोक्त्या। विशेषणसाम्याभावात् । उपमावाचिकाद्योपमानत्वेन प्रतीयते न तु सरःश्रीधर्मत्वेन नायिकाप्रतीतिरित्येकदेशविवर्तिन्युपमैवाभ्युपगम्या । गत्यन्तरासम्भवात् ।" अलं. स. p. 93.

The author supports his position by a quotation. 'व्यवहारो... स्फुटा'. All the printed editions read तत्रौपम्यं समासोक्तिः which is also the reading of राम०. Pramadâdâsa, in a foot-note (p. 400), asks us to read तत्रौपम्यसमासोक्तिः. This latter is better, because the context is favourable to it. The author is discussing whether समासोक्ति based upon औपम्यगर्भविशेषण is possible. If we read तत्रौपम्यसमासोक्तिः, the verse will mean that समासोक्ति based on औपम्य (i. e. औपम्यगर्भविशेषण) is not possible. If we read तत्रौपम्यं समासोक्तिः and also तत्त्वमौपम्ये as N does, the meaning will be:—व्यवहारो अथवा तत्त्वम् (स्वरूपं) यद् औपम्ये प्रतीयते तद् औपम्यं समासोक्तिर्न (सा) एकदेशोपमा स्फुटा. 'That resemblance in which the behaviour or the nature of two things is understood (to be similar) is not समासोक्ति, but it is evidently partial simile.' An objection against this is that the word औपम्य is needlessly repeated in the second half. राम० supports this interpretation. B and J read तत्त्वं नौपम्ये. There the meaning would be 'since in उपमा, neither the identical action nor the nature (of the उपमान) is understood (to be attributed to the Upameya), there is no such thing as समासोक्ति (in which this is done) based upon simile but it is evidently एकदेशविवर्तिनी उपमा.' To us this appears better, as it agrees well with the words above 'किं चोपमायां व्यवहारप्रतीतेरभावाद् etc.' Some say that in समासोक्ति the nature (रूप) of one is apprehended as identical with that of another. It is, however, generally said that the behaviour of one is represented to be identical with that (व्यवहार) of another. In Upamâ one thing is simply understood to be similar to another.

एवं च......नास्या विषय इति (p. 42, ll. 10-11). Thus the possibility of a partial simile and partial metaphor being admitted, it follows logically that समासोक्ति is not possible in a सङ्कर (commixture) founded upon the two (Upamâ and Rûpaka). So in fact, समासोक्ति does not admit of being sustained by epithets implying comparison. The author said above that विशेषणसाम्य is possible in three ways, श्लिष्टतया, साधारण्येन, औपम्यगर्भत्वेन. The last he divided into three, उपमागर्भ, रूपकगर्भ and उपमारूपक-

सङ्करत्वं. He established above that the first and second of these latter are respectively एकदेशविवर्तिनी उपमा and एकदेशविवर्तिरूपक. He shows here that the third also is not समासोक्ति but purely सङ्कर. So, विशेषणसाम्य as based upon औपम्यगर्भत्व is impossible. So that variety should not be recognised at all. The author, following ancient writers, first said so; but now finally withdraws his words.

विशेषण......बहुप्रकारा समासोक्तिः (p. 42, ll. 12-18). The author now tells us finally that the 3rd variety of समासोक्ति (viz. विशेषणसाम्य, the other two being कार्यसाम्य and लिङ्गसाम्य) is only twofold (and not three-fold as said above), as resting upon Paronomastic or common epithets. समासोक्ति is due to कार्यसाम्य, लिङ्गसाम्य or विशेषणसाम्य; the last is of two kinds, श्लिष्टविशेषण or साधारणविशेषण. Thus समासोक्ति has four varieties. In all these four varieties, the essence is the attribution of the behaviour of one thing to another. Compare 'सर्वत्र चात्र व्यवहारसमारोप एव जीवितम्।' अलं. स. p. 89. स च......इति चतुर्धा—सः means व्यवहारसमारोपः. This attribution of the behaviour of one thing to another is again fourfold:—(1) The behaviour of a thing belonging to ordinary life is attributed to another thing of ordinary life; (2) The behaviour of a thing pertaining to some branch of science is attributed to another thing pertaining to science; (3) The behaviour of a लौकिकवस्तु is ascribed to a शास्त्रीयवस्तु; (4) The behaviour of a शास्त्रीयवस्तु is attributed to a लौकिकवस्तु. These four are mentioned by अलं. स. p. 89 and by R. G. p. 384. लौकिकवस्त्वपि...अनेकविधम्. The things belonging to ordinary life may be divided into many classes from the difference of *rasas* etc, which they are capable of developing.

दिङ्मात्रं यथा......एवमन्यत्र (p. 42, ll. 19-24). In the verse 'व्याधूय' etc. occurring above we have an example of (1) the behaviour of a rude lover, a being of ordinary life, being attributed to the Malaya wind, another thing of ordinary life.

हे रैकरूप...मन्ये—This verse is cited in the अलं. स. p. 90, with the remark 'अथागमशास्त्रप्रसिद्धे वस्तुनि व्याकरणप्रसिद्धवस्तुसमारोपः.' Here ईश्वर is addressed. यैः अखिलासु (सर्वासु) अपि वृत्तिषु (विशेषु; कृत्तद्धितादिषु वृत्तिषु, as said in सि. कौ. 'कृत्तद्धितसमासैकशेषसनाद्यन्तधातुरूपाः पञ्च वृत्तयः। परार्थाभिधानं वृत्तिः' p. 201) एकरूपं अव्ययं (अविनाशिनं; अव्ययपदवाच्यं च) असंख्यतया प्रवृत्तम् (अनन्तकोटौ परिदृश्यमानम्; संख्याभिधायकाभावत्वेन वर्तमानम्) पश्यद्भिः (ज्ञानिभिः; वैयाकरणैः) परत्वजुषः (उत्कर्षभाजस्तव; परवर्तिन्याः) विभक्तेः (भेदस्य; स्वादेः तिङादेर्वा according to Pāṇini's sūtra

'विभक्तिश्च' I. 4. 104. सुप्तिङौ विभक्तिसंज्ञौ स्तः। सि. कौ.) लोपः कृतः तैः तव लक्षणं ध्रुवमेव कृतं इति मन्ये. 'They, I think, have surely definitely understood Thee, who (they), seeing Thee as the one unchangeable in all phenomena, the imperishable and evolving manifold forms, have lost all notions of difference (quality) in Thee who art the highest.' This is the meaning of the verse as understood with reference to God. We understand the अप्रस्तुत also, viz. निपात (a particle like च, इव etc.), through the force of the qualifications एकरूपम्, अव्ययम् etc., although the word निपात is not mentioned. The grammatical meaning would be 'they, I think, have defined thee (properly), (Oh *nipāta*), who seeing thee the same in all connections, called an अव्यय, used without reference to number, omit the application of terminations after thee.' Compare Pāṇini's sūtras 'प्राग्रीश्वरान्निपाताः' I. 4. 56; 'चादयोऽसत्त्वे' I. 4. 57 (अद्रव्यार्थाश्चादयो निपातसंज्ञाः स्युः। सि. कौ.); 'प्रादयः' I. 4. 58 (अद्रव्यार्थाः प्रादयस्तथा। सि. कौ.); on अद्रव्यार्थाः, the तत्त्वबोधिनी remarks 'लिङ्गसंख्यान्वितं द्रव्यम्.' In the above verse, the properties of a thing known from the science of Grammar are ascribed to the Being (God) known from the Vedas. Many Vedic passages say that the truth about God can be known only from the Vedas; compare 'तं त्वौपनिषदं पुरुषं पृच्छामि' etc. एवमन्यत्र. The author has given examples of two varieties only, viz. लौकिके वस्तुनि लौकिकवस्तुव्यवहारसमारोप and शास्त्रीये शास्त्रीयवस्तुव्यवहारसमारोप. For the examples of the other two, see अलं. सू. pp. 90-91 and R. G. pp. 384-5. An example of लौकिके वस्तुनि शास्त्रीयवस्तुव्यवहारसमारोपः (4 above) is परार्थव्यासङ्गादुपजहदथ स्वार्थपरताम् अभेदैकत्वं यो वहति गुणभूतेषु सततम्। स्वभावाद्यस्यान्तः स्फुरति ललितोदात्तमहिमा समर्थो यो नित्यं स जयतितरां कोऽपि पुरुषः॥ अत्र समर्थसूत्रगतमहाभाष्यादेव (समारोपः)। तत्र हि 'अथ ये वृत्तिं वर्तयन्ति किं त आहुः' इत्यादिना जहत्स्वार्था वृत्तिरजहत्स्वार्था वृत्तिरिति पक्षद्वयं निरूपितम्। तत्रैवोपसर्जनार्थे अभेदैकत्वसंख्यापि भणिता। R. G. p. 384. An example of शास्त्रीये वस्तुनि लौकिकव्यवहारसमारोपः (3 above) is कृत्वा मूलैः कुगुणार्थैः प्रकृतेः सत्त्वं परम्। आगमान्मार्गयन्नाति वैयाकरणपुङ्गवः॥ अत्र राजव्यवहारस्य। R.G. p. 385.

The reason why this figure is called समासोक्ति is given by Mammaṭa as 'समासेन संक्षेपेण (एकेनैव शब्देन) अर्थद्वयकथनात्' because (one and the same word) briefly conveys two things. 'प्रस्तुताद्वाच्यादप्रस्तुतस्य प्रतीयमानत्वे संक्षेपेणार्थयोः कथनमित्यन्वर्था समासोक्तिः।' एकावली p. 254.

Mammaṭa defines समासोक्ति differently 'परोक्तिर्भेदकैः श्लिष्टैः समासोक्तिः'. There are two points in which Mammaṭa appears to differ from our author. (1) According to Mammaṭa, Paronomastic adjectives are necessary to constitute समासोक्ति, while according to our author Paronomastic adjectives are not necessary. (2) Mammaṭa simply says 'परस्य अप्रस्तुतस्य उक्तिः;' he does not intimate that in समासोक्ति, the behaviour of the अप्रस्तुत is attributed to the प्रस्तुत while our author distinctly says so.

रूपके......भेदः **(p. 42, ll. 24-28).** The author now proceeds to distinguish समासोक्ति from other figures of speech. रूपके...... इत्याहुः In रूपक a thing which is not the matter in hand, by superimposing its own nature, covers over the nature of the thing, which is the subject in hand; while in समासोक्ति the अप्रकृत, by the attribution of its own condition (to the प्रकृत), distinguishes the प्रकृत from its original condition, without covering its nature. It is therefore that they say that here (*i. e.* in समासोक्ति) there is simply the attribution of the behaviour of the अप्रकृत to the प्रकृत and not the superimposition of the nature of the अप्रकृत on the प्रकृत. The author here appears to refer to the words of the अलं. स. 'विशेषणसाम्यादि प्रतीयमानमप्रस्तुतं प्रस्तुतावच्छेदकत्वेन प्रतीयते । अवच्छेदकत्वं च व्यवहारसमारोपो न रूपसमारोपः । रूपसमारोपे त्ववच्छादितत्वेन प्रकृतस्य तद्रूपकल्पितत्वादेव रूपकम् ।' p. 85. जयरथ remarks 'एवं समासोक्तौ व्यवहारसमारोपादप्रस्तुतेन प्रस्तुतस्य वैशिष्ट्यलक्षणमवच्छेदकत्वं विधीयते । रूपके तु रूपसमारोपाद्रूपकल्पितत्वात्स्याच्छादकत्वमित्यनयोर्भेदः ।'. In Rūpaka, as instanced in मुखं चन्द्रः, the very nature of the moon (रूप) is superimposed upon the face, without any regard to the mention of common qualifications. There is not merely the attribution of the behaviour of the moon to the face, but rather the face is looked upon as the moon *i. e.* the face is covered over, as it were, by the moon. In समासोक्ति, as instanced in 'ऐन्द्रीमुखं चुम्बति चन्द्रमाः', the nature of the अप्रस्तुत *i. e.* नायक is not superimposed upon चन्द्र, but the behaviour of the *Nāyaka* is attributed to the moon. This attribution of behaviour only results in heightening the beauty of the अप्रस्तुत (it results in the distinguishing of the अप्रस्तुत from its former condition *i. e.* if it be plainly stated). The behaviour of one object cannot properly belong to another. Therefore the attribution of the behaviour of one to another suggests by the invariable concomitance of व्यवहार and its आश्रय, that in which the behaviour rests. The अप्रस्तुत which is thus suggested only distinguishes the प्रस्तुत (but does not cover it), as a crow sitting on a house-top serves to distinguish the house but does not cover it. 'न ह्यन्यधर्मिसम्बन्धिनो धर्माः स्वधर्मिण-

मन्तरेणान्वयात्तिष्ठन्ते । न ह्यनायके नायकधर्माणामन्वयो युज्यते । अन्यधर्माणामन्यत्रान्वयासम्भवात् । अत एवान्यत्रारोप्यमाणोऽन्यव्यवहारोऽन्यत्र न सम्भवतीति तदविनाभावात्तद्व्यवहारिणमाक्षिपतीत्याक्षिप्यमाणेनाप्रस्तुतेन धर्मिणैव प्रस्तुतो धर्म्यवच्छिद्यते न पुनराच्छाद्यते ।' विम॰ p. 85; 'एवं न समासोक्तौ प्रकृतव्यवहारेऽप्रकृतव्यवहारारोपः । रूपके तु विशेष्ये प्रकृतेऽप्रकृतस्यारोपः ।' उद्योत p. 43; 'तस्माद्विशेषणसाम्यमहिम्ना प्रतीतोऽप्रकृतवाक्यार्थः स्वानुगुणं नायिकादिधर्मिणमाक्षिप्य तेन परिपूर्णविशिष्टशरीरः प्रकृतवाक्यार्थे स्वावयवतादात्म्यापन्नतदवयवोऽभेदेनावतिष्ठते ।...अत्र चाप्रकृतार्थस्य पृथक्शब्दानुपादानाद्रूपकाद्वाक्यार्थसम्बन्धिनो वैलक्षण्यं पदार्थरूपकात्तु स्फुटमेव ।' R. G. p. 371; 'समासोक्तौ हि प्रकृतवृत्तान्तोऽप्रकृतवृत्तान्ताभेदेन स्थित इति सर्वसंमतम् ।' R. G. p. 483. उपमाध्वनौ......विशेषणमात्रस्य—In the suggestion of simile and in श्लेष, there is sameness of the विशेष्य (the thing qualified) also; while in समासोक्ति, there is sameness of the attributes alone. उपमाध्वनि occurs when the sentence as a whole suggests a comparison as the principal meaning, as remarked by R. G. 'एषैव च यदा सकलेन वाक्येन प्राधान्येन ध्वन्यते तदा परिहृतालङ्कारभावा ध्वनिव्यपदेशहेतुः ।' p. 185. An example of उपमाध्वनि is 'अविरलविगलद्दानोदकधारासारसिक्तधरणितलः । धनदाग्रमहितमूर्तिर्जयतितरां सार्वभौमोऽयम् ॥' on which Nagojibhatta comments 'अयं राजा सार्वभौमः सर्वभूमीश्वरः । उदग्दिग्गजश्च ।...धनदानामग्रे पूजितमूर्तिः । कुबेराग्रे पूजितमूर्तिश्च' R. G. p. 185. Here दान in the first line means 'gift' or 'the juice issuing from an elephant's temples'. Here the word सार्वभौम means a sovereign and the दिग्गज of that name. A comparison between the two is suggested. The विशेष्य 'सार्वभौम' is the same (and not only the विशेषण अविरल etc.). श्लेष will be treated of below. R. G., after defining समासोक्ति as 'यत्र प्रस्तुतधर्मिको व्यवहारः साधारणविशेषणमात्रोपस्थापिताप्रस्तुतधर्मिकव्यवहाराभेदेन भासते सा समासोक्तिः', says about the insertion of मात्र after विशेषण "शब्दशक्तिमूलध्वनिवारणाय मात्रेति । तत्र (as exemplified in अविरल etc. above) विशेष्यस्यापि श्लिष्टतयाप्रकृतेतरधर्म्युपस्थापनद्वारा तादृशधर्मिकव्यवहारोपस्थापकत्वात् ।" R. G. p. 367. अप्रस्तुत......भेदः—अप्रस्तुतप्रशंसा will be defined below; in that figure, it is the प्रस्तुत that is implied from the mention of the अप्रस्तुत, while in समासोक्ति, it is the अप्रस्तुत that is implied. Compare 'गम्यत्वं प्रस्तुतनिष्ठमप्रस्तुतप्रशंसाविषयः । अप्रस्तुतनिष्ठं तु समासोक्तिविषयः ।' अलं. स. pp. 84-85.

Some examples of समासोक्ति are 'उपोढरागेण विलोलतारकं तथा गृहीतं शशिना निशामुखम् । यथा समस्तं तिमिरांशुकं तया पुरोऽपि रागाद्गलितं न लक्षितम् ॥' quoted in the ध्वन्यालोक I p. 35; 'उत्सङ्गे तव गङ्गे पायं पायं पयोऽतिमधुरतरम् । शमिताखिलश्रमभरः कथय कदाहं चिराय शयिताहे ॥' R. G. p. 377 (अत्र शिशुजननीवृत्तान्ताभेदेन स्थितः प्रकृतवृत्तान्तः).

23 परिकर (Insinuator, the significant.)

A speech with a number of significant epithets is the figure called परिकर. The plural विशेषणैः in the definition implies that there must be many significant epithets to constitute the figure. The example is अङ्गराज etc. It occurs in the Veṇīsaṁhāra (III). These words were addressed by As'vatthāman to Karṇa, who had ridiculed Droṇa and also his son, when दुःशासन was about to be killed by Bhīma. Each word is significant. "You are a king; you must be able to protect the whole country; let me see whether you can save your own brother" etc. 'तथा च राज्ञो जगद्रक्षित्वमस्य पुनरनुजमात्ररक्षणासिद्धेरन्यदेव नाममात्रेण राजत्वमित्युपहासपरत्वम् ।' विम०. p. 95. In this figure the adjectives are साभिप्राय i. e. suggest a sense which is striking and serve to bring the expressed meaning into prominence. The suggested sense is not the prominent one; it is subordinate to the expressed sense. Therefore this figure is properly so called, because in it the suggested sense is dependent on the expressed sense. 'विशेषणानां साभिप्रायत्वं प्रतीयमानार्थांगीकारः । अत एव प्रसन्नगम्भीरपदत्वाभावं ध्वनेर्विषयः । एवं च प्रतीयमानांशस्य वाच्योन्मुखत्वात् परिकर इति सार्थकं नाम ।' अलं. स. p. 94. (परिकरः पर्यङ्कपरिवारयोः ॥ अमर० III. 3. 165).

There is a difference of opinion among rhetoricians in connection with this figure. Mammaṭa, Sarvasva, the Vimars'inī, Ekāvalī, our author hold that to constitute this figure there must be many significant epithets; one would not suffice. On the other hand Pradīpa, Uddyota and Jagannātha hold that even one significant epithet would constitute this figure. Compare for the former view the following:— 'विशेषणैर्यत्साकूतैरुक्तिः परिकरस्तु सः' K. P. X. 'यद्यप्यपुष्टार्थस्य दोषताभिधानात्तन्निराकरणेन पुष्टार्थस्वीकारः कृतः, तथाप्येकनिष्ठत्वेन बहूनां विशेषणानामेवमुपन्यासे वैचित्र्यमित्यलङ्कारमध्ये गणितः' वृत्ति in K. P.; 'विशेषणानां चात्र बहुत्वमेव विवक्षितम् । अन्यथा ह्यपुष्टार्थस्य दोषत्वाभिधानात्तन्निराकरणेन स्वीकृतस्य पुष्टार्थस्यायं विषयः स्यात् । एवमेवंविधानेकविशेषणोपन्यासद्वारेण वैचित्र्यातिशयः सम्भवतीत्यस्यालङ्कारत्वम् ।' विम० p. 94. They mean:—Epithets that do not nourish the meaning are said to be अपुष्ट; अपुष्टत्व is a fault. An example of it is 'विलोक्य वितते व्योम्नि विधुं मुञ्च रुषं प्रिये'; here the word वितत does not serve to nourish the sense of the passage, which is the removal of wounded pride. From this it naturally follows that the epithet employed must be significant and thus the employment of significant epithets is not an *alankāra*, but only the absence of a fault. Mammata replies to this argument that, although this is so, the fact that many epithets qualifying one noun are used gives rise to a special charm, which is called परिकर. So according to Mammata and others of the same school, the charm lies in the *number* of significant epithets. Those who hold the other view say:—the presence of even a single significant epithet would constitute this figure; that freedom from the fault called अपुष्टार्थत्व may be brought about by not employing epithets at all; that therefore परिकर is not the same as the absence of अपुष्टार्थदोष and that a distinct charm is perceived from a single significant epithet. "तादृशैकविशेषणोपन्यासेऽपि अलङ्कारत्वमुचितम्। अपुष्टार्थत्वनिरासस्य निर्विशेषणत्वादप्युपपत्तेर्वैचित्र्याभावाद्विच्छित्तिविशेषस्य चानुभवसिद्धत्वात्।' प्रदीप; "ननु निष्प्रयोजनविशेषणोपादानेऽपुष्टार्थदोषस्योक्तत्वात्सप्रयोजनविशेषणं दोषाभावमात्रं कष्टत्वाद्यभाववद्भवितुमर्हति, न त्वलङ्कार इति। अत्र विमर्शिनीकारादय आहुः—'विशेषणानां बहुत्वमत्र विवक्षितम्। साभिप्रायविशेषणगतबहुत्वकृत एव चात्र वैचित्र्यातिशयः। एकविशेषणं तु दोषाभावमात्रस्यावकाशः।' इति। तदसत्। विशेषणानेकत्वं हि व्यंग्याधिक्याधायकत्वाद्वैचित्र्यविशेषाधायकमस्तु नाम। न तु प्रकृतालङ्कारशरीरमेव तदिति तत्त्वं वचनम्। 'वीचिक्षालितकालियाहितपदे'* इति प्रागुक्ते एकस्यैव विशेषणस्य चमत्कारिताया अनपह्नवनीयत्वात्। 'अपि लावण्यवलाश्रय तस्या हा हन्त मीननयनायाः। दूरस्थे त्वयि किं वा कथयामो विस्तरेणालम्॥' अत्रैकैकविशेषणमात्रेणैव सकलवाक्यार्थसञ्जीवनाच्च।" R. G. p. 387; "यथा नित्ये संध्यावन्दनादौ दोषाभावस्याङ्गवैकल्येऽपि सिद्धौ, साङ्गतत्करणं फलातिशयायैव। तथा दोषाभावस्य विशेषणानुपादानेऽपि सत्त्वेन साभिप्रायैकविशेषणनिबन्धनचमत्कारो दुरपह्नव इति भावः। किं च 'सुधांशुकलितोत्तंसस्तापं हरतु वः शिवः' इत्यादौ यत्र सुधांशुकलितोत्तंस इति विशेषणाभावेऽपि तापहरणसामर्थ्यस्य सामर्थ्यातिशयेनाप्युपपत्तेस्तद्विशेषणानुपादानेऽपि न क्षतिस्तत्र तद्विशेषणोपादानमधिकचमत्कारायैवेति बोध्यम्।" उद्योत p. 108.

Some writers, like विद्याधर (author of एकावली), Appayadīkshita speak of a figure called परिकराङ्कुर, which occurs when the विशेष्य is significant and not the विशेषण. An example is 'चतुर्णां पुरुषार्थानां दाता देवश्चतुर्भुजः'. Here the विशेष्य, चतुर्भुज (विष्णु), is significant as it suggests the power of God to give the four objects of human life (with his four hands as it were). Most writers on the अलङ्कारशास्त्र, however, do not speak of परिकराङ्कुर. Uddyota remarks that the word विशेषणैः in the definition of परिकर is to be taken as comprehending विशेष्य also and therefore परिकराङ्कुर is not a separate figure. "अत्र विशेषणैरित्युपलक्षणं विशेष्यस्यापि।

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* 'वीचिक्षालितकालियाहितपदे स्वर्लोककल्लोलिनि त्वं तापं तिरयाधुना मम भवव्यालावलीढात्मनः॥' This is the latter half of a verse quoted in R. G. p. 386 under परिकर.

तेन साभिप्राये विशेष्येऽप्ययम्। यथा 'चतुर्णां' इत्यत्र। अत्र चतुर्भुज इति विशेष्यं पुरुषार्थचतुष्टयदानसामर्थ्याभिप्रायगर्भम्। बाहुलकलभ्यकर्मव्युत्पन्नकरणव्युत्पन्नविशेषणशब्दयोरेकशेषो वा। इतिरित्यस्यार्थकथनमित्येवार्थः। एतेन 'साभिप्राये विशेष्ये परिकराङ्कुरनामा भिन्नोऽलङ्कारः' इत्यपास्तम्।" उद्योत p. 108.

A good example of परिकर is 'तव प्रसादात्कुसुमायुधोऽपि सहायमेकं मधुमेव लब्ध्वा। कुर्यां हरस्यापि पिनाकपाणेर्धैर्यच्युतिं के मम धन्विनोऽन्ये॥' कुमारसं॰ III.

24 श्लेष (Paronomasia).

The expression of more than one meaning by words naturally bearing one signification is called श्लेष. The words 'naturally bearing one signification' serve to distinguish this figure (अर्थश्लेष) from शब्दश्लेष; and the word 'expression' serves to distinguish this figure from ध्वनि (suggestive Poetry). We shall explain this below. An example of अर्थश्लेष is 'प्रवर्तयन् etc.' (p. 43, ll. 4–5). विभाकरः the sun; or a king so called. प्रवर्तयन् क्रियाः साध्वीः occasioning the performance of good actions (the sun and the king both do this). मालिन्यं हरन् dispelling the gloom of the quarters (the sun by his lustre, and the king by his spotless fame). भूयसा महसा दीप्तः brilliant with excessive glory (both the sun and the king are brilliant). In this verse as there is no such determining element as प्रकरण (context) etc. both the king and the sun are expressly meant. We have seen above (परिच्छेद II.) that संयोग etc. determine the sense of a word capable of many significations. Here there is no such determining element; therefore the word विभाकर is used to express both the king and the sun; both of them are the subjects of description (प्राकरणिक). We cannot say that one is प्रस्तुत and the other अप्रस्तुत. Both are intended to be expressed. The words क्रियाः प्रवर्तयन्, मालिन्यं हरन्, महसा दीप्तः are applicable both to the king and the sun and even if we substitute such words as कर्माणि, श्यामता, तेजसा for क्रियाः, मालिन्यं and महसा respectively, the figure will still be the same. It must be remarked that in the word विभाकर there is शब्दश्लेष and not अर्थश्लेष, as, if we substitute another word for विभाकर such as प्रभाकर, it will not apply to the king. So in this example both शब्दश्लेष and अर्थश्लेष are combined; it is not an example of pure अर्थश्लेष. 'नन्वेवं शब्दश्लेष एवायं विभाकरशब्दस्य राजसूर्योभयवाचकत्वादिति चेत्, सङ्कीर्णमेवेदमुदाहरणम्।' राम॰.

It was said above that this figure is to be distinguished from शब्दश्लेष. श्लेष is of two kinds शब्दश्लेष and अर्थश्लेष. शब्दश्लेष is, according to our author, of three kinds, सभङ्गश्लेष, अभङ्गश्लेष

and उभयात्मक (i. e. both सभङ्ग and अभङ्ग). An example of all the three varieties of शब्दश्लेष is येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्रीकृतो यश्चोद्वृत्तभुजङ्गहारवलयो गङ्गां च योऽधारयत् । यस्याहुः शशिमच्छिरोहर इति स्तुत्यं च नामामराः पायात्स स्वयमन्धकक्षयकरस्त्वां सर्वदो माधवः ॥ In this verse, both Vishṇu (माधवः) and S'iva (उमाधवः) are addressed. लोचन comments on this:—येन ध्वस्तं बालक्रीडायाम् अनः शकटम् । अभवेन अजेन सता (i. e. the word ध्वस्तमनोभवेन is to be split up into ध्वस्तम् अनः अभवेन) बलिनो दानवान्यो जयति ताद्रूप्येण कायः वपुः पुरामृतहरणकाले (स्त्रीकृतः) स्त्रीत्वं प्रापितः । यश्चोद्वृत्तं समदं कालियाख्यं भुजङ्गं हतवान् (the word ends with भुजङ्गहा, nom. singular of भुजङ्गहन्) । रवे शब्दे लयो यस्य 'अकारो विष्णुः' इत्युक्तेः । यश्च अगं गोवर्धनपर्वतं गां च भूमिं पातालगतामधारयत् (i. e. we have to suppose that there is an अवग्रह after वलयो) । यस्य च नाम स्तुत्यमेव आहुः । किं तत् शशिनं मथ्नातीति क्विप् (i. e. we get शशिमथ् meaning राहुः) तस्य शिरोहरः मूर्धापहारकः । स त्वां माधवः विष्णुः सर्वदः (सर्वं ददातीति) पायात् (अवतु) । कीदृक् । अन्धकनाम्नां (a clan of the Yâdavas) जनानां येन क्षयो निवासो द्वारकायां कृतः । यद्वा मौसले इषीकाभिस्तेषां क्षयो विनाशो येन कृतः ।. This is the meaning when Vishṇu is meant to be addressed. The second meaning, when शिव is meant to be addressed, is given by लोचन (pp. 95-96) as follows:—येन (ध्वस्तमनोभवेन) ध्वस्तकामेन सता बलिजितः विष्णोः कायः पुरा त्रिपुरनिर्दहनावसरे अस्त्रीकृतः शरत्वं नीतः । उद्वृत्ता भुजङ्गा एव हारवलयाश्च यस्य । गङ्गां मन्दाकिनीं च योऽधारयत् । यस्य च अमराः (we have अमराः; लोचन appears to read नामैवं for नामामराः) शशिमत् चन्द्रयुक्तं शिर आहुः । हर इति च नाम स्तुत्यमाहुः । स भगवान् स्वयमेवान्धकासुरस्य विनाशकारी त्वां सर्वदा सर्वकालम् उमाया धवो वल्लभः पायादिति । In the above verse, in ध्वस्तमनोभवेन etc. there is सभङ्गश्लेष, because the expression has to be differently split up in each connection (once as ध्वस्तम् अनः अभवेन; and then as ध्वस्तः मनोभवः येन तेन). If we substitute for मनोभव the word मदन, the second sense will vanish altogether; ध्वस्तमदनेन will not yield the 2nd sense yielded by ध्वस्तमनोभवेन (ध्वस्तम् अनः etc.). So here the particular word employed is the most important thing. In अन्धकक्षयकरः there is अभङ्गश्लेष, as the expression is not split up differently, but in the same way (अन्धक + क्षय); the only thing note-worthy being that here also the particular word employed is the most prominent thing. We cannot substitute another word for अन्धक or क्षय. If we do so, we shall get only one sense. As both सभङ्गश्लेष and अभङ्गश्लेष, are exemplified in the same verse, it is also an example of उभयात्मकश्लेष. All these three varieties are called शब्दश्लेष, because here everything depends upon the particular word employed. The determining element in calling a figure as belonging to शब्द or अर्थ is अन्वयव्यतिरेक. If an *alaṅkāra* occurs only when a particular word is present, and disappears when that word is not employed, (but a synonymous word is employed) it is an *alaṅkāra* of शब्द. In all the three abovementioned varieties of शब्दश्लेष, the particular word employed was necessary for the figure, which would disappear if other words were used (as shown above). But in अर्थश्लेष, as instanced in 'प्रवर्तयन् etc.' even if we substitute synonymous words for क्रिया, मालिन्य etc., the figure will still persist *i. e.* this figure does not depend upon the particular word employed, but upon the sense. Hence is it that the words स्वभावादेकार्थैः distinguish this figure from शब्दश्लेष.

On this point there is a great divergence of opinion among the different writers on Rhetoric. (I) Udbhata speaks of श्लेष as an अर्थालङ्कार only. He then divides it into two, अर्थश्लेष and शब्दश्लेष, which correspond respectively to our author's अभङ्ग and सभङ्गश्लेष. An example of the two is 'स्वयं च पल्लवाताम्रभास्वत्करविराजिनी । प्रभातसंध्येवास्वापफललुब्धेहितप्रदा ॥' उद्भट IV. 26 ('न केवलं स्वामिसापेक्षतयैव फलप्रदा गौरी किं स्वयं च स्वयमपि अस्वापे दुष्प्रापे फले लुब्धानामिष्टप्रदेत्यर्थः । केव प्रभातसंध्येव । कीदृशी । पल्लवाताम्रौ पल्लववर्णौ भास्वन्तौ कान्तियुक्तौ करौ हस्तौ ताभ्यां विराजिता शोभिता । संध्या तु ताम्रैर्भास्वतः सूर्यस्य करैः किरणैर्विराजिता । तथा अस्वापः तदानीं निद्राऽभावः तत्फलं लक्ष्मीलाभः तत्र लुब्धे जने हितप्रदा ।' उ. व. pp. 351-52. In this verse, there is अर्थश्लेष (*i. e.* अभङ्गश्लेष of our author) in the first half and शब्दश्लेष (*i. e.* सभङ्गश्लेष) in the 2nd. (II) The views of Mammata and our author coinside. They say that what is called अर्थश्लेष by Udbhata is really शब्दश्लेष and that there is contradiction in saying (as Udbhata does) that श्लेष is an अर्थालङ्कार and yet dividing it into two varieties called शब्दश्लेष and अर्थश्लेष. 'ननु स्वरितादिगुणभेदाद् भिन्नप्रयत्नोच्चार्याणां, तदभावादभिन्नप्रयत्नोच्चार्याणां च शब्दानां बन्धेऽलङ्कारान्तरप्रतिभोत्पत्तिः शब्दश्लेषोऽर्थश्लेषश्चेति द्विविधोऽप्यर्थालङ्कारमध्ये परिगणितोऽन्यैरिति कथमयं शब्दालङ्कारः । उच्यते । इह दोषगुणालङ्काराणां शब्दार्थगतत्वेन यो विभागः सः अन्वयव्यतिरेकाभ्यामेव व्यवतिष्ठते । तथाहि कष्टत्वादिगाढत्वाद्यनुप्रासादयः व्यर्थत्वादिप्रौढ्याद्युपमादयस्तद्भावतदभावानुविधायित्वादेव शब्दार्थगतत्वेन व्यवस्थाप्यन्ते । 'स्वयं च पल्लवाताम्र' इति अभङ्गः, 'प्रभातसंध्येव' इति सभङ्गः, इति द्वावपि शब्दैकसमाश्रयाविति द्वयोरपि शब्दश्लेषत्वमुपपन्नम्, न त्वाद्यस्यार्थश्लेषत्वम् । अर्थश्लेषस्य तु स विषयो यत्र शब्दपरिवर्तनेऽपि न श्लेषत्वखण्डना । यथा—स्तोकेनोन्नतिमायाति स्तोकेनायात्यधोगतिम् । अहो सुसदृशी वृत्तिस्तुलाकोटेः खलस्य च ॥" K. P. IX. Ul. pp. 516–520 (Va); "शब्दश्लेष इति चोच्यते अर्थालङ्कारमध्ये च लक्ष्यते (यथा उद्भटेन) इति कोऽयं नयः" K. P. IX Ul. p 527. In this passage Mammata clearly enunciates the difference between शब्दश्लेष and अर्थश्लेष.

The former is शब्दपरिवृत्त्यसह (*i. e.* incapable of enduring a change of words), while the latter is शब्दपरिवृत्तिसह (capable of enduring a change of words). (III) The अलं. स. treats of श्लेष among the अर्थालङ्कारs just as Udbhaṭa does. He then divides it into three varieties (and not two as उद्भट does), viz. शब्दश्लेष, अर्थश्लेष and उभयश्लेष. The former occurs when the same expression, being differently split up, yields two meanings. Here the words are really different, as would be indicated by the difference of the accent in them such as स्वरित etc. and the effort that would be required in pronouncing them. They present the appearance of being one, as lacquered wood appears to be one single thing, though really lac is put upon the wood. अर्थश्लेष occurs where the expression is the same and has the same accent etc., but has two meanings, just as two fruits hang down from a single stem (as in अन्वकाशय above). उभयश्लेष is that where both these varieties occur. "एष च शब्दार्थोभयगतत्वेन वर्तमानत्वात् त्रिविधः। तत्रोदात्तादिस्वरभेदात्प्रयत्नभेदाच्च शब्दान्यत्वे शब्दश्लेषः। यत्र प्रायेण पदभङ्गो भवति। अर्थश्लेषस्तु यत्र स्वरादिभेदो नास्ति। अत एव तत्र न सभङ्गपदत्वम्। सङ्कलनया तूभयश्लेषः।" अलं. स. p. 96. All these three views are very clearly and concisely put forward by R. G. "सोऽयं श्लेषः सभङ्गोऽभङ्गश्चार्थालङ्कार एवेत्यौद्भटाः। (२) उभावप्येतौ शब्दालङ्कारौ। शब्दस्य परिवृत्त्यसहत्वादन्वयव्यतिरेकाभ्यां तद्गतत्वावधारणात्। तृतीयस्त्वर्थालङ्कारः। अर्थमात्राश्रितत्वात्। इति मम्मटभट्टाः। (३) अन्वयव्यतिरेकाभ्यां हि हेतुत्वावगमो घटं प्रति दण्डादेरिवास्तु। न त्वाश्रयत्वावगमः (This is an attack on Mammaṭa)। स तु पुनस्तद्वृत्तित्वज्ञानाधीनः। इह हि सभङ्गश्लेषस्य शब्दद्वयवृत्तित्वं जतुकाष्ठन्यायेन, अभङ्गस्य चार्थद्वयवृत्तित्वमेकवृन्तगतफलद्वयवच्च स्फुटमेवेत्येकस्य शब्दालङ्कारत्वमपरस्यार्थालङ्कारत्वम्।......इत्यलङ्कारसर्वस्वकारादयः।" R. G. pp. 401–402.

'वाचकं' इति न ध्वनेः—We have now to distinguish between श्लेष and शब्दशक्तिमूलध्वनि. In श्लेष, both the विशेषण and the विशेष्य are श्लिष्ट (Paronomastic). In ध्वनि (शब्दशक्तिमूल) also, they are श्लिष्ट (as exemplified in दुर्गालङ्घितविग्रहः in the 2nd Pari.). But the difference between them is:—In श्लेष, the विशेष्यs are both प्राकरणिक or अप्राकरणिक; while in ध्वनि, only one topic is प्राकरणिक, the expressive power of the words being limited by the context etc.; but another अप्रस्तुत meaning is suggested, after the प्राकरणिक meaning is understood, by the force of the double-meaning expressions. In प्रवर्तयन् क्रियाः (example of अर्थश्लेष), there is nothing to tell us that only the king or the sun is the subject of description. Both may be प्रकृत or both may be अप्रकृत. But in 'दुर्गालङ्घितविग्रहो' etc., from the context we know that the प्रस्तुत is the king, who was the husband of queen Umā; while by the power of suggestion, another meaning, viz. the description of S'iva (who is अप्रस्तुत) is conveyed. An example of शब्दशक्तिमूलध्वनि given by Ānandavardhana is 'उन्नतः प्रोल्लसद्धारः कालागुरुमलीमसः । पयोधरभरस्तस्याः कं न चक्रेऽभिलाषिणम् ॥' (उन्नतः महान् उच्चतरश्च; प्रोल्लसन् हारः यस्मिन्, प्रोल्लसन्ती धारा यस्मिन्; कालागुरुणा मलीमसः श्यामः, कालागुरुवद् मलीमसः; पयोधरः स्तनो मेघश्च). Here the subject of description is the breast. The words also suggest the description of a cloud. But this has nothing to do with the subject of description. So the ultimate meaning that is conveyed is the idea that the breast is similar to the cloud. प्रदीप puts the difference between श्लेष and शब्दशक्तिमूलध्वनि as "यत्रोभयोरर्थयोस्तात्पर्यं स श्लेषः । यत्र त्वेकस्मिन्नेव तत्, सामर्थ्यमहिम्ना तु द्वितीयार्थप्रतीतिः सा ध्वननेति ।" p. 56 (Nir.); 'विशेष्यविशेषणसाम्येन पुनर्यत्र प्रकरणादिना प्रकृतार्थे यत्र सङ्कुचितायामभिधायामप्रकृतार्थाभिधानाय सामर्थ्यविधुरेऽपि शब्दसामर्थ्यादप्रकृतार्थोऽपि प्रतीतिसरणिमनुसरति तत्र शब्दशक्तिमूलानुरणनरूपव्यङ्ग्यो ध्वनिः ।" प्रदी० p. 261; "यत्र तु प्रकृताप्रकृतोभयविशेष्ययोरपि श्लिष्टशब्दोपात्तत्वं न तु ध्वनेर्विषयः ॥" R. G. p. 396. The difference between श्लेष and समासोक्ति is as follows:—in the former, both the विशेषण and विशेष्य are श्लिष्ट; while in समासोक्ति only the विशेषण may be श्लिष्ट. Besides in श्लेष, the two objects are either both प्रकृत or both अप्रकृत; while in समासोक्ति one is प्रकृत and the other अप्रस्तुत. "केवलविशेषणसाम्ये समासोक्तावुक्ते विशेष्ययुक्तविशेषणसाम्ये त्वयं श्लेषोऽयमुच्यते ।" अलं. स. p. 95; "नायं समासोक्तिः, विशेषणमात्रसाम्यस्य तां प्रति प्रयोजकत्वात् । विशेष्यविशेषणसाम्यमश्लिष्टं चास्य (श्लेषस्य) प्रयोजकत्वात् ।" प्रदी० p. 259; "यत्र तु न विशेष्ये श्लेषः, नापि द्वितीयार्थोपस्थितिं विनाऽन्वयानुपपत्तिः, तत्र प्रस्तुतान्वयबोधोत्तरं विशेषणश्लेषमात्रमाहात्म्येन अप्रस्तुतवृत्तान्ते ज्ञाते व्यञ्जनया तदभिन्नप्रस्तुतवृत्तान्तारोपः प्रकृते तत्र समासोक्तिः ।' उद्योत p. 72.

There is another point in connection with श्लेष on which also a fierce controversy has been carried on. We have seen above that श्लेष is at the root of many figures, e. g. रूपक, समासोक्ति etc. The question arises whether श्लेष should be regarded as stronger than any of these (and thus dispelling the notion of these figures), or (2) as being equally powerful and therefore entering into combination with other figures, or (3) as being weaker and therefore not prominent where other figures occur "अयं चालङ्कारः प्रायेणालङ्कारान्तरस्य विषयमभिनिविशते तत्र किमस्य बाधकत्वं साधकत्वमाहोस्विदङ्गीभावमुताहो बाध्यत्वमिति ।" R. G. p. 393. Considerations of space and utility prevent us from discussing at length these three views. The curious reader is referred to the K. P. IX. Ul. pp. 516-527 (Vā), the Alaṅkārasarvasva p. 97 ff.,

R. G. pp. 393–396. The first view mentioned above is that of रुद्रट, who says that श्लेष is more powerful than any other figure, that when it is present, there is merely the appearance of another figure (like उपमा) and that the real figure in such verses (where उपमा etc. and श्लेष appear to be combined) is श्लेष and not the former. His words are "एकप्रयत्नोच्चार्याणां तच्छायां चैव बिभ्रताम्। स्वरितादिगुणैर्भिन्नैर्बन्धः श्लिष्टमिहोच्यते॥ अलङ्कारान्तरगतां प्रतिभां जनयत्पदैः। द्विविधैरर्थशब्दोक्तिविशिष्टं तत्प्रतीयताम्॥" रुद्रट IV. 24–25. The second is the view of Mammaṭa, Sarvasva, Jagannātha and almost all writers on Rhetoric. The अलं. स. briefly puts all the three views "एष च नामान्तेषु अलङ्कारान्तरेष्वारभ्यमाणस्तद्बाधकत्वेन तत्प्रतिभोत्पत्तिहेतुरिति केचित्। (2) 'येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्रीकृतः' इत्यादौ विविक्तोऽस्य विषय इति निरवकाशत्वाभावान्नान्यबाधकत्वमित्यन्यैः सह सङ्करः। (3) दुर्बलत्वाभावान्नान्यबाधकत्वमित्यन्ये (दुर्बलत्वान्नान्यबाधकत्वमित्यन्ये ?)।" p. 97. "अत्राहुरुद्भटाचार्याः-'येन नाप्राप्ते य आरभ्यते स तस्य बाधकः' इति न्यायेनालङ्कारान्तरविषयः एवायमारभ्यमाणोऽलङ्कारान्तरं बाधते। न चास्य विविक्तः कश्चिदस्ति विषयो यत्र सावकाशो नान्यं बाधेत।......'नदीनां सम्पदं बिभ्रद्राज्ञां सागरो यथा' इत्यादौ उपमादीनां प्रतिभानमात्रं न तु वास्तवी स्थितिः।...तस्मादुपमादिप्रतिभोत्पत्तिहेतुः श्लेष एव स्वविषये सर्वत्रालङ्कारः इति। (2) एतच्चापरे न क्षमन्ते।......श्लेषस्य नापवादकत्वं सङ्कीर्णत्वं तु स्यात्।...... (3) अलङ्कारान्तरोपस्कारकतया स्थितः श्लेषः कथङ्कारं स्वगृहस्थ इव श्लेषालङ्कारव्यपदेशं बोढुमीहामिति शाब्दमात्र एव-इत्याहुः" R. G. pp. 393–396.

About श्लेष Jagannātha says that it enters into combination with many figures and produces ever fresh charms in poetry. 'अयं चोपमेव स्वतन्त्रोऽपि तत्र तत्र सकलालङ्कारानुग्राहकतया स्थितः सरस्वत्या नवं नवं सौभाग्यमावहन्नानाविधेषु लक्ष्येषु सहृदयैर्विभावनीय इति।' R. G. p. 402. Similarly Daṇḍin says 'श्लेषः सर्वासु पुष्णाति प्रायो वक्रोक्तिषु श्रियम्। भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम्'। K. D. II. 363.

25 अप्रस्तुतप्रशंसा (Indirect Description).

When (1) a particular from a general, or (2) a general from a particular, or (3) a cause from an effect, or (4) an effect from a cause, or (5) a thing similar from what resembles it, is understood, each of the former being in question and the latter not so, it is अप्रस्तुतप्रशंसा, which is thus five-fold.

क्रमेणोदाहरणम्---सामान्यमभिहितम् (p. 43, ll. 11-14). पादाहतं... रजः This is S'isu. II. 46. यत् (रजः) पादाहतं (सत्) उत्थाय मूर्धानमधिरोहति तत् रजः अपमानेऽपि स्वस्थात् (अक्षुब्धात्) देहिनः (नरात्) वरम्. Here, the topic in question is that even the dust is better than ourselves; i. e. it is a particular one, as referring to the speaker; but the general expression, 'man' is used here, instead of the particular one 'ourselves.'

स्रगियं......विषमीश्वरेच्छया—This is Raghu. VIII. 46. This is part of Aja's lamentation on the death of his queen caused by the fall of a garland. Here what is intended to be expressed is the general proposition that a thing which is ordinarily hurtful may work good and a thing which is ordinarily beneficial may do evil. This general proposition being प्रस्तुत the author speaks of only a particular example, viz. poison and nectar. Thus, there is the figure called अर्थान्तरन्यास founded on अप्रस्तुतप्रशंसा. In अर्थान्तरन्यास a general proposition is supported by particular instance or particular instances are supported by general propositions. In the above verse, Aja at first asks the question why the garland which killed his beloved does not kill him. He himself answers the question by a general proposition that a thing ordinarily beneficial may be sometimes hurtful (as the garland proved to be in the case of his wife). Therefore there is अर्थान्तरन्यास. But instead of laying down the general proposition, which was प्रस्तुत, he cites a particular case. Therefore there is अप्रस्तुतप्रशंसा. It might be said against this that the figure is दृष्टान्त, since विष acting rarely as nectar or nectars as poison is exactly parallel to (प्रतिबिम्बवत्) the garland, which is generally beneficial, killing the queen. Our author declars that this is not दृष्टान्त; because in दृष्टान्त a well-known object alone is taken as the type (प्रतिबिम्ब), as instanced in अविदितगुणापि etc. above. But in this verse दृष्टान्त is not possible, because the fact of poison and nectar turning into nectar and poison respectively is not well-known.

इन्दुर्लिप्त......यतीशो (p. 43, ll. 21-26). इन्दुर्लिप्त......सगर्हा इव. This occurs in अलं. स. p. 105 in the same connection. For विद्रुमदलं we read there विद्रुमरुचिः and for कलया च we have कलयामि. सीतायाः पुरतः—These words are to be construed with every clause. In the presence of Sitā, the moon is, as it were, besmeared with lamp-black. जडिता montionless. प्रम्लानारुणिमेव विद्रुमदलम्—प्रम्लानः अरुणिमा यस्य तत्. The redness of the leaf-like coral appears to fade. The reading कलयामि (I think) would be better. कार्कश्यं कलया......प्रस्तुतम्—It appears, as it were, that harshness has begun to manifest itself to a certain extent (कलया) in the throats of female cuckoos. बर्हाः सगर्हा इव—The long tails display as it were their defects (on account of the absence of blueness and delicacy). Here what is प्रस्तुत is the extreme beauty of the face etc. of Sitā. This beauty is the cause of the fancy of the moon being besmeared with lamp-black as it were. So instead of speaking of the cause, viz., सौन्दर्य, which is प्रस्तुत, the effects, viz., the fancy of the moon as besmearead etc., are spoken of. Therefore there is अप्रस्तुतप्रशंसा. "अत्र सम्भाव्यमानैरिन्द्वादिगतैरञ्जनलिप्तत्वादिभिः कार्यरूपैरप्रस्तुतैर्लोकोत्तरो मदनादिगतः सौन्दर्यातिशयः कारणरूपः प्रस्तुतः प्रतीयते । तेनेयमप्रस्तुतप्रशंसा ।" अलं. स. p. 105.

गच्छामीति...कारणमभिहितम् (p. 43, ll. 27–31). These words are addressed to his friend by a person who postponed his intention of going abroad. मृगदृशा is to be connected with आभाषितः. उद्रेकिणं निश्वासं त्यक्त्वा heaving a swelling sigh. मदर्पित = मयि अर्पितम्. सोत्प्रासम् with a sad smile. Here what is प्रस्तुत is the prevention of departure. Instead of speaking of it, the cause of the prevention (viz., the lady's intimation that she would die if her lover went away) is mentioned.

तुल्ये प्रस्तुते......प्रस्तुतः प्रतीयते (p. 43, l. 31,-p. 44, l. 13). That variety (5th) of अप्रस्तुतप्रशंसा in which one thing being in question, another thing, which is अप्रस्तुत though similar to it, is described, is two-fold, as being founded on Paronomasia (1) or (2) on simple resemblance. That sub-variety which is श्लेषमूल is again two-fold, (a) according as there is Paronomasia in the epithets alone as in समासोक्ति, or (b) as there is Paronomasia in the विशेष्य also as in श्लेष. Compare K. P. X. "तुल्ये प्रस्तुते तुल्याभिधाने त्रयः प्रकाराः, श्लेषः समासोक्तिः सादृश्यमात्रं वा तुल्यात्तुल्यस्य ह्याक्षेपे हेतुः"; on which Uddyota remarks 'प्रकारौ श्लेषसमासोक्तिपदे श्लिष्टशब्दश्लिष्टविशेषणपरे' p. 53. सहकारः...नायकस्य प्रतीतिः—सहकारः आम्रः सदामोदः (सदा आमोदः सौरभं यस्य; सदा मोदः आनन्दः यस्य) वसन्तश्रीसमन्वितः (वसन्तश्रिया समन्वितः; वसन्तकालानुरूपवेषयुक्तः) समुज्ज्वलरुचिः (समुज्ज्वला रुचिः कान्तिर्यस्य applies to both) श्रीमान् (शोभावान्, सुवेषशाली) प्रभूतोत्कलिकाकुलः (प्रभूताभिः उद्गताभिः कलिकाभिः मुकुलैः आकुलः पूर्णः, प्रभूतया उत्कलिकया नायिकाविषयकोत्कण्ठया आकुलः). Here the lover, the subject of description, is understood by the Paronomastic epithets alone from the description of a mango-tree, which is अप्रस्तुत. पुंस्त्वादपि.........पुरुषः प्रतीयते. This verse occurs in भल्लटशतक (verse 79). It is quoted in the K. P. also. The उद्योत comments as follows:—"पुंस्त्वं पौरुषं पुंव्यंजनं च । नारीभूय अमृतहरणात् । अधः सम्पद्भ्रंशः पातालं च । वराहावतारे पातालं गत्वा पृथिव्युद्धरणात् । प्रणयने याचने । न महान् महत्त्वरहितः अल्प इत्यर्थः । बलिप्रार्थने वामनत्वमाप्त्या जगद्रक्षणात् । विश्वस्योद्धरणे विपद्विनाशनेन रक्षणम् । दिक् प्रकारः । पुरुषोत्तमः पुरुषश्रेष्ठः श्रीकृष्णश्च ।" p. 53. राम० takes Purushottama to be the name of a king. Here the विशेष्य पुरुषोत्तम, as well as the qualifications

पुंस्त्वादपि etc. is Paronomastic, as it is in श्लेष. पुंस्त्वादपि प्रविचलेद्—'Though he may give up the state of a male, as Vishṇu did when he assumed the form of a damsel to tempt the demons into destruction'; as applied to the person it means 'although he may lose one of the cherished objects of man (पुरुषार्थे).' अधोऽपि यायात् although he may go down to the infernal regions, as Vishṇu did to raise up the earth submerged under water; with reference to the person "although he may be reduced to a low condition." अत्र......पुरुषः प्रतीयते—Here from the विशेष्य पुरुषोत्तम which is Paronomastic is first understood Vishṇu because the word Purushottama is generally used in that sense. But as विष्णु is अप्रस्तुत, some person intended to be described is understood from the word पुरुषोत्तम. It might be said that in this verse the figure is श्लेष, as both the विशेषण and the विशेष्य are श्लिष्ट, and not अप्रस्तुतप्रशंसा. Both the senses, viz. विष्णु and some person, may be looked upon as intended to be expressed (प्रस्तुत). To this we reply:—this is not श्लेष, but अप्रस्तुतप्रशंसा; because what we first understand is Vishṇu, as that is the conventional meaning of the word पुरुषोत्तम and then we understand the etymological meaning 'best of men'; i. e. both meanings are not at once expressed; therefore there is no श्लेष. Besides here the poet intends to give information of the matter in hand, viz., the person to be described, by describing Vishṇu who is not the matter in hand. श्लेष is subordinate as it simply helps to bring out this intention. Therefore the principal figure is अप्रस्तुतप्रशंसा. सादृश्यमात्र......प्रतीयते. अम्बरमावृतिशून्यम्—The sky (the atmospheric region) affords no shelter (cover). शरणं विधेः करुणा Divine Grace is the only refuge. Here, from the description of the pigeon, which is अप्रस्तुत, is understood some person, the subject of description, whom many enemies are pursuing. Here there is mere similarity between कपोत (the अप्रस्तुत) and the person (the प्रस्तुत).

एवं च......प्रस्तुतः प्रतीयते (p. 44, ll. 13–17). The figure also occurs under a contrast. The अलं. स. says that the fifth variety of अप्रस्तुतप्रशंसा viz., सारूप्यमूला, is of two kinds, as based upon साधर्म्य and वैधर्म्य and gives 'धन्याः खलु' as an instance of वैधर्म्य: 'तत्रापि सारूप्यहेतुके भेदे साधर्म्यवैधर्म्याभ्यां द्वैविध्यम् ।' p. 104. कल्हारस्पर्शशीतलाः: cooled by contact with lotuses. राम० tells us that these are the words of दशरथ. Here the प्रस्तुत is दशरथ and is understood under a contrast, viz. 'the winds are blessed, while I am unfortunate.' "अत्र वाता धन्या इति अप्रस्तुतादर्थादहमधन्य इति वैधर्म्येण प्रस्तुतोऽर्थः प्रतीयते।" अलं. स. p. 108.

वाच्यस्य......उभयरूपत्वम् (p. 44, ll. 17–27). The figure again is three-fold, according as the expressed sense (which is अप्रस्तुत) is possible, impossible or both. Of these three cases, that of possibility is illustrated by the above examples. 'वाच्यस्य सम्भवासम्भवोभयरूपताभिस्त्रयः प्रकाराः।' अलं. स. p. 104. An example of impossibility is 'कोकिलोऽहं' etc. काकलीकोविदाः—('काकली तु कले सूक्ष्मे ध्वनौ तु मधुरास्फुटे। कलः' अमर. I. 7. 2). Those who know soft melody. Here the अप्रस्तुत is the dialogue between a crow and a cuckoo; but this is impossible in the nature of things, unless we superimpose upon them the character of two persons, whose exteriors are alike, but whose qualities vastly differ. वाकोवाक्य—'उक्तिप्रत्युक्तिमद्वाक्यं वाकोवाक्यं विदुर्बुधाः। द्वयोर्वक्त्रोस्तदिच्छन्ति बहूनामपि सङ्गमे॥' सरस्वतीकण्ठाभरण of Bhoja, परि° II. p. 293 (Benares ed.). अन्त...गुणाः—This is the 23rd verse of भल्लटशतक and is cited in अलं. स. p. 108. छिद्राणि विवराणि दोषाश्च, भूयांसि बहुतराणि, कण्टकाः तीक्ष्णाग्रसूक्ष्मावयवाः क्षुद्रशत्रवश्च. कमलनालस्य गुणाः तन्तवः यशांसि च कथं भङ्गुरा मा भूवन् (भवन्तु नाम). The expressed sense is the splitting of the lotus-stalk. This meaning is अप्रस्तुत and the possession of holes (in the case of lotus-stalks) is no cause of their splitting up, but the possession of thorns *is* a cause, because they may rend the stalks. Therefore, without superimposing the notion of some person who is प्रस्तुत on the कमलनाल, the possession of holes cannot possibly be the cause of making the fibres fragile. So this is an example where both possibility and impossibility are found. "अत्र वाच्येऽर्थे कण्टकानां भङ्गुरीकरणे हेतुत्वं सम्भवि छिद्राणां त्वसम्भवीत्युभयरूपत्वम्। प्रस्तुतस्य तात्पर्येण प्रतीतेस्तदध्यारोपात्तत्र सङ्गतमेवैतदिति नासमीचीनं किञ्चित्।" अलं. स. p. 108.

अस्याश्च......द्वयोरपि वाच्यत्वम् (p. 44, ll. 27–30). The author now proceeds to distinguish this figure from other figures. This figure, when founded upon श्लेष, differs from suggestion of matter (वस्तुध्वनि) founded upon the power of words, because like समासोक्ति, this figure has as its very essence the ascription of the behaviour of one to another. We have above given a division of ध्वनि in the 1st Pari. An example of शब्दशक्तिमूलवस्तुध्वनि is "निर्वाणवैरदहनाः प्रशमादरीणां नन्दन्तु पाण्डुतनयाः सह माधवेन। रक्तप्रसाधितभुवः क्षतविग्रहाश्च स्वस्था भवन्तु कुरुराजसुताः सभृत्याः॥" (वेणीसंहारे प्रथमाङ्के सूत्रधारोक्तिरियम्। अरीणां प्रशमात् कलहोपशमात् निर्वाणः शान्तो वैरमेव दहनोऽग्निर्येषां तादृशाः पाण्डुतनयाः पाण्डवा माधवेन कृष्णेन सह नन्दन्तु। तथा कुरुराजस्य धृतराष्ट्रस्य

सुता दुर्योधनादयः सभृत्याः स्वस्था निश्चिन्ता भवन्तु। कीदृशाः कुरुराजसुताः। रक्ता अनुरक्ता प्रकर्षेण साधिता भूर्यैस्तादृशाः। क्षतो निवर्तितो विग्रहः कलहो यैस्तथाभूताः। अत्र प्रशमात् नाशात्, रुधिरशोभितभूमयः, खण्डितशरीराः, स्वर्गस्थाः, इति अमङ्गलार्थकं भाव्यर्थसूचकतया गुणः। उ० च० p. 302). In this verse, the plain sense is "may the sons of धृतराष्ट्र, who have made the world contented and who have brought all quarrels to an end rest in ease." But by the force of the double-meaning words रक्तप्रसाधितभुवः etc., another sense is suggested, viz., 'may the Kauravas, who have besmeared the earth with blood, whose bodies are hacked into pieces, attain to Heaven (स्वःस्थाः* means 'remaining in heaven' 'स्वरव्ययं स्वर्गनाक etc.' अमर.).' This second sense is suggested purely by the force of the words; शब्दशक्तिमूलवस्तुध्वनि is based purely on double-meaning words; while अप्रस्तुतप्रशंसा is not necessarily so based. Even when the latter is based upon words with two meanings it differs from शब्दशक्तिमूलवस्तुध्वनि. In the ध्वनि, the expressed sense is complete in itself and then suggests another matter; but there is no attribution of the behaviour of one to another; while in अप्रस्तुतप्रशंसा, the expressed sense is अप्रस्तुत and is identified with the suggested sense, which is प्रस्तुत; as e. g. in अन्तश्छिद्राणि etc., the behaviour of कमलनाल is identified with that of a person who has many enemies. In समासोक्ति also, the behaviour of one is superimposed upon another. Then what is the difference between समासोक्ति and अप्रस्तुतप्रशंसा? It is as follows:—In समासोक्ति, the प्रस्तुत is described and suggests the अप्रस्तुत; while in अप्रस्तुतप्रशंसा, what is अप्रस्तुत is expressed and suggests the प्रस्तुत i. e. अप्रस्तुतप्रशंसा is exactly the opposite of समासोक्ति 'प्रस्तुतादप्रस्तुतप्रतीतौ समासोक्तिरुक्ता अधुना तद्वैपरीत्येनाप्रस्तुतात्प्रस्तुतप्रतीतावप्रस्तुतप्रशंसोच्यते।' अलं. स. p. 103.; 'अप्राकरणिकेन प्राकरणिकाक्षेपोऽप्रस्तुतप्रशंसा प्राकरणिकेनाप्राकरणिकाक्षेपः समासोक्तिरिति विवेकः।' प्रदीप p. 50 (Chān.). उपमा...व्यंग्यत्वम्. An example of उपमाध्वनि, has been given above and explained under समासोक्ति. In उपमाध्वनि, the अप्रस्तुत is only *suggested*; while in अप्रस्तुतप्रशंसा, the अप्रस्तुत is *expressed* and the प्रस्तुत is suggested. एवं समासोक्तौ similarly in समासोक्ति (the अप्रस्तुत is implied and not expressed as in अप्रस्तुतप्रशंसा). The printed editions do not put a stop after समासोक्तौ, but we think it is necessary. The author himself said above under समासोक्ति 'अप्रस्तुतप्रशंसायां प्रस्तुतस्य गम्यत्वम्, इह तु अप्रस्तुतस्येति भेदः।' श्लेषेऽपि......वाच्यत्वम्. In श्लेष, both the things denoted by the word are expressed, because there is no determining element such as प्रकरण etc. to tell us that a particular sense is प्रस्तुत and the other अप्रस्तुत. In अप्रस्तुतप्रशंसा, the अप्रस्तुत is expressed, while the प्रस्तुत is implied. Even when Paronomastic words are employed in अप्रस्तुतप्रशंसा, the first meaning that strikes us is connected with the अप्रस्तुत. 'श्लिष्टशब्दप्रयोगे त्वर्थान्तरस्यावाच्यत्वाच्छ्लेषाद्विशेषः । श्लेषे ह्यनेकार्थस्य वाच्यत्वमित्युक्तम् ।' अलं. स. p. 104.

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* स्वःस्थाः may also be written as स्वस्स्थाः according to the Vārtika खर्परे शरि वा विसर्गलोपो वक्तव्यः on पा० VIII. 3. 36.

The word प्रशंसा in अप्रस्तुतप्रशंसा does not mean 'praise' but simply 'mention, description' (कथनम्). 'इहाप्रस्तुतस्याप्रस्तुतत्वादेव वर्णनमनुचितमपि प्रस्तुतपरत्वेनौचितीमाकलय्यत इति प्रस्तुतं व्यंग्यमप्रस्तुतस्य वाच्यस्य सिद्धिमादधातीति वाच्यसिद्ध्यङ्गमिदं गुणीभूतव्यंग्यम् । अत एवाप्रस्तुतस्य प्रशंसा कथनमित्यन्वर्थताश्रयणसामर्थ्यादप्रस्तुतस्य वाच्यत्वमत्र सूत्रानुपात्तमपि लभ्यते ।' प्रभा. p. 293; 'एवं च लक्ष्यलक्षणयोः प्रशंसाशब्दः स्तुतिनिन्दास्वरूपाख्यानसाधारणकीर्तनमात्रपरो द्रष्टव्यः ।' कुव. p. 79; 'प्रशंसनं च वर्णनमात्रम्, न तु स्तुतिः' R. G. p. 402.

The student is advised to read the R. G. for some very beautiful examples of the 5th variety of अप्रस्तुतप्रशंसा (viz. तुल्ये प्रस्तुते तुल्याभिधानम्); some of them are:—नितरां नीचोऽस्मीति त्वं खेदं कूप मा कदापि कृथाः । अत्यन्तसरसहृदयो यतः परेषां गुणग्रहीतासि ॥ तावत्कोकिल दिवसान्यापय विरसान्वनान्तरे निवसन् । यावन्मिलदलिमालः कोऽपि रसालः समुल्लसति ॥ pp. 403-404.

26 व्याजस्तुतिः (Artful Praise).

When from blame and praise, that are expressed, are understood praise and blame respectively, it is termed व्याजस्तुति. निन्दया......व्याजस्तुतिः When praise is understood from *apparent blame*, the figure is properly called व्याजस्तुति, because it etymologically means 'व्याजेन स्तुतिः' (तृतीयातत्पुरुष) *i. e.* praise by an artifice or disguise. But when blame is understood from apparent praise, how can the figure be called व्याजस्तुति (it should rather be called, it might be said, व्याजनिन्दा)? The author says that in this second case, the word व्याजस्तुति is to be explained in another manner, *i. e.* as meaning 'false praise.' Compare the words of मम्मट "व्याजरूपा व्याजेन वा स्तुतिः"; "यत्र स्तुतिरभिधीयमानापि प्रमाणान्तरावगमितस्वरूपा निन्दायां पर्यवस्यति तत्रासत्यत्वाद्व्याजरूपा स्तुतिरित्यनुगमेन तावदेका व्याजस्तुतिः । यत्रापि निन्दाशब्देन प्रतिपाद्यमाना पूर्ववद्बाधितस्वरूपा स्तुतिः पर्यवसिता भवति सा द्वितीया व्याजस्तुतिः व्याजेन निन्दामुखेन स्तुतिरिति कृत्वा" । अलं. स. p. 112; 'तृतीयातत्पुरुषकर्मधारयाभ्यां योगार्थद्वयेन द्वयोरपि ग्रहणं बोध्यम्' । R. G. p. 416.

स्तनयुग......जाताः (p. 45, ll. 3-4). The reading in the text makes the metre of the verse faulty. If we read रिपुस्त्रियः there are 16 *mātrās* whereas there should be only 15 in the last *pāda* of an Āryā. It is therefore that the Nirṇaya-sāgara edition proposes द्विट्स्त्रियः. But for this there is no warrant. स्तनयुगे मुक्ताभरणं हारो यासां ताः (पक्षे, स्तनयुगात् मुक्तं गलितं आभरणम् वस्त्रं यासाम् ताः) कण्टकैः रोमाञ्चैः कलिताः अङ्गयष्टयः देहलतिकाः यासां ताः (पक्षे, कण्टकैः तीक्ष्णाग्रवृक्षावयवैः कलिताः अङ्गयष्टयः यासाम्), त्वयि कुपितेऽपि प्रागिव (कोपात् पूर्वस्मिन् काले इव) रिपुस्त्रियः विश्वस्ताः निश्चिन्ताः (पक्षे, विधवाः 'विश्वस्ताविधवे समे' अमर. II. 6. 11.) जाताः. The women formerly wore pearl necklaces etc.; now also they are स्तनयुग etc. (i. e. in running away, when their lords were killed, for fear of capture, they had no time even to look to their garments). Formerly they felt secure (विश्वस्ताः); now also they are विश्वस्ताः (widowed). Here in this verse, at first sight it appears that the king is blamed for causing trouble to women (whose delicate bodies were pierced by thorns when fleeing for life into a forest etc.), but ultimately we perceive that praise is meant, because he utterly routes his enemies.

व्याजस्तुतिस्तव......पथिकान्निहत्य. (p. 45, ll. 6-7). यद् जगतः जीवनाय तव जीवनानि (पयांसि), इयं (हे) पयोद (मेघ) मया तव व्याजस्तुतिः असत्यस्तुतिः उदिता उक्ता । घन (हे मेघ, पक्षे कठिनहृदय) इदं तु ते तव महत् स्तोत्रं स्तुतिः यद् पथिकान् निहत्य (प्रियाविरहितानां पथिकानां चेतो मेघालोके उत्कण्ठितं भवति) धर्मराजस्य (यमस्य) साहाय्यमर्जयसि. "This is, Oh cloud, but a false encomium I have bestowed on thee 'thy waters are the life of the world'. But this indeed is a great praise to thee, that thou renderest assistance to the Lord of Justice (Yama, the God of death) by killing the wayfarers (who are separated from their beloved)." Here at first sight it seems that the cloud is praised for rendering assistance to धर्मराज himself; but ultimately we perceive that censure is meant, because the cloud kills poor wayfarers.

In व्याजस्तुति, the sense that is at first expressed by the words, whether praise or blame, is given up and is understood, on account of the context or the specialty of the speaker etc, as conveying blame or praise respectively. A question naturally arises:—what is the distinction between व्याजस्तुति and that ध्वनि in which a sense, exactly opposed to that which is expressed, is suggested? The reply is:—in ध्वनि, the expressed sense can stand by itself; it is not improper or improbable in itself; another sense is suggested when we reflect upon the speaker, the context etc; while in व्याजस्तुति the expressed sense, whether praise or blame, being impossible because opposed to what we understand from the context, the specialty of the speaker etc., gives itself up and indicates something else, either blame or praise respectively. "अत एवास्या ध्वनेर्भेदः । स हि विश्रान्ते वाक्यार्थे वक्तृवाच्यौचित्यपर्यालोचनबलादवगम्यते । इह पुनः प्रमाणान्तरबाधितः सन्वाक्यार्थः स्वयमनुपपद्यमानत्वात्परत्र निन्दादौ स्वं समर्पयति । तत्रैव प्रकृतवाक्यार्थस्य विश्रान्तेः ।" विम० p. 112; "(आमुखप्रतीताभ्यां निन्दास्तुतिभ्यां स्तुतिनिन्दयोः क्रमेण पर्यवसानं व्याजस्तुतिः) आमुखेत्यादिविशेषणेन तयोः पर्यवसानाभाववदन्वाचितत्वमभिप्रैति । अत एव नास्या ध्वनित्वम् । ध्वनौ हि निर्बाधेन वाच्येनानुगुणमहिम्नाऽर्थान्तरमवगम्यते । न चैवं प्रकृते ।" R. G. p. 416. व्याजस्तुति must be distinguished from अप्रस्तुतप्रशंसा. In both, something else is suggested by the expressed sense. From अप्रस्तुता निन्दा or स्तुति we understand प्रस्तुता स्तुति or निन्दा. But in अप्रस्तुतप्रशंसा, we understand a cause from an effect or *vice versa*, a general from a particular or *vice versa*, or a thing similar from another like it; but in व्याजस्तुति, there is no such thing. Besides in व्याजस्तुति, the charm lies in understanding blame or praise from praise or blame. स्तुतिनिन्दारूपत्वस्य विच्छित्तिविशेषस्य भावादप्रस्तुतप्रशंसातो भेदः । अलं. स. p. 112; on which जयरथ remarks 'तत्र हि सामान्यविशेषादीनां गम्यत्वम्' p. 113.; "न चाप्रस्तुतप्रशंसैवास्तु । स्तुतिनिन्दात्मकतया विच्छित्तिविशेषात् । कार्यकारणभावादिसम्बन्धाभावाच्च ॥" उद्योत p. 89.

It should be remembered that व्याजस्तुति occurs only when the blame or praise is understood with reference to that object alone with reference to which the praise or censure was expressed. 'इयं च व्याजस्तुतिर्यस्यैव वस्तुनः स्तुतिनिन्दे प्रथममुपक्रम्येते तस्यैव चेन्निन्दास्तुत्योः पर्यवसाने भवेत्तदा भवति । वैयधिकरण्ये तु न इति प्राचामलङ्कारशास्त्रप्रवर्तकानां समयः ।' R. G. p. 419. Where from the praise or blame of one, we understand the praise or blame of another, there is no व्याजस्तुति, but it is an example of अप्रस्तुतप्रशंसा.

"किं वृत्तान्तैः परगृहगतैः किं तु नाहं समर्थस्तूष्णीं स्थातुं प्रकृतिमुखरो दाक्षिणात्यस्वभावः । गेहे गेहे विपणिषु तथा चत्वरे पानगोष्ठ्यामुन्मत्तेव भ्रमति भवतो वल्लभा देव कीर्तिः ॥". This is cited as an example of व्याजस्तुति by लोचन. The अलं. स. and विमर्शिनी (p. 113.) say that it is not a proper example (इत्यत्र प्रक्रान्ताऽपि स्तुतिपर्यवसायिनी निन्दा हन्त कीर्तिरिति भणित्या उन्मूलितेति न प्ररोहं गमितेति क्लिष्टमेतदुदाहरणम् । अलं. स.). Jagannâtha defends the Lochana and says that it is an example of व्याजस्तुति (R. G. p. 418) "'किं वृत्तान्तैः' इत्यादिना निन्दाया एव प्रथममुपवर्णनात्तस्याश्चोत्कटत्वेनावाच्यत्वस्याक्षतत्वात् । अन्वयक्रमेणादौ वल्लभैवान्वये तस्याश्च कीर्त्यभिन्नत्वेनावगमे सति पश्चात्प्रकरणादिपर्यालोचनवशाद्व्युत्क्रमेणाप्यन्वयबोधाच्च । तस्माद् ध्वन्यालोकलोचनकारैरुक्तमुदाहरणं सङ्गतमेव." Another example of व्याजस्तुति is 'अर्धं दानववैरिणा गिरिजयाप्यर्धं शिवस्याहृतं देवेत्थं जगतीतले स्मरहराभावे समुन्मीलति । गङ्गा सागरमम्बरं शशिकला नागाधिपः क्ष्मातलं सर्वज्ञत्वमधीश्वरत्वमगमत्त्वां मां च भिक्षाटनम् ॥" (सर्वज्ञः सर्वेश्वरोऽसीति राज्ञः स्तुत्या व्याजरूपया मदीयवैदुष्यादि दारिद्र्यादि सर्वं जानन्नपि बहुप्रदानेन रक्षितुं शक्तोऽपि मह्यं किमपि न ददासीति निन्दा व्यज्यते । कुव० p. 92).

27 पर्यायोक्तम् (Periphrasis).

'Periphrasis occurs when the fact to be intimated is expressed by a turn of speech.' भङ्गि means प्रकार 'mode' (of speech). When what is to be conveyed is expressed, there is पर्यायोक्त. It may be asked, 'how can that which is गम्य be at the same time वाच्य' i. e. the same thing cannot be गम्य and वाच्य at the same time. The reply is:—the गम्य is expressed through its effect, i. e. the effect is expressed and as there is invariable association between cause and effect, the express mention of the effect suggests the cause (which is गम्य). This is what is meant by गम्यस्य भङ्ग्या (प्रकारान्तरेण i. e. कार्यादिद्वारेण) अभिधानम्. Our author closely follows the अलं. स. in defining this figure. "गम्यस्यापि भङ्ग्यन्तरेणाभिधानं पर्यायोक्तम् । सूत्र । (वृत्ति) यदेव गम्यते तस्यैवाभिधाने पर्यायोक्तम् । गम्यस्य सतः कथमभिधानमिति चेत्, गम्यापेक्षया प्रकारान्तरेणाभिधानस्याभावात् । न हि तस्यैव तदैव तथैव विच्छित्त्या गम्यत्वं वाच्यत्वं च सम्भवति । अतः कार्यमुख-द्वारेणाभिधानम् ।" अलं. स. p. 111.

An example of पर्यायोक्त is 'स्पृष्टाः' etc. स्पृष्टाः......सैनिकैः (p. 45, ll. 10-11). The verse is cited by अलं. स. p. 112 as an example of पर्यायोक्त. यस्य (हयग्रीवस्य) सैनिकैः नन्दने (इन्द्रस्योपवने) शच्याः (इन्द्राण्याः) केशसम्भोगलालिताः (केशानां सम्भोगाय भूषणाय लालिताः यत्नेन संवर्धिताः) पारिजातस्य मञ्जर्यः सावज्ञं स्पृष्टाः. The word सावज्ञम् (with contempt) implies that they were not afraid of Indra at all. Hence it is clearly implied that the heavens were conquered by Hayagrīva. Here what is प्रस्तुत and is to be intimated is the fact of the conquest of Heaven by Hayagrīva, which fact is the cause, and is expressed through the effect, viz., the scornful touching of the flowers of *Pārijāta* by the soldiers. The reason why the cause is expressed through the effect is that the description should be specially charming.

न चेदं......प्रस्तुतम् (p. 48, ll. 14-16). It cannot be said that the figure is अप्रस्तुतप्रशंसा of that sort where a cause is understood from an effect. In अप्रस्तुतप्रशंसा, the description of the effect is अप्रस्तुत as in इन्दुर्लिप्त इवाञ्जनेन etc. above. While here (in स्पृष्टाः etc.) the effect equally with the cause, is प्रस्तुत, as conveying the greatness of the power of the person who is the subject of description. The reason why the effect is described and the cause is left to be understood is that, as the effect is more striking than the cause, its description lends a special charm to the verse "इह यत्र कार्यात्कारणं प्रतीयते तत्र कार्यं प्रस्तुतमप्रस्तुतं चेति द्वयी गतिः। यत्र प्रस्तुतत्वं कार्यस्य कारणवत्तस्यापि वर्णनीयत्वात्तत्र कार्यमुखेन कारणं पर्यायेणोक्तमिति पर्यायोक्तालङ्कारः। तत्र हि कारणापेक्षया कार्यस्यातिशयेन सौन्दर्यमिति तदेव वर्णितम्।......यत्र पुनः कारणस्य प्रस्तुतत्वे कार्यमप्रस्तुतं वर्ण्यते तत्र स्पष्टैवाप्रस्तुतप्रशंसा। यथा 'इन्दुर्लिप्त इवाञ्जनेन' इत्यादौ। अत्र हि इन्द्वादयः स्फुटमेवाप्राकरणिकाः। तत्प्रतिच्छन्दभूतानां मुखादीनां प्राकरणिकत्वात्। तेनात्रेन्द्वादिगतेनाञ्जनलिप्तत्वादिना अप्रस्तुतेन कार्येण प्रस्तुतं मुखादिगतं सौन्दर्यं सहृदयाह्लादकारि गम्यते इति अत्राप्रस्तुतप्रशंसा। एवं च यत्र वाच्योऽर्थोऽर्थान्तरं तादृशमेव स्वोपस्कारकत्वेनागूरयति तत्र पर्यायोक्तम्। यत्र पुनः स्वात्मानमेवाप्रस्तुतत्वात् प्रस्तुतमर्थान्तरं प्रति समर्पयति तत्राप्रस्तुतप्रशंसेति निर्णयः"। अलं. स. pp. 106–107.

एवं च...पर्यायोक्तमेव (p. 45, ll. 16–20). अनेन...हाराः This is Raghu. VI. 28. The printed editions of the Raghuvaṁśa read उन्मुक्तसूत्रेण for आक्षेपसूत्रेण. The reading in the text is supported by रघु॰. It must be said that the reading उन्मुक्त is better, as it agrees very well with प्रत्यर्पिताः (returned or restored). शत्रुविलासिनीनां स्तनेषु मुक्ताफलस्थूलतमान् अश्रुबिन्दून् पर्यासयता (प्रसारयता पातयता) अनेन (अङ्गनाथेन) आक्षेपसूत्रेण (ग्रथनगुणेन) विनैव हाराः प्रत्यर्पिताः 'He restored to the fair ladies of his foemen their necklaces without the binding thread; as he caused tears to trickle down their breasts in drops large like pearls.' Here the effect—the tears shed by the weeping wives of the slaughtered enemies—is as much प्रस्तुत as the cause, which is merely गम्य (suggested) viz, the killing of the enemies, as it (the description of the tears) conveys the great prowess of the king who is the subject of description. Therefore the figure is no other than पर्यायोक्त.

राजन्...इत्याहुः (p. 45, ll. 21-28). राजन्...आभाषते These words are addressed by some person to a king, who was preparing to march out against his enemies. राज्ञः शत्रुभूतस्य शुकस्तवारिभवने अध्वगैः पान्थैः पञ्जरात् मुक्तः शून्यायां वलभौ भित्तौ चित्रस्थान् (राजादीन्) अवलोक्य एकैकं प्रति इत्थमाभाषते इत्यन्वयः। कीदृक्। तदाह। राजन्नित्यादि। कुब्जे तादृशाख्यायाः भोजिकायाः सम्बोधनम्। कुमारसहितैः सचिवैः अद्यापि किं न भुज्यते इति काकुः। (एवं भोजनसमये शुकस्यापि भोजनकामः) ड. च. p. 397. Here, the cause of the state of things described is in question, viz., 'the enemies have suddenly fled away, hearing that your majesty was ready to march.' With respect to this verse, some say that the effect too, viz., the talk of the parrot is प्रस्तुत as being fit to be described in connection with the cause, which is प्रस्तुत, and therefore the figure in this verse is पर्यायोक्त. Others say that the figure is none but अप्रस्तुतप्रशंसा, inasmuch as the indescribably great power of the king in question is understood from the account of the royal parrot,, which is अप्रस्तुत (not connected with the subject).

It is Mammaṭa who cites राजन्राजसुता etc. as an example of अप्रस्तुतप्रशंसा 'अत्र प्रस्थानोद्यतं भवन्तं ज्ञात्वा सहसैव त्वदरयः पलाय्य गता इति कारणे प्रस्तुते कार्यमुक्तम्' K. P. X. The अलङ्कारसर्वस्व, on the other hand, says that the verse is an example of पर्यायोक्त as defined by it. "वर्तमानया प्रक्रियया 'राजन्राजसुता' इत्यत्र पर्यायोक्तमेव बोध्यम् । अन्ये तु दण्डयात्रोद्यतं त्वां बुद्ध्वा त्वदरयः पलाय्य गता इति कारणरूपस्यैवार्थस्य प्रस्तुतत्वात् कार्यरूपोऽर्थोऽप्रस्तुत एव राजशुकवृत्तान्तस्याप्रस्तुतत्वात् प्रस्तुतार्थं प्रति स्वात्मानं समर्पयतीत्यप्रस्तुतप्रशंसैवात्र न्याय्येति वर्णयन्ति" । अलं. स. p. 107. There is a great difference in the definitions of पर्यायोक्त given by Mammaṭa and Ruyyaka. We shall speak of it later on. As regards the present verse, the whole dispute lies round the question whether the talk of the parrot is प्रस्तुत or अप्रस्तुत. The अलं. स. takes it to be प्रस्तुत and according to its definition of पर्यायोक्त, the figure must be पर्यायोक्त. Mammaṭa, on the other hand, regards शुकाभाषण as अप्रस्तुत and therfore naturally says that the figure is अप्रस्तुतप्रशंसा. To us the opinion of Mammaṭa appears to be more reasonable. If शुकाभाषण, which is one of the many effects of the running away of the enemies, is to be looked upon as प्रस्तुत, then any other effect, however remote, will have to be regarded as प्रस्तुत. It will be then hard to say what effects are प्रस्तुत and what are अप्रस्तुत. So it is better to regard effects like शुकाभाषण as अप्रस्तुत. Vis'vanātha does not positively declare what side he takes. But from the fact that he defines पर्यायोक्त as the अलं. स. does, and cites the opinion of अलं. स. on this verse first, we may infer that he leans to the view of the अलं. स. (and regards राजन्राजसुता as an example of पर्यायोक्त) rather than to that of Mammaṭa.

There is a great difference in the views held by different writers as regards this figure. Bhāmaha and Udbhaṭa define it in the same manner. 'पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते । वाच्यवाचकवृत्तिभ्यां शून्येनावगमात्मना ॥' उद्भट IV. 12. Where the प्रस्तुत meaning is conveyed in another manner, viz. by suggestion, which is apart from the primary power, there is पर्यायोक्त. According to them, what is expressed is the same as that which is suggested; only the words employed express the sense in a different manner and are more picturesque then they would otherwise have been.

Bhāmaha and Udbhata do not seem to have recognised ध्वनिकाव्य as the best and a separate variety of काव्य. They included all suggestive poetry under पर्यायोक्त. The meaning of पर्यायोक्त as defined by them is given by Lochana as follows:—'अत एव पर्यायेण प्रकारान्तरेण अवगमात्मना व्यंग्येनोपलक्षितं सदभिधीयते तदभिधीयमानमुक्तमेव सत् पर्यायोक्तमेवाभिधीयते इति लक्षणपदम्, पर्यायोक्तमिति लक्ष्यपदम्, अर्थालङ्कारत्वं सामान्यलक्षणं चेति सर्वं युज्यते।' p. 39. Mammata following रुद्रट defines पर्यायोक्त as पर्यायोक्तं विना वाच्यवाचकत्वेन यद्वचः। वृत्ति। वाच्यवाचकभावव्यतिरिक्तेन अवगमनव्यापारेण यत् प्रतिपादनम्, तत् (पर्यायेण भंग्यन्तरेण कथनात्) पर्यायोक्तम्. According to him also, the expressed sense and the implied one are practically the same, but they present different aspects. The mode of expression is more striking than the suggested sense. The only difference between the view of Mammaṭa and that of Udbhata is that the former recognizes ध्वनिकाव्य. When the suggested sense is most prominent, there is ध्वनि; but in पर्यायोक्त, the suggested sense is not most prominent; besides the charm lies in the method of expression which is striking. The word पर्यायोक्त is to be explained as 'पर्यायेण भंग्यन्तरेण उक्तम् अभिहितं व्यंग्यं यत्र' R. G. p. 410. अलं. स., the Ekāvali and our author define पर्यायोक्त in a different manner. Whep the suggested sense is expressed in a different manner there is पर्यायोक्त. The same thing cannot both be suggested and expressed at the same time. Therefore, expressing the suggested sense in another manner is to express it through its effect, which is also प्रस्तुत. So according to these writers, पर्यायोक्त occurs only when the प्रस्तुत cause is suggested through the description of the effect, which also is प्रस्तुत. It must be said that this unnecessarily limits the scope of the figure and is opposed to the views of very respectable writers like Udbhaṭa, Mammaṭa, Jagannātha etc. Jagannātha points out that this figure has a very wide province. It may occur, (a) when the description of the cause suggests the effect which is प्रस्तुत, or (b) when the प्रस्तुत cause is suggested through the description of the effect which also is प्रस्तुत, or (c) when one thing which is प्रस्तुत is suggested by the description of another, without any causal relation between the two. 'अयं चालङ्कारः क्वचित्कारणेन वाच्येन कार्यस्य गम्यत्वे क्वचित्कार्येण कारणस्य, क्वचिदुभयोदासीनेन सम्बन्धिमात्रेण सम्बन्धिमात्रस्य चेति विपुलविषयः ॥' R. G. 415. An example of (a) is अपकुर्वद्भिरनिशं धृतराष्ट्र तवात्मजैः। उप्यन्ते मृत्युबीजानि पाण्डुपुत्रेषु निश्चितम् ॥. Here, the description of the sowing of seeds, which is a cause, suggests the effect which is प्रस्तुत, viz. destruction of the whole family. An example of (b) is त्वद्विपक्षमहीपालाः स्वर्बालाधरपल्लवम् । पिबन्ति नितरां दीनदारुणैर्दिननाशतः ॥. Here the description of the effect, viz. सुरवधूसम्भोग on the part of the enemies, suggests the cause which is प्रस्तुत viz. their death. An example of (c) is सूर्याचन्द्रमसौ यस्य वासो रचयतः करैः । अङ्गरागं सृजत्यग्निस्तं वन्दे परमेश्वरम् ॥. Here शिव is suggested to be गगनाम्बर (one whose garment is the sky, naked) by the description of him as one whose garment is dyed by the rays of the sun and the moon; he is also suggested to be smeared with ashes by the description of him as one whose toilet is furnished by the fire. Between the suggested sense गगनाम्बरत्व and the description सूर्यचन्द्रकररज्यमानवस्त्रत्व there is no causel relation; and yet there is पर्यायोक्त. Therefore the views of अलं. स. and its followers that पर्यायोक्त occurs only when there is a causal relation is, in our opinion, wrong. Jagannātha points out that the modes of expressing an idea are numberless. "तदेवं संक्षेपतस्त्रिविधः । वाग्भङ्गीनां तु पर्यालोचने एकस्मिन्नेव विषयेऽनन्तप्रकारः सम्पद्यते किमुत विषयभेदे । यथा—'इह भवद्भिरागन्तव्यम्' इति विवक्षिते 'अयं देशोऽलङ्कर्तव्यः' इति, 'पवित्रीकर्तव्यः' इति, 'सफलजन्मा कर्तव्यः' इति, 'प्रकाशनीयः' इति, 'देशस्यास्य भाग्यान्युज्जीवनीयानि' इति, 'तमांसि तिरस्करणीयानि' इति, 'अस्मन्नयनयोः सन्तापो हरणीयः' इति, 'मनोरथः पूरणीयः' इत्यादिः ।" R. G. p. 416.

Some examples of पर्यायोक्त are:—येन लम्बालकः सास्रः कराघातारुणस्तनः । अकारि भग्नवलयो गजासुरवधूजनः ॥ रुद्रट IV. 13; चक्राभिघातप्रसभाज्ञयैव चकार यो राहुवधूजनस्य । आलिङ्गनोद्दामविलासवन्ध्यं रतोत्सवं चुम्बनमात्रशेषम् ॥ quoted by the ध्वन्यालोक (p. 89.); नमस्तस्मै कृतौ येन मुधा राहुवधूकुचौ । चन्द्रालोक.

28 अर्थान्तरन्यासः (Corroboration).

When a general proposition is strengthened by a particular or a particular by a general one and when an effect is justified by a cause or *vice versa*, either under a similarity or a contrast, there is अर्थान्तरन्यास which is thus eight-fold.

बृहत्सहायः……नगापगा (p. 46, ll. 3-4). This is S'is'u. II. 100. बृहत्सहायः (बृहन्तः महान्तः सहायाः यस्य) क्षोदीयान् अपि (क्षुद्रतरोऽपि) कार्यान्तं (कार्यस्य अन्तं) गच्छति (कार्यं साधयतीति यावत्) । नगापगा (गिरिस्रुता निर्झरिणी) महानद्या सम्भूय (मिलित्वा) अम्भोधिं (सागरं) अभ्येति. Here the general proposition laid down in the first half of the verse is confirmed by a particular illustration contained in the 2nd half.

यावदर्थपदां......मितभाषिणः (p. 46, ll. 7–8). This is S'is'u. II. 13. यावदर्थपदाम् (यावान् अर्थः यावदर्थम् अव्ययीभावः । यावदर्थं पदानि यस्यां सा) अभिधेयसंमिताक्षराम् वाचम् एवम् आदाय (गृहीत्वा उक्त्वेत्यर्थः) माधवः (कृष्णः) विरराम । महीयांसः (महत्तरा जनाः) प्रकृत्या मितभाषिणः (भवन्ति). यावदर्थपदां वाचमादाय having discoursed in words that exactly conveyed the sense required to be expressed. The Nir. edition of S. D. reads यावदर्थ्यपदां and is supported by राम०. Our reading is supported by Mallinātha. यावदर्थ्यपदां will mean "यावन्ति अर्थ्यानि (अर्थादनपेतानि according to the sūtra 'धर्मपथ्यर्थन्यायादनपेते' । पा० IV. 4. 92) पदानि यस्याम्" that in which all the words are significant. Here the particular proposition, viz. that Kṛshṇa stopped after speaking in words that exactly conveyed the sense intended, is supported by the general proposition that all great persons (Mādhava being one) are naturally measured in their speech.

पृथ्वि स्थिरा......आततज्यम् (p. 46, ll. 9–12). This is cited by the अलं. सू. p. 110. This occurs in the हनुमन्नाटक I. 27 (a ms. in the library of the Bom. Branch of the Royal Asiatic Society). These are the words of Lakshmaṇa when Rāma was about to make the bow of S'iva strung. पृथ्वि स्थिरा भव be firm, Oh earth (or otherwise by the formidable pressure it might totter). भुजङ्गम (शेष) एनां (पृथ्वीं) धारय; कूर्मराज ! त्वं इदं द्वितयं (शेषं पृथ्वीं च) दधीथाः (धारयस्व); दिक्कुञ्जराः (दिग्गजाः !) तत्त्रितये (तस्मिन् त्रितये कूर्मे अनन्ते पृथ्व्यां च) दिधीर्षां (धारणेच्छां) कुरुत; देवः (रामः) हरकार्मुकम् (हरस्य शिवस्य धनुः) आततज्यम् (आतता ज्या यस्मिन् तत्) करोति. For the idea that the great Tortoise, the serpent and the elephants of the quarters support the earth, compare "कमठकुलाचलदिग्गजफणिपतिविधृतापि चलति वसुधेयम्" भर्तृहरि. Here we understand that the firmness etc. are the effects, as they are the things which are enjoined upon the earth etc.; the earth is naturally firm; so what is to be conveyed by the injunction is that it should be specially firm. The special firmness required is justified by the cause or occasion, viz., the stringing of S'iva's bow.

सहसा......कारणस्य समर्थनम् (p. 46, ll. 14–15). सहसा विदधीत न क्रियामविवेकः परमापदां पदम् । वृणते हि विमृश्यकारिणं गुणलुब्धाः स्वयमेव संपदः ॥ This is Kirāta, II. 30. Here, the effect, viz., prosperity's choosing the prudent man, justifies the cause, viz., the reverse of rash dealing i. e. prudence. Here, as the reverse of rash dealing is enjoined upon all (in the potential mood विदधीत),

we understand that it is the means to an end. Unless that end is mentioned, it cannot properly be the means. Therefore सम्पद्वरण is put in (as the effect) to justify the cause, viz., सहसाविधानाभाव. The above four verses are examples (four) resting upon साधर्म्य.

वैधर्म्ये......एवमन्यत् (p. 46, ll. 16-20). इत्थमाराध्यमानः......दुर्जनः. This is Kumāra. II. 40. This is spoken by Bṛhaspati with reference to the demon Tāraka. Here a general proposition supports the particular proposition (in the first half) under वैधर्म्य. सहसा विदधीत etc. Here, the reverse of rash behaviour that is enjoined is justified by the effect (which is produced by rash behaviour i.e. the opposite of सहसाविधानाभाव) viz., causing adversity. एवमन्यत् Out of the four varieties of अर्थान्तरन्यास under वैधर्म्य, our author exemplifies only two, viz. विशेषस्य सामान्येन समर्थनम्, and कारणस्य कार्येण समर्थनम्. Examples of the other two, viz., (3) सामान्यस्य विशेषेण वैधर्म्येण समर्थनम्, and (4) कार्यस्य कारणेन वैधर्म्येण समर्थनम्, are:—(3) गुणानामेव दौरात्म्याद्धुरि धुर्यो नियुज्यते । असञ्जातकिणस्कन्धः सुखं स्वपिति गौर्गलिः ॥ (गुणरूपदोषादेव धुर्यः श्रेष्ठः धुरि कार्यभारे नियुज्यते । असञ्जातकिणः स्कन्धः यस्य । यः आसक्तं युगं बलात्पातयति स गौर्गलिः । उद्योत p. 82); (4) सहसा विदधीत etc.—Here the effect of अविवेक (which is the opposite of सहसाविधानाभाव) viz., आपत्पदत्व, is justified by the cause सहसाविधानाभाव (which is the same as विमृश्यकारित्व mentioned in the 2nd half).

The name अर्थान्तरन्यास is significant. 'अर्थ्यते इति अर्थः प्रस्तुतः इति यावत् ।' एकावली p. 206. अन्यः अर्थः अर्थान्तरम् तस्य न्यासः. Compare the following definitions 'ज्ञेयः सोऽर्थान्तरन्यासो वस्तु प्रस्तुत्य किञ्चन । तत्साधनसमर्थस्य न्यासो योऽन्यस्य वस्तुनः ॥' K. D. II. 169; 'उपन्यसनमन्यस्य यदर्थस्योदितादृते । ज्ञेयः सोऽर्थान्तरन्यासः पूर्वार्थानुगतो यथा ॥' भामह II. 71.

Our author, in the treatment of अर्थान्तरन्यास slavishly follows the अलं. स. Although this figure is of the most frequent occurrence, next to उपमा, रूपक and उत्प्रेक्षा, he borrows some of the examples also from अलं. स. 'निर्दिष्टस्याभिहितस्य समर्थनार्हस्य प्रकृतस्य समर्थकात् पूर्वं पश्चाद्वा निर्दिष्टस्य यत्समर्थनं उपपादनम्, न तत्पूर्वकत्वेन प्रतीतिरनुमानरूपा सोऽर्थान्तरन्यासः । तत्र सामान्यं विशेषस्य विशेषो वा सामान्यस्य समर्थक इति द्वौ भेदौ । तथा कार्यं कारणस्य कारणं वा कार्यस्य समर्थकमित्यपि द्वौ भेदौ । तत्र भेदचतुष्टये प्रत्येकं साधर्म्यवैधर्म्याभ्यां भेदद्वयेऽष्टौ भेदाः । हिशब्दाभिधानानभिधानाभ्यां समर्थकपूर्वोपन्यासोत्तरोपन्यासाभ्यां च भेदान्तरसम्भवेऽपि न तद्गणना सहृदयहृदयहारिणी । वैचित्र्यस्याभावात् । तस्माद्भेदाष्टकमेवोद्दिष्टम् ।' अलं. स. p. 109. In अर्थान्तरन्यास, the proposition to be supported is generally placed first and the proposition that supports is placed last. But this order may be reversed. Similarly the relation of समर्थ्य and समर्थक may be directly expressed by such words as यतः, यत्, हि etc. or it may be left to be understood. "अस्मिन्नलङ्कारे समर्थ्यसमर्थकभाव आर्थः शाब्दश्चालङ्कारताप्रयोजकः । न तु काव्यलिङ्गे हेतुहेतुमद्भाव इवार्थ एव । हि यत् यतः इत्यादेः प्रतिपादकस्याभावे आर्थः ।......तत्सत्त्वे शाब्दः ।" R. G. p. 472. Compare 'समर्थकस्य पूर्वं यद्वचोऽन्यस्य च पृष्ठतः । विपर्ययेण वा यत्स्याद्धिशब्दोक्त्यान्यथाऽपि वा ॥ ज्ञेयः सोऽर्थान्तरन्यासः प्रकृतार्थसमर्थनात् । अप्रस्तुतप्रशंसाया दृष्टान्ताच्च पृथक्स्थितः ॥" उद्भट II. 7-8.

The अलं. स. has been severely criticized for saying that अर्थान्तरन्यास occurs also when an effect is justified by a cause or *vice versa*. The अलं. स. and our author perhaps stand alone in holding this view. Even Jayaratha, the commentator of सर्वस्व says 'कार्यकारणभावाश्रयस्य भेदद्वयस्य काव्यलिङ्गत्वं ग्रन्थकृदेव वक्ष्यतीति सामान्यविशेषभावाश्रयमेव भेदद्वयमालक्षणीयम् ।' विम० p. 109. Jagannātha says that when the cause is justified by the effect or the effect by the cause, the figure is काव्यलिङ्ग (which is admitted by the अलं. स. and our author also). "यत्तु 'कारणेन कार्यस्य कार्येण कारणस्य वा समर्थनम्' इत्यपि भेदद्वयमर्थान्तरन्यासस्यालङ्कारसर्वस्वकारो न्यरूपयत्, तन्न । तस्य काव्यलिङ्गविषयत्वात्, अन्यथा 'वपुःप्रादुर्भावात्' इति सकलालङ्कारिकसिद्धं काव्यलिङ्गोदाहरणमसङ्गतं स्यात् । अपरार्धे वाक्यार्थद्वयस्य कारणत्वेनार्थान्तरन्यासोदाहरणतापत्तेः ।" R. G. p. 474. The verse referred to in the quotation from R. G. is "वपुःप्रादुर्भावादनुमितमिदं जन्मनि पुरा पुरारे न प्रायः क्वचिदपि भवन्तं प्रणतवान् । नमन्मुक्तः संप्रत्यहमतनुरग्रेऽप्यनतिभाग् महेश क्षन्तव्यं तदिदमपराधद्वयमपि ॥". This is cited as an example of काव्यलिङ्ग by Mammaṭa and many other rhetoricians. Here, the effect, viz., अपराधद्वयम्, is justified by the two causes, पुरा क्वचिदपि न प्रणतवान्, अग्रेऽपि ननतिभाक्. This would be an example of अर्थान्तरन्यास according to the अलं. स. and our author. But that would be going against all weighty authority. So अर्थान्तरन्यास should be so defined as not to trench upon the province of काव्यलिङ्ग. This can be effected by saying that अर्थान्तरन्यास occurs when a particular is supported by a general proposition and a general by a particular; while in काव्यलिङ्ग the effect is justified by the cause or *vice versa*. Compare उद्योत 'कारणेन कार्यस्य कार्येण कारणस्य वा समर्थनं काव्यलिङ्गस्य विषय इति बोध्यम् । समर्थ्यसमर्थकयोः सामान्यविशेषभावसम्बन्धेऽयं, तदितरसम्बन्धे काव्यलिङ्गमित्युपगमात् ।' p. 82. It should not be forgotten that this distinction is not approved of by our author and that he tries to show that even when अर्थान्तरन्यास is defined as done by him, काव्यलिङ्ग will have a province quite distinct from अर्थान्तरन्यास. We shall see this later on under काव्यलिङ्ग.

अर्थान्तरन्यास must be distinguished from दृष्टान्त. In the former, a particular proposition is supported by a general one and *vice versa*; while in the latter, a general is illustrated by a general and a particular by a particular. Compare 'अनुपपद्यमानतया सम्भाव्यमानस्यार्थस्योपपादनार्थं यदर्थान्तरं न्यस्यते सोऽर्थान्तरन्यासः । दृष्टान्ते तु सामान्यं सामान्येन विशेषो विशेषेण समर्थ्यते इति ततो भेदः ।' उद्योत p. 81. We must also distinguish between अर्थान्तरन्यास and अप्रस्तुतप्रशंसा, where from the description of an अप्रस्तुत विशेष or सामान्य, the प्रस्तुत सामान्य or विशेष is implied In अर्थान्तरन्यास, *both* the *general* and *particular* propositions are expressly *mentioned*; while in अप्रस्तुतप्रशंसा the अप्रस्तुत विशेष or सामान्य is expressly mentioned and the *general* or *particular* (which is प्रस्तुत) is left to be *implied*.

Jagannātha speaks of an अलङ्कार called उदाहरण, which occurs when, in order to understand a general proposition laid down, a particular case of that proposition is mentioned and the relation of the two as अवयव and अवयवि is expressed by such word as इव, यथा, निदर्शन etc. 'सामान्येन निरूपितस्यार्थस्य सुखप्रतिपत्तये तदेकदेशं निरूप्य तयोरवयवावयविभाव उच्यमान उदाहरणम् ।' p. 213. Examples are 'अमितगुणोऽपि पदार्थो दोषेणैकेन निन्दितो भवति । निखिलरसायनराजो गन्धेनोग्रेण लशुन इव ॥ उपकारमेव कुरुते विपद्गतः सद्गुणो नितराम् । मूर्च्छां गतो मृतो वा निदर्शनं पारदोऽत्र रसः ॥'. What distinguishes this figure, according to Jagannātha, from अर्थान्तरन्यास is that in उदाहरण, some word, such as इव, यथा, निदर्शन, which conveys the relation of अवयव and अवयवि is present, while in अर्थान्तरन्यास it is *not* present; and that in उदाहरण the predicate of the particular case is the same as that of the general proposition first laid down, as निन्दितो भवति in 'अमितगुणोऽपि' etc. "अस्मिंश्चालङ्कारेऽवयवावयविभावबोधकस्येवशब्दादेः प्रयोगः सामान्यविशेषयोरेकधर्मविधेयान्वयश्चार्थान्तरन्यासभेदाद्वैलक्षण्यापादक इति." R. G. p. 215; also pp. 472-473. On this, some say that the figure in उपकारमेव etc. is nothing but अर्थान्तरन्यास, for निदर्शन means nothing but समर्थक. Others say that the figure is Upamā. Very few writers recognise this figure. "प्राञ्चस्तु वदन्ति 'नायमलङ्कारो (उदाहरणालङ्कारो) अतिरिक्तः । उपमयैव गतार्थत्वात् । न च सामान्यविशेषयोः सादृश्यानुल्लासात्कथमुपमेति वाच्यम् । 'निर्विशेषं न सामान्यं' इति सामान्यस्य यत्किञ्चिद्विशेषं विना प्रकृतत्वायोगात्तादृशविशेषमादाय विशेषान्तरस्य सादृश्योल्लासे बाधकाभावादिवादिभिरामुखे प्रतीयमानस्यापि सामान्यविशेषभावस्य पर्यन्ते सादृश्ये एव विश्रान्तेः' इत्याहुः ।" R. G. pp. 215-16. "ननु 'उपकारमेव' इत्यत्र कोऽलङ्कार इति चेदयमेव (अर्थान्तरन्यास एव) । निदर्शनशब्दस्य समर्थकपरत्वात् । उपमाख्यालङ्कार इति कश्चित् । एतेनोदाहरणालङ्कारोऽप्यतिरिक्त इत्यपास्तम् ।" उद्योत p. 82. The Chandrāloka and the Kuvalayānanda speak of another figure called

विकस्वर where first a particular proposition is supported by a general one and then a particular case is mentioned. 'यस्मिन्विशेषसामान्यविशेषाः स विकस्वरः । स न जिग्ये महान्तो हि दुर्धर्षाः सागरा इव ॥'. The कुवलयानन्द cites the following as an example:—'अनन्तरत्नप्रभवस्य यस्य हिमं न सौभाग्यविलोपि जातम् । एको हि दोषो गुणसंनिपाते निमज्जतीन्दोः किरणेष्विवाङ्कः ॥' कुमार I. 2. This, however, does not deserve to be a separate figure. There is संसृष्टि of two अर्थान्तरन्यासs or of अर्थान्तरन्यास and उपमा. "एवं चार्थान्तरन्यासस्य तस्य चार्थान्तरन्यासप्रभेदयोश्च संसृष्ट्यैवोदाहरणानां त्वदुक्तानां गतार्थत्वे नवीनालङ्कारस्वीकारानौचित्यात् । अन्यथोपमादिप्रभेदानामनुग्राह्यानुग्राहकतया संनिवेशेऽलङ्कारान्तरकल्पनापत्तेः । 'वीक्ष्य रामं घनश्यामं ननृतुः शिखिनो वने ।' इत्यत्रोपमापोषितायां भ्रान्तावलङ्कारान्तरत्वप्रसङ्गाच्च ।" R. G. p. 475.

This figure occurs very frequently. The S'atakas of Bhartṛhari exhibit many charming examples. Kālidāsa also is very fond of this figure. Compare 'सरसिजमनुविद्धं शैवलेनापि रम्यं मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति । इयमधिकमनोज्ञा वल्कलेनापि तन्वी किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥' शा. I; 'भवन्ति नम्रास्तरवः फलागमैर्नवाम्बुभिर्दूरविलम्बिनो घनाः । अनुद्धताः सत्पुरुषाः समृद्धिभिः स्वभाव एवैष परोपकारिणाम् ॥' शा० V. In both these verses, there are other figures also.

29 काव्यलिङ्गम् (Poetical Cause).

When a reason is implied in (1) a sentence or (2) a word, it is termed काव्यलिङ्ग. हेतोर्वाक्यपदार्थत्वे=हेतोर्वाक्यार्थत्वे पदार्थत्वे च.

तत्र वाक्यार्थता……गोपवधूस्तनमूर्धनि (p. 46, l. 22-p. 47, l. 2). यत्त्वन्नेत्र……क्षम्यते. क्षेमेन्द्र in his सुवृत्ततिलक (p. 47) ascribes this verse to श्रीयशोवर्मन् (probably the same as the patron of भवभूति and वाक्पतिराज, about 700 A. D.); the verse is cited as an example of काव्यलिङ्ग in the अलं. स. (p. 144). Some person who is gone on a long journey and whose mind becomes excited at the approach of the rainy season says this (according to रामच॰). यत् त्वन्नेत्रसमानकान्ति (त्वन्नेत्राभ्यां समाना कान्तिर्यस्य) इन्दीवरं तत् सलिले मग्नम्; मुखस्य च्छायां कान्तिमनुकरोतीति मुखच्छायानुकारी शशी मेघैः अन्तरितः (तिरोहितः); येऽपि त्वद्गमनानुसारिगतयः (त्वद्गमनानुसारिणी गतिः येषां) ते राजहंसा गताः (मानससरोवरमिति शेषः); त्वत्सादृश्यविनोदमात्रमपि (त्वत्सादृश्यं तेन विनोदः, विनोद एव विनोदमात्रम्) मे दैवेन न क्षम्यते. In this stanza, the fourth line asserts that 'Fate does not allow me to derive even that consolation which things resembling you would give.' The first three lines imply the three reasons for this assertion. Here the reason is implied in a sentence

(हेतोर्वाक्यार्थता). The second variety, viz. हेतोः पदार्थता, may occur, when the हेतु is implied in a single word or in many words (not forming a sentence). त्वद्वाजि......हरः—त्वद्वाजिराजिभिः (तव अश्वनिवहैः) निर्धूतं यत् धूलीपटलं तेन पङ्किलाम् (पङ्कमयीं) गङ्गां भूरिभारभिया हरः (शिवः) शिरसा न धत्ते. In this verse, the first half, which is a single word (being a compound), implies the reason of the assertion made in the 2nd. पश्यन्त्यसंख्य......मूर्धनि. देव (राजन्), त्वद्दानजलवाहिनीम् असंख्यपथगां (संख्यातीतैः प्रवाहैः गच्छन्तीम्) पश्यन्ती त्रिपथगा (गङ्गा; यतो त्रिभिः पथ मार्गैर्गच्छतीति) आत्मानम् उग्रमूर्धनि (उग्रः शिवः, 'उग्रः कपर्दी श्रीकण्ठः' अमर. I. 1. 32. तस्य शिरसि) गोपयति. Here, for the assertion that the Ganges hides herself on the head of S'iva, the implied reason is contained in the words पश्यन्त्यसंख्यपथगां त्वद्दानजलवाहिनीम्. The reason is not contained in one word, but in many; but there is not a complete sentence.

It should be carefully remembered that to constitute the figure काव्यलिङ्ग, the हेतु must be *implied* and not expressed by the instrumental or ablative case. Therefore the verse "प्रजानां विनयाधानाद्रक्षणाद्भरणादपि । स पिता पितरस्तासां केवलं जन्महेतवः ॥" (रघु० I. 24) is not an example of काव्यलिङ्ग, as the हेतु is directly mentioned by the ablative case. Compare "तेन 'भयानकत्वात्परिवर्जनीयो दयाश्रयत्वादसि देव सेव्यः' इत्यादौ नायमलङ्कारः । गम्यमानहेतुत्वकस्यैव हेतोः सुन्दरत्वेनालङ्कारिकैः काव्यलिङ्गताभ्युपगमात् ।" R. G. p. 466.

The word लिङ्ग means 'a sign, reason'. The reason why the figure is called काव्यलिंग is given by कुव० (p. 127) as "व्याप्तिधर्मता-[व्याप्तिपक्षधर्मता ?]सापेक्षनैयायिकलिङ्गव्यावर्तनाय काव्यविशेषणम्." *Vide* "पक्षधर्मत्वान्वयव्यतिरेकानुसरणनिपुणतया यथा तार्किकप्रसिद्धा हेतवो लौकिकसिद्धवस्तुविषयत्वेनोपनिबध्यमाना वैरस्यमावहन्ति न तथा काव्यहेतुः । अतिशयेन सर्वेषां जनानां बोध्यो हृदयसंवादी सरसः पदार्थस्तत्रिधतया उपनिबध्यमानत्वात् । अतः काव्यलिङ्गमिति काव्यग्रहणमुपात्तम् । न खलु तच्छास्त्रलिङ्गं, किं तर्हि काव्यलिङ्गमिति काव्यग्रहणेन प्रतिपाद्यते ।" प्रतीहारेन्दुराज on उद्भट VI. 16.

इह केचिद्......काव्यलिङ्गात् (p. 47, ll. 3-7). इह केचिद्......नाद्रियन्ते. Some writers do not admit those cases of अर्थान्तरन्यास which are based upon the relation of causation, because they suppose that they fall under काव्यलिङ्ग residing in a sentence. The writers here referred to are Mammaṭa and others. We have already dwelt upon this difference of view in our notes on अर्थान्तरन्यास. तदयुक्तम्......इति पृथगेव etc. Our author declares that this view is quite wrong. The reason is as follows:—A cause is here i. e. in the province of poetry, three-fold, viz. Indicative (ज्ञापक lit. Informative), Productive, Justificative

(or confirmatory). The ज्ञापकहेतु is the province of the figure called Inference, the निष्पादक that of काव्यलिङ्ग and the समर्थक that of अर्थान्तरन्यास. Thus अर्थान्तरन्यास founded upon the relation of causation is quite distinct from काव्यलिङ्ग. What the author means by the three words ज्ञापक, निष्पादक and समर्थक is as follows:—When we see smoke on a mountain, we infer fire. Here smoke is the हेतु of the inference of fire. Smoke simply indicates that there is fire (*i. e.* the हेतु is ज्ञापक); it does not *produce* fire (*i. e.* it is not निष्पादक). Or to take another example; it is a general rule in Grammar that in a Dvandva compound, a word with a smaller number of syllables should be placed before another with a larger number of syllables. But Pāṇini himself gives such sūtras as 'लक्षणहेत्वोः क्रियायाः' (where the word लक्षण containing three syllables is placed before हेतु containing only two) and thereby indicates that the rule above referred to is not rigid (*i. e.* the sūtra is a ज्ञापक). Sometimes a हेतु actually produces a thing or a state of things. For example, in the verse पश्यन्त्यसंख्य etc., the fact of seeing another river with numberless mouths would actually produce the result, viz., the Ganges concealing herself out of shame (because it has only three streams). Here the हेतु actually produces or would produce a result, and does not merely *indicate* the existence of another thing (as smoke does). By a समर्थकहेतु as exemplified in 'पृथ्वि स्थिरा भव,' the author means:—A special degree of firmness is demanded of the Earth, which is already firm; this special demand is justified by the हेतु, viz. Rāma's stringing the bow of S'iva. It must be remarked upon these views of our author that he is perhaps alone in this three-fold classification of हेतुs. The line drawn between निष्पादक and समर्थक appears to us, to say the least, very thin. There is no reason why what is called समर्थक cannot be निष्पादक as well. Rāma's stringing the bow of S'iva would actually give rise to a demand for more firmness on the part of the earth, *i. e.* the हेतु is निष्पादक, just as the water of gifts flowing in numberless streams gives rise to the Ganges' concealing itself. Moreover, the author goes against all authority in giving this three-fold division. Daṇḍin speaks of only two kinds of हेतुs (apart from अभावहेतुs) 'कारकज्ञापकौ हेतू तौ चानेकविधौ यथा ॥' K. D. II. 235. An example of कारकहेतु is 'चन्दनारण्यमाधूय स्पृष्ट्वा मलयनिर्झरान् । पथिकानामभावाय पवनोऽयमुपस्थितः ॥'. Here the advent of the breeze charged with the fragrance of sandalwood is what actually would cause the death of the love-lorn travellers; *i. e.* the हेतु is कारक. An example of ज्ञापकहेतु is 'गतोऽस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः । इतीदमपि साध्वेव कालावस्थानिवेदने ॥' K. D. II. 244. Here the setting of the sun etc. indicate that it is time to perform the Sandhyā-adoration. The अग्निपु० (B. I. edition) defines हेतु as 'सिसाधयिषितार्थस्य हेतुर्भवति साधकः । कारको ज्ञापक इति द्विधा सोऽप्युपजायते ॥' अ० 343. 29-30 (हेतु is that which is a means to accomplish or prove what is desired to be accomplished or proved). The सरस्वतीकं०, strictly following the dogma of the grammarians, says 'क्रियायाः कारणं हेतुः कारको ज्ञापकश्च सः । अभावचित्रहेतुश्च चतुर्विध इहेष्यते ॥' p. 313. The कारकहेतु is defined as 'यः प्रवृत्तिं निवृत्तिं च प्रयुक्तिं चान्तरा विशन् । उदासीनोऽपि वा कुर्यात् कारकं तत् प्रचक्षते ॥' सरस्वतीकं० p. 314 (That which, whether itself acting or not, causes motion, cessation or continuity is termed कारक). About a ज्ञापकहेतु it is said 'द्वितीया च तृतीया च चतुर्थी सप्तमी च यम् । क्रियानाविष्टमाचष्टे लक्ष्यं ज्ञापकश्च यः ॥' A ज्ञापक has no व्यापार of its own and it serves as a characteristic of another thing. A ज्ञापक हेतु does not produce an object, but it only indicates its existence; it may itself be the effect and may lead us to infer its cause, as the sight of a flood of water leads us to the inference of heavy rains at the source of a river. The अग्निपु० (B. I. Ed.) observes 'भवति कारकाख्यः प्राक् पश्चात्कार्यजन्मनः ॥ पूर्वशेष इति ख्यातस्तयोरेव विशेषयोः । कार्यकारणभावाद्वा स्वभावाद्वा नियामकात् । ज्ञापकाख्यस्य भेदोऽस्ति नदीपूरादिदर्शनात् ।' अ० 343. 30-32. The निष्पादक and समर्थक हेतु० of our author are both included under कारक; for we have shewn above that no clear line of division can be drawn between them.

तथाहि......काव्यलिङ्गात् (p. 47, ll 7-14). The author now shows, by referring to the examples, how काव्यलिङ्ग is different from अर्थान्तरन्यास as based upon the relation of causation. यत्र-केन इत्यादौ......नोह्यते. अन्यथा means 'in the absence of the three sentences which are the reasons'. In the verse 'वस्त्रेव' etc., the sentence in the fourth line, being incomplete in its signification in the absence of the first three sentences and therefore absurd, indispensably requires the three sentences forming the first three lines for the purpose of completing its sense. What the author means is that the meaning of the 4th line cannot be understood by itself; the line is साकाङ्क्ष; it requires the presence of those circumstances which gave rise to the state mentioned in it. 'सहसा विदधीत' इत्यादौ......सोपपत्तिकमेव करोतीति. Construe निषेधा with सहसेति. वदामि भवतः तत्त्वं is parenthetical and means 'I tell you the truth.' The prohibition of heedless dealing contained in 'सहसा विदधीत' etc. is fully intelligible in itself (even without the mention of the reason) on account of the sense being complete, as being a piece of advice similar to that contained in 'परापकार etc.' सम्पद्वरणं is the subject of करोति, the object being सहसाविधानाभावम्. सोपपत्तिकमेव goes with सहसाविधानाभावम्. The mention of the fact that prosperity chooses only the discreet merely confirms the prohibition (of rash dealing); but is not required for the completion of the sense of 'सहसा विदधीत etc.' What the author means is—We often give advice in the form of cut and dried propositions without stating the reasons for the advice. Similarly in 'सहसा विदधीत' etc, people are warned against acting rashly. This advice is intelligible in itself; it is निराकाङ्क्ष. If the reason is at all mentioned, it is only to justify the advice given. That is to say, in अर्थान्तरन्यास based upon कार्यकारणभाव, one proposition is quite independent of the other; while in काव्यलिङ्ग, one proposition depends upon another (*i. e.* is साकाङ्क्ष) and would be unintelligible without it. इति पृथगेव……काव्यलिङ्गात्. For this reason काव्यलिङ्ग is quite distinct from अर्थान्तरन्यास based upon कार्यकारणभाव. It may be remarked here that the author has not succeeded in convincing us. The only distinction that he has been able to point out does not lie so much in the difference of the हेतु, as in the fact that in अर्थान्तरन्यास one proposition is independent of the other, while in काव्यलिङ्ग one is dependent on the other. But this also is not a sure guide. In 'पृथ्वि स्थिरा' etc. which is an example of अर्थान्तरन्यास according to our author, it cannot be said that the sentences पृथ्वि स्थिरा भव etc. are independent and complete in sense in themselves. The earth is already firm and it would be nonsense to ask it to be what it already is. Therefore 'पृथ्वि स्थिरा भव' does stand in need of the sense contained in the last line in order to complete its own sense; *i. e.* the sentence पृथ्वि स्थिरा भव is साकाङ्क्ष, just as 'त्वत्साहृदयविनोदमात्रमपि etc.' is; it may, hence, be said that 'पृथ्वि स्थिरा भव' is an example of काव्यलिङ्ग. It should also be noticed that the अलं. सू. which appears to have been the guide of our author surrenders the position taken up by it, viz. that अर्थान्तरन्यास based upon causation is different from काव्यलिङ्ग and says that in holding that view it simply followed रुद्रट. It says that the legitimate province of अर्थान्तरन्यास is the relation of सामान्य and विशेष; and that wherever the sense of a sentence constitutes the हेतु, there is काव्यलिङ्ग. It also says that a समर्थक-

वाक्य cannot be said to be independent. "यत्र तु वाक्यार्थो हेतुस्तत्र हेतुप्रतिपादकमन्तरेण हेतुत्वावोपन्यासे (हेतुतयोप॰?) काव्यलिङ्गमेव तदसत्त्वेनोपन्यस्तस्य हेतुत्वेनार्थान्तरन्यासः। एवं चास्यां प्रक्रियायां कार्यकारणवाक्यार्थयोर्हेतुत्वे काव्यलिङ्गमेव पर्यवस्यति। समर्थकस्य सापेक्षत्वात् तादवस्थ्याभावात्। तस्य सामान्यविशेषभावोऽर्थान्तरन्यासस्य विषयः। यत्पुनरर्थान्तरन्यासस्य कार्यकारणगतत्वेन समर्थकत्वमुक्तम्, तदुक्तलक्षणकाव्यलिङ्गमनाश्रित्य। तद्विषयत्वेन लक्षणान्तरस्योद्भटेनाश्रितत्वात्।" (अलं. स. p. 148. ॰द्भटेनाश्रितत्वात्?). उद्भट defines काव्यलिङ्ग as 'श्रुतमेकं यदन्यत्र स्मृतेरनुभवस्य वा। हेतुतां प्रतिपद्येत काव्यलिङ्गं तदुच्यते॥' उद्भट VI. 16. His example is 'छायेयं तव शेषाङ्गकान्तेः किंचिदनुज्ज्वला। विभूषाघटनादेशान् दर्शयन्ती दुनोति माम्॥' VI. 18. This is an example of हेतोः पदार्थता. Since Udbhaṭa does not give an example of हेतोः वाक्यार्थता, it follows that he included हेतोः वाक्यार्थता under अर्थान्तरन्यास. His definition also is favourable to this construction.

न धत्ते...अलङ्कारतत्त्वात् (p. 47, ll. 15-18). In न धत्ते...पङ्किला हि सा, there is no काव्यलिङ्ग, because the reason is clearly and directly mentioned by the use of the particle हि, as if we were to employ the formal expression पङ्किलत्वात् (हरः भूरिभारभिया गङ्गां शिरसा न धत्ते। पङ्किलत्वात् etc.). It has been said above that only a गम्यहेतु (and not an expressed one) constitutes the figure काव्यलिङ्ग. There is no charm in the formal expression पङ्किलत्वात्; and it is strikingness alone that constitutes a figure.

काव्यलिङ्ग must be distinguished from परिकर. In the latter, the epithets are significant and the sense suggested from the words contributes to make the expressed meaning striking; while in काव्यलिङ्ग, the sense of the sentence or word itself becomes the reason of another assertion. For example, in अङ्गराज, द्रोणोपहासिन् etc. (which was cited above as an instance of परिकर) the words suggest a sense which makes the expressed meaning more charming; while in 'यत्त्वन्नेत्र' etc, the sense of the first three lines constitutes the reason of the assertion contained in the 4th line. 'ननु साभिप्रायपदार्थवाक्यार्थविन्यासात्मकात्परिकरात् काव्यलिङ्गस्य को भेदः। उच्यते। परिकरे पदार्थवाक्यार्थबलात् प्रतीयमानार्थौ वाच्योपस्कारतां भजतः। काव्यलिङ्गे तु पदार्थवाक्यार्थावेव हेतुभावं भजतः।' कुव॰ p. 129. Some say that in अर्थान्तरन्यास one sentence is independent and is confirmed by another; while in काव्यलिङ्ग, one sentence is not complete in itself and requires the help of another "स्वेतरनिरपेक्षस्य वाक्यार्थस्य हेतुत्वं तत्रार्थान्तरन्यासः।" एका॰ p. 300, on which तरल observes 'समर्थ्यसमर्थकवाक्यार्थयोः सापेक्षत्वे काव्यलिङ्गं निरपेक्षत्वे तु अर्थान्तरन्यास इत्यर्थः।'. It would be better to say that when two sentences stand in the relation of सामान्य and विशेष and one of them confirms the other, there is अर्थान्तरन्यास; and when two sentences stand to each other in some other relation and one justifies the other there is काव्यलिङ्ग. "किं च काव्यलिङ्गेऽपि न सर्वत्र समर्थनसापेक्षत्वनियमः ।...तस्मादुभयतो व्यभिचारात् समर्थनापेक्षसमर्थने काव्यलिङ्गं तन्निरपेक्षसमर्थनेऽर्थान्तरन्यास इति न विभागः, किं तु समर्थ्यसमर्थकयोः सामान्यविशेषभावसम्बन्धेऽर्थान्तरन्यासस्तदितरसम्बन्धे काव्यलिङ्गमित्येव व्यवस्थावधारणीया ।" कुव० p. 132-133. Or to put it in another way, in काव्यलिङ्ग we understand from the sense a कारकहेतु, while in अर्थान्तरन्यास another proposition is put down for the purpose of a thorough understanding of what is already said. "तस्मात् साक्षात्परम्परया वा यत्र कारकहेतुरर्थतोऽवगम्यते तत्काव्यलिङ्गम् । उक्तार्थदृढप्रत्ययाय यत्रार्थान्तरन्यसनं तत्रार्थान्तरन्यासः ।" प्रभा p. 425.

Ancient writers like Daṇḍin and Bhāmaha do not speak of काव्यलिङ्ग at all. Some say that काव्यलिङ्ग is not a figure at all, because in it there is no special charm that is striking. A striking charm is due to the poet's imagination. But in काव्यलिङ्ग there is no scope for a poetic flight, as it deals with the relation of cause and effect, which belongs to ordinary life and is not due to the poet's fancy. If it be said that there is a charm in काव्यलिङ्ग when combined with श्लेष, the reply is that, then the charm being due to श्लेष alone, the figure will be श्लेष and not काव्यलिङ्ग. Therefore, they say that what is called काव्यलिङ्ग is simply the absence of the fault called निर्हेतुत्व*. "अत्र वदन्ति—काव्यलिङ्गं नालङ्कारः । वैचित्र्यात्मनो विच्छित्तिविशेषस्याभावात् । स हि जन्यतासंसर्गेण कविप्रतिभाविशेषः तन्निमित्तत्वप्रयुक्तचमत्कृतिविशेषो वेत्युक्तम् । न चानयोरन्यतरस्याप्यत्र सम्भवः । हेतुहेतुमद्भावस्य वस्तुसिद्धत्वेन कविप्रतिभानिर्वर्त्यायोगात् । अत एव चमत्कृतिरपि दुर्लभा । श्लेषादिसंमिश्रणेन विच्छित्तिविशेषोऽस्त्यत्रेति तु न वाच्यम् । तस्य श्लेषांशप्रयोज्यत्वेन काव्यलिङ्गस्यालङ्कारताया असिद्धेः । यत्र तूपस्कारकवैचित्र्याद्विलक्षणं तदुपस्कार्यवैचित्र्यं तत्रास्तु नामोपस्कारकादुपस्कार्यस्य पृथगलङ्कारत्वम् । यथातिशयोक्तेर्हेतुफलयोर्विशेषयोः । यत्र तूपस्कारकवैचित्र्य एव विश्रान्तिस्तत्रोपस्कार्यमनलङ्कार एव । यथा प्रकृते । एवं तर्हि बहूनामलङ्कारत्वेन प्राचीनैरङ्गीकृतानामनलङ्कारतापत्तिरिति चेत्, अस्तु । किं नश्छिन्नम् । तस्मात् 'निर्हेतुरूपदोषाभावः काव्यलिङ्गम्' इत्यपि वदन्ति ।" R. G. p. 470.

30 अनुमानम् (Inference).

साधनात् साध्यस्य विच्छित्त्या ज्ञानं अनुमानम्—Anumāna is the knowledge of the *sādhya*, expressed in a striking manner, from the *sādhana*. The words साध्य and साधन are well-known to the student of Nyāya. साधन is that which goes to prove the existence of one thing on another, as in 'पर्वतो वह्निमान् धूमात्,' where धूम is the साधन, which being known to be invariably associated with fire, proves the existence of fire on the mountain. साध्य is that the existence of which on a particular thing is to be proved by means of the साधन. The word विच्छित्त्या serves to distinguish a poetic अनुमान from one which is logical. The inference must be a charming one; it must be due to the poet's fancy; and must not be purely matter of fact. Therefore 'पर्वतो वह्निमान्' etc. is not an example of the figure called अनुमान. Besides, in a poetical अनुमान, the five members of a complete logical syllogism are not mentioned; only the साध्य and साधन (and of course पक्ष) are mentioned. "अस्य च कविप्रतिभोल्लिखितत्वेन चमत्कारित्वे काव्यालङ्कारता" R. G. p. 475; "यत्र शब्दवृत्तेन पक्षधर्मान्वयव्यतिरेकवत् साधनं साध्यप्रतीतये निर्दिश्यते सोऽनुमानालङ्कारः। विच्छित्तिविशेषश्चात्रावश्याश्रयणीयः। अन्यथा तर्कानुमानात्किं वैलक्षण्यम्।" अलं. स. p. 146; "अत्र साध्यसाधनकथनमात्राभिधाने व्याप्त्यादिप्रदर्शनं न कर्तव्यमित्युपदेशो पर्यवसितम्। इतरथा कथमेतत्तर्कानुमानतो भेदं भजेत। किं च पञ्चावयवत्वे सत्यपि अवयवान्तरानुपादानं पौनरुक्त्यपरिहाराय।" एका॰ p. 302.

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* On this दोष, प्रदीप remarks "निर्हेतुर्निष्क्रान्तो हेतुर्यस्मात् । यथा—'गृहीतं येनासीः परिभवभयान्नोचितमपि प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः । परित्यक्तं तेन त्वमसि सुतशोकान्न तु भयाद्विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ॥'—अत्र त्वत्त्यागहेतुर्नोपात्तः ।" p. 280.

जानीमहे......कुड्मलताक्षिपद्मे (p. 47, ll. 21-22). अस्याः सारसाक्ष्याः (कमलनयनायाः) हृदि प्रियवक्त्रचन्द्रः (प्रियस्य वक्त्रमेव चन्द्रः) अन्तः विराजते (इति) जानीमहे (तर्कयामः) प्रसृतैः उत्कान्तिजालैः (उद्गता कान्तिः उत्कान्तिः तस्याः जालैः) तदङ्गेषु (तस्याः अङ्गेषु) आपाण्डुता (वर्तते इति शेषः), अक्षिपद्मे (अक्षि एव पद्मम् तस्मिन्) कुड्मलता (वर्तते).

The paleness of the limbs and the closing (कुड्मलता literally means 'being a bud') of the eyes are really due to separation; but the poet fancies them to be due to the rays of the moon. The moon's rays are pale and therefore the body appears pale; and as lotuses close their petals in the moonlight, the lotus-like eyes are represented as closing. As there can be no moonlight without the moon, the poet infers that the moon shines in her heart. Here the साध्य is the moon shining. The साधन is the paleness of the body and the closing of the eyes caused by the bursting rays of the moon. The पक्ष is the heart of the woman. The argument may be put in a syllogism as follows.—अस्याः हृदयं विराजत्प्रियवक्त्रचन्द्रयुक्तम्, किरणजन्याङ्गपाण्डुताक्षिपद्मकुड्मलत्वात्, i. e. the प्रतिज्ञा is 'her heart (पक्ष) has a moon in the form of her lover's face shining in it' (साध्य); the reason (हेतु or साधन) is 'because there is paleness of limbs in her and closing of lotuses (eyes) caused by the moon's rays'.

अत्र......विच्छित्तिः In the foregoing verse the strikingness was based upon the figure रूपक. The अनुमान here is helped by the superimposition of चन्द्र on वक्त्र and पद्म on अक्षि. In the same way अनुमान may be based on other figures.

यत्र पतत्यबलानां......स्मरो मन्ये (p. 47, ll. 25-26). (यतः) यत्र अबलानां दृष्टिः पतति तत्र निशिताः शराः पतन्ति तत् (तस्मात्) चापरोपितशरः (चापे रोपिताः शराः येन) स्मरः (मदनः) आसां अबलानां पुरः धावति (इति) मन्ये. Here the साध्य is Cupid's running in front of the women with a strung bow; the साधन is the falling of arrows in the form of the glances of the women; and the पक्ष is women. The argument may be put as follows:—एताः अबलाः पुरोधावच्चापरोपितशरत्वविशिष्टमनोभवाः, निपतन्निशितबाणदृष्टियुक्तत्वात्; i. e. the प्रतिज्ञा is 'these women (पक्ष) have Cupid running before them with a bow etc. (the साध्य);' the reason is 'because they shoot glances which are sharp arrows etc.' अत्र कवि......विच्छित्तिः— Here the charm rests simply upon the imaginative description of the poet (and not upon रूपक or any other figure as in the first example). The second example is closely similar to the example of अनुमान cited by Mammata (and by अलं. स. also), viz. 'यत्रैता लहरीचलाचलदृशो व्यापारयन्ति भ्रुवं यत्तत्रैव पतन्ति सन्ततममी मर्मस्पृशो मार्गणाः। तच्चक्रीकृतचापमञ्चितशरप्रेङ्खत्करः क्रोधनो धावत्यग्रत एव शासनधरः सत्यं सदासां स्मरः ॥'

It should be noted that in the first example, the साध्य was first mentioned and then the साधन; while in the second example the साधन is mentioned first and the साध्य last. In the formal syllogism, the साध्य is stated first (in the प्रतिज्ञा) and then the साधन. In the poetical अनुमान, this order need not be strictly adhered to.

It should be remembered that the word अनुमान is loosely employed in Rhetoric. The technical meaning of अनुमान is 'अनुमितिकरण'. According to the Naiyâyikas, the करण of अनुमिति (i. e. the अनुमान) is परामर्श (otherwise called तृतीयलिङ्गपरामर्श); others say that लिङ्गज्ञान or व्याप्तिज्ञान is the करण of अनुमिति. The rhetoricians define अनुमान as the knowledge of the साध्य from the साधन; i. e. they apply the word अनुमान to the resulting judgment (the अनुमिति) and not to the करण of that judgment. The word अनुमान, in the strict sense, is to be explained as अनुमीयते अनेन इति अनुमानम् (करणे ल्युट्); while the word अनुमान as employed by the rhetoricians is to be explained as अनुमीयते इति अनुमानम् (भावे ल्युट्). "अनुमितिरेवानुमानम्। तस्याश्च वाच्यत्वलक्ष्यत्वप्रतीयमानत्वस्वच्छन्द-मानत्वानां साधारण्यम्। ल्युटश्च करणे इव भावेऽपीति।" R. G. p. 167.

उत्प्रेक्षाया......उभयोर्भेदः (p. 47, ll. 27-28). In the examples of अनुमान the words जानीमहे and मन्ये* were used. It has been said above that in Utpreksha such words as मन्ये, शङ्के, ध्रुवम् etc. are employed. A question arises:—what is the distinction between उत्प्रेक्षा and अनुमान? The answer is:—In उत्प्रेक्षा, the knowledge is not certain; while here it is attended with certainty. We have seen above that in उत्प्रेक्षा, one thing is represented as probably identical with another; there is उत्कटैककोटिकः सन्देहः; while in अनुमान, there is no trace of doubt; अनुमान must be clearly distinguished from काव्यलिङ्ग. The author has already told us that a ज्ञापकहेतु is the province of अनुमान; while a निष्पादकहेतु is that of काव्यलिङ्ग. In काव्यलिङ्ग, the cause is an efficient one (कारक) *i. e.* it actually produces something else; while in अनुमान, the हेतु is only indicatory, as smoke. It cannot be said that smoke is the cause of fire; smoke only indicates the existence of fire. In पङ्काविराजि etc., the presence of mud would be a cause of not bearing the Ganges on the head. Some distinguish between काव्यलिङ्ग and अनुमान in another way. The subject of the figure अनुमान is that reason [लिङ्ग] which the poet wishes the reader to know as employed by him (by the poet) to arrive at the inference; while in काव्यलिङ्ग, the inference is not drawn by the poet, but is left to be drawn by the reader. In other words, in अनुमान, the poet composes his verse in such a manner that his intention is that the reader should know that the inference has been drawn by the poet himself and put in the mouth of a person, while in काव्यलिङ्ग the poet intends to leave the inference to the reader. "तस्मात्साक्षात्परम्परया वा यत्र कारकहेतुरर्थेनोऽवगम्यते तत्काव्यलिङ्गम्। अत्रोद्भटलक्षणे यत्रार्थान्तरन्यसनं तत्रार्थान्तरन्यासः। किंचिदर्थज्ञापकतया हेतुकथनमनुमानमित्येव व्यवस्था कृता।......अनुमाने तु ज्ञापकहेतूपन्यासः। अस्मादिदं गम्यते इति। तेन यत्र ज्ञापकहेतुनाऽनुमितिः कवितात्पर्यविषया तत्रानुमानालङ्कार इति दिक्।" प्रभा p. 425. "श्रोतुर्यल्लिङ्गकानुमितिबुबोधयिषया कविः काव्यं निर्मिमीते तल्लिङ्गकमनुमानालङ्कृतेर्विषयः काव्यव्यापारगोचरीभूतानुमितिकरणमिति निष्कर्षः। काव्यलिङ्गस्यानुमितिस्तु कविना न श्रोतुर्बुबोधयिषिता। अत एवासौ न काव्यव्यापारगोचरः। श्रोतुः केवलं कारणवशाज्जायत इति नास्त्येवात्र जायमानायामप्यनुमितावनुमानालङ्कृतेर्विषयः।......अपि च कविनिबद्धप्रमात्रन्तरनिष्ठा अनुमितिरनुमानालङ्कृतिं प्रयोजयति। श्रोतृनिष्ठा महावाक्यार्थनिश्चयानुकूला तु काव्यलिङ्गमिति महान्विशेषः।" R. G. p. 469.

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* Vide the remark of R. G. "इह यत्र लिङ्गलिङ्गिनोः सत्त्वं तत्र मन्ये शङ्के अवैमि जाने इत्यादिपदानामनुमितिबोधकत्वम्, यत्र तु सादृश्यादिनिमित्तसत्त्वं तत्रोत्प्रेक्षाबोधकतेति विवेकः।......मन्ये इत्यादिज्ञानज्ञापकपदोपादाने वाच्यमनुमानम्। असति इत्यादिज्ञापकपदोपादाने व्यङ्ग्यम्।"

Examples of the figure अनुमान are:—मधु तिष्ठति वाचि योषितां हृदि हालाहलमेव केवलम् । अत एव निपीयतेऽधरो हृदयं मुष्टिभिरेव ताड्यते ॥; तस्मिन्मणिजालहृतान्धकारे पुरे निशालोपविधानदक्षे । सद्यो वियुक्ता दिवसावसानं कोकाः सशोकाः कथयन्ति नित्यम् ॥ (from R. G. p. 475); तव सुचरितमङ्गुलीय नूनं प्रतनु ममेव विभाव्यते फलेन । अरुणनखमनोहरासु तस्याश्च्युतमसि लब्धपदं यदङ्गुलीषु ॥ शाकु॰ VI.

31 हेतुः (Cause).

हेतोर्हेतुमता (कार्येण) सह अभेदेन अभिधा हेतुः—When a cause is expressed as identical with the effect, there is the figure हेतु. An example is "तारुण्यस्य विलासः समधिकलावण्यसम्पदो हासः । धरणितलस्याभरणं युवजनमनसो वशीकरणम् ।". This verse is the author's own and is cited by him in the 3rd Parichchheda. Here, from the context, we understand that it is the heroine that is being described. Here, the heroine, who is the *cause* of the subjugation of the minds of youths, is described as the *subjugation itself* of the minds of young men. विलासहासयो......अलङ्कारः—अध्यवसाय has been explained above in our notes on लक्षणा and अतिशयोक्ति. The author says here that the figure हेतु occurs by itself in the 4th *pāda* viz. in युवजनमनसो वशीकरणम्; while in तारुण्यस्य विलासः and लावण्यसम्पदो हासः, the figure is based upon अध्यवसाय. It cannot be said that the woman is the cause of तारुण्यविलास or of सम्पद्धास; while the woman is really the cause of युवजनमनोवशीकरण. So in तारुण्यस्य विलासः, the charm lies in the woman's being swallowed up as it were by विलास, as is the case in the first kind of अतिशयोक्ति. In युवजनमनसो वशीकरणम्, the charm lies in the woman's (the cause) being identified with the subjugation (the effect).

There is a good deal of difference about the figure हेतु. Daṇḍin speaks of हेतु as an अलङ्कार 'हेतुश्च सूक्ष्मलेशौ च वाचामुत्तमभूषणम् ।' K. D. II. 235. But from his treatment of the figure and the illustrations it appears that under हेतु he included both काव्यलिङ्ग (कारकहेतु of Daṇḍin) and अनुमान (ज्ञापकहेतु). Bhāmaha positively declares that हेतु is *not* an *Alaṅkāra*, 'हेतुश्च सूक्ष्मलेशोऽथ नालङ्कारतया मतः' II. 86 (This appears to be a reflection upon Daṇḍin's words quoted above). Udbhaṭa does not speak of हेतु at all; he treats of काव्यलिङ्ग. It is Rudraṭa who first defines हेतु as our author does "हेतुमता सह हेतोरभिधानमभेदकृद्भवेद्यत्र । सोऽलङ्कारो हेतुः स्यादन्येभ्यः पृथग्भूतः ॥" रुद्रट VII. 82. Mammaṭa criticizes this definition of *Hetu*; he says that हेतु does not deserve to be a figure, because it has no strikingness in it, and that if the identification of the cause with the effect were to constitute the figure हेतु, the words 'आयुर्घृतम्' (an example of सारोपा लक्षणा) will have to be called an example of हेतु (which is absurd); "'हेतुमता सह हेतोरभिधानमभेदतो हेतुः*' इति हेत्वलङ्कारोऽत्र न लक्षितः । आयुर्घृतमित्यादिरूपो ह्येष न भूषणतां कदाचिदर्हति, वैचित्र्याभावात् । 'अविरलकमलविकासः सकलालिमदश्च कोकिलानन्दः । रम्योऽयमेति संप्रति लोकोत्कण्ठाकरः कालः ॥' (रुद्रट VII. 83) इत्यत्र काव्यरूपतां कोमलानुप्रासमहिम्नैव समाम्नासिषुर्न तु हेत्वलङ्कारकल्पनयेति पूर्वोक्तं काव्यलिङ्गमेव हेतुः ।" K. P. X. under कारणमाला p. 706 (Vâ). The चंद्रालोक (as well as कुवलयानन्द) gives two varieties of हेतु; one is the same as our author's 'हेतुहेतुमतोरैक्यं हेतुं केचित्प्रचक्षते । लक्ष्मीविलासा विदुषां कटाक्षा वेङ्कटप्रभोः ॥'; the 2nd variety is defined as follows:—'हेतोर्हेतुमता सार्धं वर्णनं हेतुरुच्यते । असावुदेति शीतांशुर्मानच्छेदाय सुभ्रुवाम् ॥'

It has been seen above that हेतु is regarded by Mammaṭa and others as nothing else but काव्यलिङ्ग. In certain cases what is called हेतु by our author will be the first kind of अतिशयोक्ति (भेदेऽभेदः) according to the Uddyota "एवं हेतुफलयोरभेदाध्यवसायेऽप्येषा (अतिशयोक्तिः) । यथा—'वित्रासनं समरसीमनि शात्रवाणामाजीवनं विबुधमेदि कोविदानाम् । संमोहनं सुरतसंसदि कामिनीनां रूपं तवीयमवलोकयतोऽद्भुतं मे ॥' इत्यादौ वित्रासनादिपदस्य लक्षणैषा शुद्धसाध्यवसाना । एतेन 'हेतोर्हेतुमता सार्धमभेदो हेतुरुच्यते' इति हेत्वलङ्कारोऽपि पृथगित्यपास्तमित्याहुः ।" उद्योत p. 58.

32 अनुकूलम् (Favourable).

The figure is called अनुकूल, when unfavourableness turns out favourable. An example is कुपितासि etc. (हे) तन्वि, यदा कुपिता असि तदा करजक्षतं (नखक्षतं) निधाय अस्य कण्ठं भुजपाशाभ्यां (भुजौ एव पाशौ ताभ्यां) दृढं बधान. Rāmacharaṇa says that these words are addressed to a heroine by her friend. Wounding and binding a man are generally unfavourable; but in the particular case taken, wounding the hero with the nails and locking him up in the arms (as punishment meted out in anger) would be something most desirable to him. अस्य च विच्छित्ति......न्याय्यम् (p. 48, ll. 5-6).—As the peculiar strikingness in the verse cited is apprehended as altogether different from all other figures, it is but proper that it should be counted as a distinct ornament.

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* Pradīpa seems to be wrong in ascribing this definition of हेतु to Udbhaṭa, who does not speak of *Hetu* at all. The definition is found almost verbatim in Rudraṭa and the example which Mammaṭa cites is also from Rudraṭa. The Alaṅkāra-chandrikā (Kuval. p. 168) falls into the same error.

It should be noted that this is a figure defined by Vis'vanātha alone. No well-known writer on Rhetoric mentions it. We think that अनुकूल is somewhat like विषम to be defined below. If from a slight difference of strikingness, a separate figure were to be reckoned, there would be a very large number of figures. There must be certain broad lines of demarcation between one figure and another. Compare the instructive words of Dandin "काव्यशोभाकरान्धर्मानलङ्कारान्प्रचक्षते। ते चाद्यापि विकल्प्यन्ते कस्तान्कार्त्स्न्येन वक्ष्यति ॥ किं तु बीजं विकल्पानां पूर्वाचार्यैः प्रदर्शितम्। तदेव परिसंस्कर्तुमयमस्मत्परिश्रमः ॥" K. D. II. 1-2.

33 आक्षेपः (Paralepsis).

वक्तुमिष्टस्य वस्तुनः विशेषप्रतिपत्तये निषेधाभासः आक्षेपः वक्ष्यमाणोक्तगः (वक्ष्यमाणगः वक्ष्यमाणविषयः, उक्तगः उक्तविषयः) द्विधा. When there is an apparent denial of something, which was intended to be said, for the purpose of conveying some special meaning, the figure is termed आक्षेप, which is two-fold as pertaining to what is about to be said and what has been said.

In आक्षेप, there is a verbal denial or suppression of what is intended to be said; but this denial is not really meant to be so. The purpose for which this निषेध is resorted to is to convey something special about the matter in hand. So the निषेध not being intended to be so, becomes only an apparent one (निषेधाभास). *Vide* अलं. स. "इह प्राकरणिकोऽर्थः प्राकरणिकत्वादेव वक्तुमिष्यते तथाविधस्य विधानार्हस्य निषेधः कर्तुं न युज्यते। स कृतो बाधितस्वरूपत्वाद्विशेषमावहते इति निषेधाभासः सम्पन्नः। तस्यैतस्य करणे प्रकृतगतत्वेन विशेषप्रतिपत्त्यर्थम्। अन्यथा मत्तप्रलापतुल्यं स्यात्।" p. 114. The elements that constitute आक्षेप are therefore four; there must be something intended to be said, there must be an express denial of it, this denial or suppression being really inapplicable under the circumstances must be only apparent, and lastly there must be the conveyance of some special meaning. 'एवं च विधेर्यद्यर्थस्तस्य (आक्षेपे इष्टोऽर्थस्तस्य?) निषेधः निषेधस्यानुपपद्यमानत्वादसत्यत्वं विशेषप्रतिपादनं चेति चतुष्टयमुपयुज्यते।' अलं. स. p. 117. Where, however, what is really enjoined is निषेध or where what was said is merely negatived and this negation is real and not apparent, there is no आक्षेप. For example, "साहित्यपाथोनिधिमन्थनोत्थं काव्यामृतं रक्षत हे कवीन्द्राः। यदस्य दैत्या इव लुण्ठनाय काव्यार्थचौराः प्रगुणीभवन्ति ॥ गृह्णन्तु सर्वे यदि वा यथेष्टं नास्ति क्षतिः क्वापि कवीश्वराणाम्। रत्नेषु लुप्तेषु बहुष्वमर्त्यैरद्यापि रत्नाकर एव सिन्धुः ॥" बिल्हण's विक्रमाङ्कदेवचरित I. 11-12. In the first verse poets are called upon to guard their poetic treasures. But in the second verse, this advice is negatived and they are called upon to allow others to take their treasures. Here as the negation is really meant to be conveyed and not apparent, there is no आक्षेप. "तेन न निषेधविधिः न विहितनिषेधः। किं तु निषेधेन विशेषाक्षेपः। निषेधस्याभासत्वाद् विधिपर्यवसानात्।" अलं. स. p. 117. "यत्र विधिपर्यवसायी निषेध आभासो भवति स आक्षेपस्य विषयः। यत्र तु निषेधस्य स्वार्थ एव विश्रान्तिर्न तत्राक्षेप इति।" तरल. p. 274.

The thing intended to be said may have been actually said (I), or it may be yet to be said (II). The first again is twofold, the very nature of the thing said (उक्त) may be denied (a), or what is negatived may be the mentioning of what is spoken (b). As regards the निषेध of that which is yet to be said (वक्ष्यमाण), we can only negative the कथन, because the वस्तु being yet not mentioned, we cannot negative its nature (स्वरूप). As regards the निषेध of the कथन of the वक्ष्यमाण, there are two varieties; the whole of what is to be said and what was generally suggested may be negatived (c), or a part being expressed, another part (not expressed) may be negatived (d). Thus आक्षेप is fourfold. In this division of आक्षेप our author closely follows the अलं. स. "तत्रोक्तविषये आक्षेपे क्वचिद्वस्तु निषिध्यते क्वचिद्वस्तुकथनमिति द्वौ भेदौ। वक्ष्यमाणविषये तु वस्तुकथनमेव निषिध्यते। तत्र सामान्यप्रतिज्ञायां क्वचिद्विशेषनिष्ठत्वेन निषिध्यते क्वचित्पुनरंशोक्तावंशान्तरगतत्वेनेत्यत्रापि द्वौ भेदौ।" p. 115. It should be well remembered that the विशेष (to be conveyed by the apparent निषेध) is never expressed in words, but is left to be understood 'विशेषस्य चात्र शब्दानुपात्तत्वाद्गम्यत्वम्।'

स्मरशर......किं वदाम्यथवा (p. 48, ll. 13-14). विधुरा Helpless, क्षणमिह विश्राम्य stay here for a moment. This verse is an example of II c., *i. e.* वक्ष्यमाणविषय आक्षेप, where the whole is negatived. Here by the expression 'भणामि,' the pangs of separation felt by the friend of the speaker are suggested in general. But the words 'किं वदामि' negative *in toto* the mentioning of what was about to be said and convey a special meaning (by so negativing) with reference to what was to be said (वक्ष्यमाणविषये निषेधः). What that special meaning is we shall know later on.

तव विरहे......हन्त नितान्तमथवा (p. 48, ll. 16-17). नवमालिका—Jasmine. दलिताम्—blooming, expanded. नितान्तम्—certainly. This is an example of II d, i. e. of वक्ष्यमाणविषय आक्षेप, where a part being expressed, another part is suppressed. Here 'हन्त नितान्तम्' is a part of what is intended to be said, but the part 'मरिष्यति'

is not uttered. The special meaning that results from this suppression is that it is impossible for the speaker to give expression to the idea of the death of the friend.

बालअ......भणिमो (p. 48, ll. 19-20). This verse is cited in the अलं. स. in the same connection. 'बालक नाहं दूती तस्याः प्रियोऽसीति न मम व्यापारः। सा म्रियते तवायश एतं धर्माक्षरं भणामः ॥'. तस्याः...व्यापारः It is not my business to say that thou art loved by her. तवायशः Thine will be the disgrace. धर्माक्षरं Righteous words. These words were said by the friend of a love-lorn woman, who first declared herself to be a go-between. This verse is an example of I. a, i. e. of उक्तविषय आक्षेप, where the वस्तुस्वरूप itself is denied. In this verse, the character of a go-between which was already announced is denied. The special meaning that results from this denial is that she tells the truth although she is a दूती (while दूतीs generally are not very particular about truth).

विरहे......किम् (p. 48, ll. 22-23). दारुणः व्यवसायः यस्य whose purpose is cruel. Here in the first half, the friend of the heroine intimates to her lover that he should stay with her and should not go away as he intends to do. After saying it, she negatives what she had said. This is an example of I b above, i. e. of उक्तविषय आक्षेप where वस्तुकथन is negatived. The particular meaning that results from this mode of speech is the excess of the sorrow felt by the speaker.

प्रथमोदाहरणे......दुःखस्यातिशयः. In the first example, the particular meaning conveyed is 'my friend is sure to die.' The particular meanings in connection with the other examples have been already explained.

न चात्र......आभासत्वात् (p. 48, ll. 26-27). It cannot be said that in all these examples the negation of what is said or about to be said is really intended and constitutes the essence of the figure. The negation, not being really intended, is merely apparently so and what constitutes the charm of the figure आक्षेप is the fact that the निषेध is purely apparent. We have shown above that if negation of what is said be really intended there is no आक्षेप.

अनिष्टस्य......मतः (p. 48, l. 28). Another figure, also called आक्षेप, is held to be the apparent permission or enjoining of something, which is really not desired. The word तथा means 'for the purpose of apprehending some particular meaning' as in the first आक्षेप described above. In this second आक्षेप, there are four constituent elements; there must be something अनिष्ट (not desired); there must be a permission or enjoining of that अनिष्ट thing; this permission must be only apparent and not really intended and lastly some particular meaning must be conveyed by this mode of speech. These two kinds of आक्षेप differ as follows:—In the first, there is something *which is desired* and there is an *apparent negation* of it; while in the second, there is something which is *not desired* and there is an apparent permitting of it.

No one will enjoin what is not wished by him. So the verbal permission, being inapplicable, terminates in indicating the निषेध of what is not wished. *Vide* अलं. स. "यथेष्टस्येष्टत्वादेव निषेधोऽनुपपन्न एवमनिष्टस्यापि अनिष्टत्वादेव विधानं नोपपद्यते। तत्क्रियमाणं प्रस्खलद्रूपत्वान्निषेधे पर्यवस्यति। ततश्च विधेनरूपसर्जनीभूतो निषेध इति विधिनाऽयं निषेधोऽनिष्टविशेषपर्यवसायी।" p. 120.

An example of this second आक्षेप is 'गच्छ गच्छसि' etc. This is K. D. II. 141. This verse is cited by the अलं. स. p. 120 and by the सुभाषितावलि No. 1040. Here the departure of the lover is अनिष्ट; it is permitted in the words 'गच्छ' etc; this permission is only verbal, what is really meant is that he should not go. The last line means 'if you go away I shall die. I only wish that I may be born again in that place where you are going.' अत्र......प्रतीयते Here, as the departure of the husband is not desired, the permission (contained in the words गच्छ etc.) is inapplicable literally and terminates in prohibition and the special meaning conveyed is that the husband *must entirely abstain from going*. Dandin remarks upon this verse as follows "इत्याशीर्वचनाक्षेपो यदाशीर्वादवर्त्मना। स्वावस्थां सूचयन्त्यैव कान्तयात्रा निषिध्यते॥" K. D. II. 142. *Vide* अलं स. "अत्र कयाचित्कान्तस्य प्रस्थानमात्मनोऽनिष्टमप्यनिराकरणमुखेन विधीयते। न चास्य विधिर्युक्तः। अनिष्टत्वात्। सोऽयं प्रस्खलद्रूपत्वेन निषेधमनुवदति (व्यनक्ति)। फलं चात्रानिष्टस्य प्रस्थानस्यासंविज्ञानपदनिबन्धनमत्यन्तपरिहार्यत्वप्रतिपादनम्। एतच्च ममापि तत्रैवेत्याशीःप्रतिपादनेनानिष्टपर्यवसायिना व्यक्तितम्।" pp. 120-121.

The figure आक्षेप has been differently defined by different writers. Vāmana defines it as follows 'उपमानाक्षेपश्च आक्षेपः' काव्या. सू. IV. 3. 27. The वृत्ति on this is 'उपमानस्य आक्षेपः प्रतिषेधः उपमानाक्षेपः। तुल्यकार्यार्थस्य नैरर्थक्यविवक्षायाम्।'. This is nothing but the प्रतीप of later writers. According to another interpretation of the *sūtra*, what Vāmana calls आक्षेप would be समासोक्ति. 'उपमानस्याक्षे-

यतः प्रतिपत्तिरित्यपि सूत्रार्थः ।'. Daṇḍin's definition of आक्षेप is very wide. 'प्रतिषेधोक्तिराक्षेपस्त्रैकाल्यापेक्षया त्रिधा । अथास्य पुनराक्षेपभेदानन्त्यादनन्तता ॥' K. D. II. 120. According to him the प्रतिषेध need not be of वक्ष्यमाण or उक्त, but may be of anything. Thus the following he regards as examples of आक्षेपः—"तव तन्वङ्गि मिथ्यैव रूढमङ्गेषु मार्दवम् । यदि सत्यं मृदून्येव किमकाण्डे रुजन्ति माम् ॥ 127. दूरे प्रियतमः सोऽयमागतो जलदागमः । दृष्टाश्च फुल्ला निचुला न मृता चास्मि किं न्विदम् ॥" 133. Bhāmaha, Udbhaṭa and Mammaṭa define in the same way. Their definiton is practically the same as our author's definition of the first आक्षेप. 'प्रतिषेध इवेष्टस्य यो विशेषाभिधित्सया । आक्षेप इति तं सन्तः शंसन्ति कवयः सदा ॥ वक्ष्यमाणोक्तविषयः स च द्विविध इष्यते । निषेधेनेव तस्यान्यो विशेषस्य च कीर्तितः ॥' उद्भट II. 2-3. The Alaṅkārasarvasva, our author and Ekāvalī speak of the आक्षेप as defined by Udbhaṭa and add a second kind of it, viz. the apparent permission of what is not wished for. Vide R. G. pp. 421-426.

It should be noticed that in आक्षेप there is a suggested sense (विशेष). But this suggested sense is not prominent; it is subordinate to the expressed sense. The mode of speech itself is charming. Therefore, although there is a suggested sense, this is not ध्वनि, but गुणीभूतव्यंग्य काव्य. Vide ध्वन्यालोक 'आक्षेपेऽपि व्यंग्यविशेषाक्षेपिणो वाच्यस्यैव चारुत्वम् । प्राधान्येन वाक्यार्थ आक्षेपोक्तिसामर्थ्यादेव ज्ञायते । तत्र शब्दोपारूढरूपो विशेषाभिधानेच्छया प्रतिषेधरूपो य आक्षेपः स एव व्यङ्ग्यविशेषमाक्षिपन्मुख्यं काव्यशरीरम् । चारुत्वोत्कर्षनिबन्धना हि वाच्यव्यंग्ययोः प्राधान्यविवक्षा ।' pp. 36-37.

Examples of आक्षेप are:—त्वं जीवितं त्वमसि मे हृदयं द्वितीयं त्वं कौमुदी नयनयोरमृतं त्वमङ्गे । इत्यादिभिः प्रियशतैरनुरुध्य मुग्धां तामेव शान्तमथवा किमिहोत्तरेण ॥ उत्तररामः III.; अहं त्वां यदि नेक्षेय क्षणमप्युत्सुका ततः । इयदेवास्त्वतोऽन्येन किमुक्तेनाप्रियेण तु ॥ भामह II. 69; रे खल तव खलु चरितं विदुषामग्रे विविच्य वक्ष्यामि । अलमथवा पापात्मन्कृतया कथयापि ते हतया ॥ R. G. p. 423.

34 विभावना (Peculiar Causation).

When an effect is said to arise without a cause, it is विभावना, which is two-fold according as the reason is mentioned or not. As an effect is bound by the rule of presence and absence with a cause, it is impossible that an effect can come into existence without its cause. But if, under some striking mode of speech, it is stated that the effect does come into existence in the absence of its well-known cause there is विभावना. The effect in such a case is due to some other cause which is not well-known (अप्रसिद्ध). 'इह कारणान्वयव्यतिरेकविधानात्कार्यस्य कारणमन्तरेणासम्भवः । अन्यथा विरोधो दुष्परिहारः स्यात् । यदि तु कयाचिद्भङ्ग्या तदभाव उपनिबध्यते तदा

विभावनाख्योऽलङ्कारः । विशिष्टतया कार्यस्य भावनात् । सा च प्रसिद्धविशिष्टकारणाभावोपनिबन्धः । अप्रस्तुतं कारणं वस्तुतोऽस्तीति विरोधपरिहारः ।" अलं. स. p. 124. तच्च......द्विधा this distinct cause (which is not well-known) is sometimes mentioned and sometimes not.

अनायास......सुभ्रुवः (p. 49, ll. 9-10). अनायासकृशम् slender without toil (the waist of a man becomes slender by exercise through the decrease of fat). अशङ्कतरले—Tremulous without fright (when a person is frightened his eyes become tremulous). वयसि In youth. Here the effect, viz. कृशत्व, तरलत्व, मनोहरत्व are represented as happening even in the absence of the well-known causes, viz. आयास, शङ्का, and भूषण respectively. But there is an अप्रसिद्ध कारण that produces these effects. It is youth; and as it is mentioned in the verse, this is an example of उक्तनिमित्ता. If we read वपुर्भाति मृगीदृशः for वपुर्वयसि सुभ्रुवः, it will be an example of अनुक्तनिमित्ता.

The name विभावना is significant. विभावना etymologically means 'that in which some cause (other than the well-known one) is to be guessed'. 'विभाव्यते कारणान्तरं यस्याम्' अलङ्कारचन्द्रिका p. 98. We may also explain the term in another manner. विभावना is that in which the effect is represented in a peculiar manner i. e. as not produced by its well-known cause, as said by अलं. स. 'विशिष्टतया कार्यस्य भावनात्' or by Ekāvali 'विशिष्टतया अस्यां कार्यस्य विभावनात् अन्वर्थाभिधाना विभावना ।' p. 279.

It should be noticed that in विभावना a conscious identification is at the bottom. For example, the कृशत्व due to youth is not the same as the कृशत्व due to exercise, but they are spoken of as identical. It is therefore that the अलं. स. says that अतिशयोक्ति is at the root of this figure. 'सा (अतिशयोक्तिः) च अस्यामव्यभिचारिणीति न तद्भावेनास्या उत्थानम्, अपि तु तदनुप्राणितत्वेन ।' p. 125. Jagannātha demurs to this statement and says that अतिशयोक्ति is not everywhere at the root of this figure; it is आहार्यभेदबुद्धि that is at the root everywhere. 'न च सर्वत्र विभावनायामतिशयोक्तिरनुप्राणिका । आहार्यभेदबुद्धिमात्रमेवानुप्राणकम् । तच्च क्वचिदतिशयोक्त्या क्वचिच्च रूपकेणेति न दोषः ।' R. G. p. 433.

Dandin's definition of विभावना is very clear 'प्रसिद्धहेतुव्यावृत्त्या यत्किञ्चित्कारणान्तरम् । यत्र स्वाभाविकत्वं वा विभाव्यं सा विभावना ॥' K. D. II. 199.

Examples of विभावना are:—महाभागः कामं नरपतिरभिन्नस्थितिरसौ न कश्चिद्वर्णानामपथमपकृष्टोऽपि भजते । तथापीदं शश्वत्परिचितविविक्तेन मनसा जनाकीर्णं

मन्ये हुतवहपरीतं गृहमिव ॥ शा॰ V; 'अङ्केश्वामकाश्मीरसमाकम्पनगिरजाम् । अमलकमलताश्मानोऽप्युग्रां च बिभ्रतीम् ॥' रुद्रट II. 21; निरुपादानसम्भारमभित्तावेव तन्वते । जगच्चित्रं नमस्तस्मै कलाश्लाघ्याय शूलिने ॥

35 विशेषोक्तिः (Peculiar Allegation).

Where, in spite of the existence of a cause, the effect is absent, there is विशेषोक्ति which is likewise two-fold. It is well known that when all the causes are present they invariably produce the effect. When it is represented that the effect does not follow, although all the causes are present, there is विशेषोक्ति, which is resorted to to manifest some specialty. The contradiction involved in saying that the effect does not follow though the causes are present is to be removed by the fact that there is some reason which prevents the production of the effect. 'इह समग्राणि कारणानि नियमेन कार्यमुत्पादयन्तीति प्रसिद्धम् । अन्यथा समग्रत्वस्यैवाभावप्रसङ्गात् । यत्तु सत्यपि सामग्र्ये न जनयन्ति कार्यं सा कञ्चिद्विशेषमभिव्यंक्तुं प्रयुज्यमाना विशेषोक्तिः ।' अलं. स. p. 126.

An example of उक्तनिमित्ता is धनिनोऽपि etc. They, being truly great, are free from haughtiness though rich, are not fickle though young, and, though possessed of power, are not headless in the exercise of it. Wealth generally makes a man haughty and youth makes one fickle. Here, they are represented as not being haughty &c. though they are rich etc. The reason, viz. being truly great, is mentioned. If we read 'कियन्तः सन्ति भूतले' we shall have an example of अनुक्तनिमित्ता विशेषोक्ति.

अचिन्त्यनिमित्तत्वं...नचिन्त्यम् (p. 49, ll. 18-22). It is Mammaṭa who gives three divisions of विशेषोक्ति, viz. अनुक्तनिमित्ता, उक्तनिमित्ता and अचिन्त्यनिमित्ता. Almost all writers, including Udbhaṭa, give two. Our author following the सर्वस्व says that what is called अचिन्त्यनिमित्ता (the reason of which is inconceivable) is really अनुक्तनिमित्ता. The reason that is not mentioned may be easily conceivable or not conceivable. It is to be understood that by अचिन्त्य is meant that it is inconceivable to ordinary intellects (and not to all). Otherwise the contradiction involved in saying that the effect does not follow though the cause is present cannot be removed. 'अचिन्त्यनिमित्ता त्वनुक्तनिमित्तैव । अनुक्तस्य च चिन्त्याचिन्त्यत्वेन द्वैविध्यात् ।' अलं. स. p. 127. An example of अचिन्त्यनिमित्ता cited by Mammaṭa is 'स एकः' etc. This is given by Bhâmaha (III) as an example of विशेषोक्ति. Here it is said that his body was destroyed, yet his strength is not destroyed.

Destruction of body is a cause of the destruction of strength. Here the reason why the effect does not follow the cause is not mentioned and besides it is inconceivable (*i. e.* not to be understood by men of ordinary intellect).

The name विशेषोक्ति is significant. The अलङ्कारचन्द्रिका explains as 'विशेषस्यानुत्पत्तिनिमित्तस्योक्तिरनयेति व्युत्पत्तेः । p. 101. The उद्योत explains as 'statement of something in order to intimate something in particular;' विशेषं कञ्चित्प्रतिपादयितुमुक्तिरित्यर्थः ।' p. 78. Similarly प्रका० 'अथ कमपि विशेषं प्रकाशयितुं सत्यामप्येतस्यां (कारणसामग्र्यां) कार्यानुत्पत्तिरुपनिबध्यते तदा विशेषप्रतिपादनार्थोक्तिरिति यौगिकत्वमप्यस्या भवति ।' p. 281.

इह च कार्याभावः... ...सद्भावमुखेन (p. 49, ll. 22-24). In the present figure, an effect is also intimated to be absent by means of representing something as present which is opposed to it. So also in विभावना, a cause is intimated as being absent by means of representing something, which is opposed to it, as present. What our author means is as follows:—विशेषोक्ति was defined as 'the absence of the effect even though the cause is present.' Our author declares that विशेषोक्ति occurs, not only when the effect *is stated to be absent*, but also when something, opposed to the effect, *is stated to be present*; i. e. it occurs, not only when the अभाव of the फल is stated, but also when the भाव of what is opposed to the फल is stated. Similarly विभावना occurs, not only when the *cause is stated to be absent* though the effect is present, but also when something opposed to the cause *is stated to be present*; *i. e.* it occurs not only when the अभाव of the कारण is stated, but also when the भाव of what is opposed to the कारण is stated. Vide अलं. स. "कार्यानुत्पत्तिश्चात्र क्वचित्कार्यविरोध्युत्पत्त्या निबध्यते । एवं विभावनायामपि कारणाभावः कारणविरुद्धमुखेन क्वचित्प्रतिपाद्यते ।" p. 127.

एवं च यः......सङ्करः (p. 49, ll. 24-27). यः कौमारहरः—*Vide* our notes on this verse in the first Parichchheda. Here the cause of longing is the absence of the lover etc. The opposite of this is the presence of the lover etc. The figure is विभावना because the opposite of the cause (absence of the lover) is stated to be present. The statement that we expect in accordance with the definition of विभावना as strictly construed is 'the heart has a longing (फल), though the cause, absence of the lover etc. is absent (कारणस्य अभावः)'. In the verse, the अभाव of the कारण is not stated in so many words (*i. e.* we ought to have यः

कौमारहरो वरः स न इति न); what is stated is the भाव (the presence) of what is opposed to the cause. Similarly, the presence of the lover etc. is a cause, which should produce the effect, viz. absence of longing. The opposite of absence of longing is longing. This is stated in the verse. Therefore there is विशेषोक्ति. The statement, strictly in accordance with the definition of विशेषोक्ति, should have been 'though the lover etc. are present (सति हेतौ), there is an absence of अनुत्कण्ठा (the फल)'. In the verse the अभाव of the effect is not directly stated (*i. e.* we ought to have चेतः न समुत्कण्ठते इति न). What is stated is the भाव of what is opposed to the effect (*i. e.* उत्कण्ठा is stated to exist). Compare "उत्कण्ठायाः कारणं कौमारहरवराद्यसंनिधानम्। तस्य विरुद्धं तत्संनिधानम्। तेन कौमारहरवराद्यसंनिधानरूपं कारणं विनाप्युत्कण्ठाया उत्पाद इति विभावना। तथा कौमारहरवरादिसंनिधानरूपस्य कारणस्य कार्यमनुत्कण्ठा तस्याश्च विरुद्धोत्कण्ठा। तेन सत्यपि कौमारहरवरादिसंनिधानरूपे कारणे समग्रे कार्यस्य अनुत्कण्ठारूपस्याभाव इति विशेषोक्तिः" विमर्शिनी p. 127. एवं चात्र......सङ्करः We have explained in our notes on the verse how there is सङ्कर.

Jagannātha says that विभावना and विशेषोक्ति are शाब्द (express), when the absence of the cause or of the effect is directly expressed; otherwise, they are आर्थ (indirect or implied). It was with reference to this distinction that Mammaṭa remarked on the verse 'यः कौमारहरः' etc. that there was no distinct figure in it. Mammaṭa appears to hold that विभावना is distinct only when it is stated in accordance with the definition of it, *i. e.* when the effect is stated, though the causes are absent. विभावना, according to him, is not distinct, when the existence of the opposite of the cause is stated. Similarly in the case of विशेषोक्ति. *Vide* R. G. p. 439 "कारणाभावकार्याभावयोर्यत्र प्रतियोगितावच्छेदकविशिष्टवैशिष्ट्येन श्रुत्या प्रतिपादनं तत्र विभावनाविशेषोक्त्योः शाब्दत्वम्। अन्यथार्थत्वम्। यथा-'नागवद्वदनाम्भोजं पश्यन्त्या अप्यहर्निशम्। तृष्णाधिकमुदेति स्म गोपसीमन्तिनीहृदः॥' लोके असंनिकर्षस्तृष्णाकारणम्। तदभावे संनिकर्षेऽपि तृष्णोपनिबद्धा। तथा संनिकर्षस्तृप्तिकारणम्। तस्मिन्सत्यपि तृप्त्यभावो बोधितः। एवं तु कारणाभावकार्याभावयोर्न प्रागुक्तप्रकारेण प्रतिपादनमित्यार्थत्वमेव तदुभयसंशयसङ्करश्च। इममेव चार्थं मनसिकृत्य मम्मटभट्टैः 'यः कौमारहरः' इति पद्यमुदाहृत्योक्तम् 'अत्र स्फुटो न कश्चिदलङ्कारः' इति।"

Vāmana defines विशेषोक्ति quite differently. His definition is 'एकगुणहानिकल्पनायां साम्यदार्ढ्यं विशेषोक्तिः' काव्या० सू० IV. 3. 23. The confirmation of similarity resulting from the represention of the absence of only one quality (in one of the things) is called विशेषोक्ति. His examples are 'भवन्ति यत्रौषधयो रजन्यामतैलपूराः

सुरतप्रदीपाः' Kumāra. I. 10; 'द्यूतं हि नाम पुरुषस्य असिंहासनं राज्यम् ।' मृच्छकटिक II. The अलं. सू. says that this is nothing but Rūpaka. Jagannātha and Nāgoji call it दृढारोपरूपक "या तु 'एकगुणहानिकल्पनायां साम्यदार्ढ्यं विशेषोक्तिः' इति विशेषोक्तिर्लक्षिता सास्मिन्दर्शने रूपकभेद एवेति न पृथग्वाच्या ।" अलं. सू. p. 128. Jagannātha remarks "तथा गुणाधिक्यकल्पनायामपि तदेव (दृढारोपरूपकमेव)। यथा 'धर्मो वपुष्मान्भुवि कार्तवीर्यः' इत्यादौ । एतेन 'एकगुणहान्युपचयादिकल्पनायां साम्यदार्ढ्यं विशेषणम्' इति विशेषालङ्कारं लक्षयन्तोऽपि प्रत्युक्ताः ।" R. G. p. 439.

Examples of विशेषोक्ति are:—चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः संनद्धं यदपि स्थितं कुरबकं तत्कोरकावस्थया । कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतं शङ्के संहरति स्मरोऽपि चकितस्तूणार्धकृष्टं शरम् ॥ शा० VI.; कर्पूर इव दग्धोऽपि शक्तिमान्यो जने जने । नमोऽस्त्ववार्यवीर्याय तस्मै मकरकेतवे ॥; आहूतोऽपि सहायैरेमीत्युक्त्वा विमुक्तनिद्रोऽपि । गन्तुमना अपि पथिकः सङ्कोचं नैव शिथिलयति ॥ (quoted in ध्वन्यालोक p. 38 as an example of अनुक्तनिमित्ता; लोचन remarks 'शीतकृता त्वार्तिरत्र निमित्तमिति भट्टोद्भटः)'.

36 विरोधः (Contradiction).

जातिश्चतुर्भि……दशाकृतिः (p. 49, ll. 28-30). When there is an apparent incongruity between a genus and any of the four beginning with genus (जाति, गुण, क्रिया and द्रव्य), between a quality and any of the three beginning with quality, between an action and another action or substance, or between two substances, there is विरोध, which has thus ten varieties (lit. forms). We have seen in the 2nd Parichchheda that the attributes of an individual are four, viz., जाति, गुण, क्रिया and द्रव्य. जाति may be apparently incongruous with four, गुण may be so with three, क्रिया with two and द्रव्य with another द्रव्य only; so there are ten varieties. It may be asked 'why should we not regard the विरोध of गुण with जाति as a separate variety? The reply is—the विरोध of गुण with जाति is the same as the विरोध of जाति with गुण, which has been reckoned in the first four varieties, where जाति is opposed to जाति or गुण or क्रिया or द्रव्य. The same remark holds good in the case of the विरोध of क्रिया with जाति or गुण and the विरोध of द्रव्य with जाति, गुण or क्रिया. Compare "जातेर्गुणेन सह विरोधे उक्ते 'विरोधोऽन्योन्यबाधनम्' इति दृष्ट्या तेनैव गुणस्यापि जात्या सह विरोधः सिद्धः । अत एव गुणस्य जातिवर्जं त्रयो भेदाः ।" विम० p. 122.

तव विरहे……हृदयं दुनोति च मे (p. 50, ll. 2-11). शशिकिरणोऽपि सोष्माणः 'the beams of the moon are impregnated with heat.' अलिरुतमपि हृदयं भिन्ते. Even the hum of bees breaks the heart. In 'तव विरहे etc.' the विरोध of जाति with जाति, गुण, क्रिया and द्रव्य

is exemplified in the four *pādas* of the verse. सन्तत……सरोरुहसुकुमाराः—This verse is cited by Mammaṭa. We read there 'सततं मुसलासक्त्या,' which is perhaps better. Here there is a contradiction in saying that the rough palms are soft. कठिनत्व and कोमलत्व are both qualities. This contradiction is removed by the fact that the palms were hard at one time and became soft at another time (when the munificent king began to rule). अजस्य……कस्तव—This is Raghu. X. 24. निरीहस्य—though devoid of desires. याथार्थ्यं reality. This is addressed to the Deity. Here there is contradiction between the गुण अजत्व (being unborn) and the action 'being born'. This contradiction is only apparent; it is removed by the fact that God's greatness is transcendental. वल्लभोत्सङ्ग……अभवत्. वल्लभस्य (दयितस्य) उत्सङ्गस्य (अङ्कस्य) सङ्गेन विना हरिणचक्षुषः (हरिणस्येव चक्षुषी यस्याः तस्याः ललनायाः) राकाविभावरीजानिः (राकाविभावरी पौर्णमासी निशा; 'पूर्णे राका निशाकरे' इति अमर० I. 4. 8.; राकाविभावरी जाया यस्य स राकाविभावरीजानिः पूर्णचन्द्रः 'जायाया निङ्' पा० 5. 4. 134 जायान्तस्य बहुव्रीहेर्निङादेशः स्यात्) विषज्वालाकुलोऽभवत्. Here there is a contradiction between पूर्णचन्द्र (which being a single thing is द्रव्य and not a जाति) and ज्वालाकुलत्व (which is a गुण). This contradiction is removed by the fact that to one in separation the moon may appear to be full of heat. नयनयुगा……दुनोति च मे—नयनयुगस्य असेचनकम् (or आसेचनकम् also; 'तदासेचनकं तृप्तेर्नास्त्यन्तो यस्य दर्शनात् ।' अमर० III. 1. 53). मानसवृत्त्यापि दुष्प्रापम् Difficult to be found even in imagination. मदयति gladdens. Here there is a contradiction between two actions मदयति and दुनोति. This can be removed by the fact that in separation both of them are possible.

त्वद्वाजि इत्यादि—This verse occurs above under काव्यलिङ्ग. Here there is a contradiction between क्रिया and द्रव्य i. e. between 'not bearing on the head' and Hara (who being one is द्रव्य and not जाति). The explanation lies in the fact that here there is a hyperbolical and picturesque description given by the poet. If we read in the verse वल्लभोत्सङ्ग etc., the words 'मध्यन्दिनदिनाधिपः' (the midday sun), then the verse will be an example of the विरोध of द्रव्य with another द्रव्य. The moon cannot be the sun. This is explained by the state of separation.

To constitute विरोध, the following is essential. There must be an opposition or contradiction between two things; but this contradiction must be explicable, *i. e.* apparent merely. If the विरोध cannot be explained and is final, it is a fault (दोष); but if the opposition can be reconciled in some way and thus shewn to be merely apparent, there is the figure called विरोध. Because the विरोध is merely apparent, the figure is also named विरोधाभास by some. Jagannātha defines विरोध as "एकाधिकरणसम्बद्धत्वेन प्रतिपादितयोरर्थयोर्भासमानैकाधिकरणासम्बद्धत्वमेकाधिकरणासम्बद्धत्वमात्रं वा विरोधः । यद्वा । एकाधिकरणासम्बद्धत्वेन प्रतिपादनं सः ।"; he then remarks "स च प्ररूढोऽप्ररूढश्च । प्ररोहश्च बाधबुद्ध्यनभिभूतत्वम् । तद्वैपरीत्यमप्ररोहः । तत्राद्यो दोषस्य विषयः । द्वितीयश्चालङ्कारस्य । अत एवेमं विरोधाभासमाचक्षते । आ ईषद्भासते इति आभासः । विरोधश्चासावाभासश्चेति । आमुख एव प्रतीयमानो झगिति जायमानाविरोधबुद्धितिरस्कृत इति यावत् ।" R. G. p. 427.

अत्र 'तव विरहे'......स्पष्टमन्यत् (p. 50, ll. 13-19). In such examples as 'तव विरहे' etc., the wind etc., which as denoting many individuals, are generic terms seem, at first sight, to be opposed to 'conflagration,' 'heat' 'piercing the heart' and 'the sun,' which are a genus, quality, action and substance respectively. This apparent contradiction is removed by the fact that the state of things was caused by separation. अत्र 'सतत'...... स्पष्टमन्यत्. This has been explained in connection with each of the verses above.

विभावनायां......भेदः (p. 50, ll. 19-21). The author now proceeds to distinguish between विरोध, विभावना and विशेषोक्ति. What is common to all these figures is apparent contradiction. विरोध is the widest of the three and corresponds to an उत्सर्ग (general rule); while विभावना and विशेषोक्ति are narrow and correspond to अपवाद (exception). The contradiction involved in both विभावना and विशेषोक्ति is the violation of the law of causation. The contradiction in विरोध has nothing to do with the relation of causation. The general rule is 'अपवादविषयपरिहारेण उत्सर्गस्य व्यवस्थितिः'. So where there is apparent contradiction involved in stating that though the causes are absent the effect is present or that though the causes are present the effect is absent, there is विभावना and विशेषोक्ति respectively and not विरोध. Our author draws another distinction. In विभावना, as the poet starts with the statement of the absence of the cause, it is the effect only (represented as happening even in the absence of its cause) that is seemingly incongruous; i. e. the कारणाभाव is बाधक and कार्य is बाध्य, because the absence of the cause is a matter of fact (स्वभावसिद्ध) while the कार्य is only poetically fancied. What is merely fancied is opposed by the real, but what is real cannot be opposed by what is fancied. विशेषोक्ति is the converse of विभावना. कार्याभावेन (अनिबध्यमानत्वात्) कारणमेव (बाध्यत्वेन प्रतीयते).

In विशेषोक्ति the non-production of the effect, though causes exist, which is represented by the poet is more powerful than the cause and therefore the cause is apprehended as seemingly incongruous; *i. e.* in विशेषोक्ति, कार्याभाव is बाधक and कारणभाव is बाध्य. But in विरोध, both the objects are equally powerful and are both बाध्य and बाधक, as *e. g.* कठिनत्व and सुकुमारत्व in 'सततमुसला' etc. Compare "कारणाभावेन चोपक्रान्तत्वाद्बलवता कार्येण बाध्यमानत्वेन प्रतीयते, न तु तेन (कार्येण) कारणाभाव इत्यन्योन्यबाधकत्वानुप्राणिताद्विरोधालङ्काराद्भेदः । एवं विशेषोक्तौ कार्याभावेन कारणसत्ताया एव बाध्यमानत्वमुन्नेयम् । येन नाऽपि विरोधाद्भिन्ना स्यात् ।" अलं. स. p. 124. The following कारिका (quoted by जयरथ p. 124 and Jagannātha in R. G. p. 432) clearly explains the difference between विभावना and विरोध 'कारणस्य निषेधेन बाध्यमानः फलोदयः । विभावनायामाभाति विरोधोऽन्योन्यबाधनम् ॥ अतो दूरविभेदोऽस्या विरोधेन व्यवस्थितः ।'. *Vide* R. G. p. 432 "तत्र (विभावनायां) न कार्यांशः कारणाभावरूपविरोधिनो बाध्यत्वेनैव स्थितः न बाधकतया । कार्यांशस्य कल्पितत्वात्कारणाभावस्य च स्वभावसिद्धत्वात् । अत एव कार्यांशो रूपान्तरेण पर्यवस्यति । अत एव न समबलविरोधिद्वयघटिताद्विरोधालङ्कारादस्य वैलक्षण्यम् ।".

It should be noted that our author says above that in विशेषोक्ति, कार्याभाव is बाधक and कारणभाव is बाध्य. This is opposed to the view of Jayaratha (who says that the words quoted by us above from Sarvasva as regards विशेषोक्ति are spurious and supports his remark by a quotation from तिलक whom Sarvasva generally follows) and Jagannātha. They say that in विशेषोक्ति, the कार्याभाव is really बाध्य and कारणसत्ता is बाधक. To us the view of Jayaratha and Jagannātha appears to be sounder. "अत्र (विशेषोक्तौ) कारणसमवधाने कार्यानुत्पत्तेर्बाध्यमिति बहवः । वस्तुतस्तु कार्यानुत्पत्तिरेवास्मिन्नलङ्कारे बाध्या ।......'स एकस्त्रीणि जयति जगन्ति कुसुमायुधः । हरतापि तनुं यस्य शम्भुना न हृतं बलम्' ॥ इति प्राचीनप्रसिद्धोदाहरणेषु कारणसमवधानस्य कामशरीरनाशरूपस्य प्रमाणसिद्धत्वेन बाध्यत्वायोगात् । यतः कामस्य शरीरनाशेऽपि शक्तिबलयोर्नाशः कुतो न जात इत्येव सर्वजनीनः प्रत्ययः, न तु शक्तिबलयोः सतोः कथं शरीरनाश इति ।" R. G. p. 438; "लेखककल्पितश्चायमपपाठः ('एवं विशेषोक्तौ कार्याभावेन कारणसत्ताया एव बाध्यमानत्वमुन्नेयम्' इत्येषः) । तथा हि—'हरतापि तनुं यस्य' इत्यादौ उदाहरणे कार्याभावेन तनुहरणरूपं कारणं न बाध्यते, अपि तु सत्यपि तनुहरणाख्ये सामर्थ्ये कथं न बलं हृतमिति कार्याभावस्यैव बाध्यत्वेन प्रतीतिः । तस्मात् 'एवं विशेषोक्तौ कारणसत्तया कार्याभावस्यैव बाध्यमानत्वमुन्नेयम्' इति पाठो ग्राह्यः । एतदेव राजानकतिलकेनाप्युक्तम्-'कारणसामग्र्यमिह बाधकत्वेनैव प्रतीयते कार्यानुत्पत्तिस्तु बाध्यत्वेन' इति । ग्रन्थकृच्च (सर्वस्वकारः) प्रायस्तन्मतानुवर्त्येव । तदुक्तसमानन्यायोऽस्माभिः पाठो कल्पितः ।" विमर्शिनी p. 124.

A question arises as regards certain cases of विरोध. What difference is there between Rûpaka and विरोध (of जाति with जाति or of द्रव्य with द्रव्य) as exemplified in 'मलयमरुद् दवानलः, राकाविभावरीजानिः मध्यन्दिनदिनाधिपः'? These last appear to be quite on a par with the stock example of Rūpaka, मुखं चन्द्रः. As in Rūpaka the identity of two objects is predicated, so in the above examples of विरोध also there is अभेद. Hence the above two examples should be regarded as cases of Rūpaka, or otherwise all examples of Rūpaka will fall under विरोध and Rūpaka will have no province of its own. To this objection the following reply is given. Although in the above two examples, the non-difference of the two objects is intended in order to give rise to the contradiction (involved in saying that the wind is fire, or the moon is the sun), still the charm in the two verses does not lie in the non-difference, which is subordinate as being subservient to something else. In the two verses what is intended to be conveyed is the extraordinary condition of a woman in separation. It is contradiction itself that is striking here, as being favourable to this purpose, although it is not directly expressed, but is implied; and therefore it is the contradiction that constitutes the figure here. On the other hand, in such examples of Rūpaka as 'the face is the moon,' the strikingness lies in the *non-difference* (of the face and the moon) in order that it may be understood that all the qualities such as 'being delightful' etc. residing in the moon are to be found in the face also. Although there is some contradiction in saying that the face is the moon, it, not being favourable to the sense intended, is not charming. Therefore there is Rūpaka and not Virodha. So the difference between विरोध and Rūpaka briefly stated is:—In विरोध, the strikingness lies in the contradiction and not in non-difference; while in Rūpaka, the charm lies in the non-difference and not in the contradiction. *Vide* 'अथ जात्योर्द्रव्ययोश्च विरोधालङ्कारो न भवितुमर्हति' on p. 429, of R. G. of which the following quotation from the Uddyota is a summary "नन्वेवमत्रारोपमूलं रूपकमेव न विरोधः। अन्यथा मुखं चन्द्र इत्यत्रापि विरोध एव स्यादिति चेन्न। अत्र विरोधोत्थापनार्थमभेदस्य विवक्षितत्वेऽपि तस्यान्यार्थमुपादानेनाचमत्कारित्वात्। विरहिण्यवस्थायामद्भुतत्वस्यात्र प्रतिपिपादयिषितत्वेन तदनुगुणतयान्तर्गर्भितोऽप्यर्थो (ताप्यर्थो ?) विरोध एव चमत्कारितया समुल्लसतीति तस्यैवालङ्कारत्वात्। मुखे चन्द्र इत्यादौ तु चंद्रनिष्ठाह्लादकत्वादिसकलगुणानां मुखे प्रतीत्यर्थं चंद्राभेद एव चमत्कारी न तु सन्नपि विरोधः, विवक्षितार्थाननुगुणत्वात्, इति रूपकमेव न तु विरोधोऽलङ्कारः। यदि तु विरहिण्यवस्थाया अद्भुतत्वं न

विवक्षितमन्यथैव न गर्भीकृतः, किं तु पीडाजनकत्वातिशयमात्रं तदत्र रूपकमेव । यदि वा नगरविशेषस्थितेरत्यद्भुतत्वविवक्षयाऽप्यर्थगर्भीकारेण न 'यत्र नारीणां मुखं चंद्रः' इत्युच्यते तदा तत्र विरोध एवेति दिक् ।" pp. 83–84

Jagannātha remarks that the division into ten varieties is not a charming one. विरोध should be divided into two varieties:—(I) pure, (II) based upon Paronomasia. 'वस्तुतो जात्यादिभेदानामहृद्यत्वाच्छुद्धश्लेषमूलत्वाभ्यां द्विविधो ज्ञेयः ।' R. G. p. 428. The works of Bāṇa abound in example of Virodha based upon Paronomasia.

37 असङ्गतिः (Disconnection).

When a cause and its effect are represented as having different locations, there is असङ्गति. It is a general rule that we see the effect as following in that very region where the cause exists. We see smoke in the kitchen, where fire is kindled; but fire lighted in the kitchen does not produce smoke on the mountain. Where however, two things, related as cause and effect and therefore naturally expected to be in the same place are represented as occupying different places on account of some specialty (of the cause), there is असङ्गति. 'यद्देशमेव कारणं तद्देशमेव कार्यं दृष्टम् । न हि महानसस्थो वह्निः पर्वतदेशस्थं धूमं जनयति । यदा त्वन्यदेशस्थं कारणमन्यदेशस्थं च कार्यमुपनिबध्यते तदोचितसङ्गतिनिवृत्तेरसङ्गत्याख्योऽलङ्कारः ।' अलं. सू. p. 129.

सा बाला......इत्यद्भुतम् (p. 50, ll. 24–27). This verse occurs in the Amarus'atake (No. 34) and is cited by the अलं. सू. as an example of असङ्गति. The words are addressed to a friend, by one disappointed in his love, or they are uttered in a soliloquy by one who is deeply in love. अर्जुनवर्मदेव comments upon it as follows "कस्याश्चिदनुरक्तः कश्चित्स्वयं सवितर्कमनुसन्धत्ते । विप्रलम्भपात्रस्य वा प्रतिविधानप्रज्ञाशया कस्याप्यग्रे निवेदयति । सा बालेति । सा अनिर्वचनीया मुग्धा, वयं च तदप्राप्तिपर्याकुलतया अप्रगल्भमनसः । अत्र च यत्रैव बाल्यं तत्रैवाप्रगल्भमनस्कत्वं युज्यते । सा स्त्री, वयं च तां विना स्थातुं न शक्नुम इति कातरधियः । अत्र च यत्रैव स्त्रीत्वं तत्रैव कातरत्वमुचितं भवति । सा पीनं चोन्नतिमच्च एवंविधं स्तनयुगलं बिभर्ति, वयं च तद्गाढालिङ्गनमप्राप्तवन्तः सखेदाः । अत्र च य एव गुरुभारं वहति स एव सखेदो दृश्यते ।.........सा महता नितम्बभरेणाक्रान्ता, वयं च तां तदाक्रान्तलीलालसगामिनीं स्मरन्तो जडिम्ना गन्तुं न क्षमाः । अत्र च य एव महता भारेणाक्रान्तो भवति स एव गन्तुं न शक्नोति । एवं सति अन्यजनावलम्बिभिर्दोषैर्वयमसौष्ठवाः संवृत्ता इत्याश्चर्यमेतत् ।". The अलं. सू. reads पयोधरभरं, which is noticed by अर्जुनवर्मा also. The अलं. सू. reads अप्रगल्भवचसः for अप्रगल्भमनसः and दोषैरन्यसमाश्रितैः (अन्यान्

समाश्रितैः) for दोषैरन्यजनाश्रयैः (अन्यजनः आश्रयः येषाम्). वयमप्रगल्भमनसः Our minds lack maturity of judgment, *i. e.* the mind being disappointed does not know what to do. In childhood, one has not maturity of understanding. Here the woman is young, and therefore the want of maturity of understanding should belong to her; but is represented here as belonging to the lover. Women are timid; therefore timidity should belong to her; but here timidity (of course, due to love) belongs to the lover. सखेदा वयम्—We are oppressed or worried. Here the causes, बाल्य, स्त्रीत्व etc., belong to the woman, but the effects अप्रगल्भत्व, कातरत्व etc. are represented as belonging to the hero. Thus कारण and कार्य exist in different places (*i. e.* there is वैयधिकरण्य of कार्यकारण) and therefore the figure is असङ्गति.

It should be noticed here that the अप्रगल्भमनस्कत्व due to childhood is different from that due to love; similarly the natural timidity of women is different from the fluttering of heart due to love. But both of them are here regarded as non-different (*i. e.* there is अभेदाध्यवसाय between कातरत्व due to womanhood and कातरत्व due to love). It is therefore that the अलं. स. remarks "अत्र बाल्यनिमित्तमप्रगल्भवचनत्वमन्यदन्यच्च स्मरनिमित्तकमित्यनयोरभेदाध्यवसायः। एवमन्यत्र ज्ञेयम्।" p. 130. The विमर्शिनी remarks upon this that, according to the views of अलं. स., अतिशयोक्ति is always at the root of this figure. "अभेदाध्यवसाय इति। अनेनातिशयोक्तिरस्या अवश्यमुत्थापकत्वेन कटाक्षिता। अन्यथा हि विरोधो दुष्परिहरः स्यात्।" विम० p. 130. Jagannātha says that the figure अतिशयोक्ति is not everywhere at the root of this figure; what is necessary everywhere is the अभेदाध्यवसाय as regards the effect (as that of कातरत्व explained above) 'अस्यां च विभावनायामिव कार्यांशेऽतिशयोक्त्यनुप्राणनमावश्यकम्। अन्यथा विरोधो दुष्परिहर एव स्यात्, इत्यलङ्कारसर्वस्वकारादीनां मतम्। तच्च 'दृग्भिर्मृगीदृशोऽत्यन्तं कुटिलत्वपरिशीलिनी। मुच्यन्ते बन्धनात्केशा विचित्रा वैधसी गतिः॥' इत्यस्मन्निर्मितोदाहरणे व्यभिचारादसङ्गतम्। न हि 'मुच्यन्ते बन्धनात्केशाः' इत्यत्र केशबन्धनमुक्त्यंशेऽतिशयोक्तिरस्ति। किं तु श्लेषभित्तिकाभेदाध्यवसानमात्रम्। तस्माद्येन केनापि प्रकारेण कार्यांशेऽभेदाध्यवसानमावश्यकमिति तु सङ्गतम्।" R. G. pp. 440-441.

The name असङ्गति is significant, because in it there is absence of the natural co-existence of cause and effect, as said by Mammaṭa "सा तयोः स्वभावोत्पन्नपरस्परसङ्गतित्यागात् असङ्गतिः'

अस्याश्चाप......विरोधालङ्कारः (p. 50, l. 28). In असङ्गति, there is apparent contradiction in saying that the cause remains in one place and that the effect is produced in another. So it may be thought that असङ्गति is nothing but विरोध. The author therefore proceeds to distinguish between असङ्गति and विरोध. As said above with reference to विभावना and विशेषोक्ति, असङ्गति corresponds to an अपवाद, while विरोध is something like a rule (उत्सर्ग). An अपवाद is always more powerful than a rule. So where the conditions of असङ्गति are satisfied, there can be no विरोध. विरोध occurs when two things, well known to reside in different places *are represented as residing in the same substratum; e. g.* कठिनत्व and सुकुमारत्व, which reside in different objects, but are represented as residing in the same object, viz., the palm; असङ्गति, on the other hand, occurs when two objects, related as cause and effect and generally known to reside in the same place, *are represented as residing in different substrata.* Compare K. P. X. "एषा च विरोधबाधिनी न विरोधः । भिन्नाधारतयैव द्वयोरिह विरोधितायाः प्रतिभासात् । विरोधे तु विरोधित्वमेकाश्रयनिष्ठमनुक्तमपि पर्यवसितम् । अपवादविषयपरिहारेणोत्सर्गस्य व्यवस्थितेः ।"; "व्यधिकरणत्वेन प्रसिद्धयोः समानाधिकरणत्वेनोपनिबन्धने विरोधालङ्कारः । समानाधिकरणत्वेन प्रसिद्धयोर्द्वयोर्वैयधिकरण्येनोपनिबन्धनेऽसङ्गतिः ।" R. G. p. 441. In विभावना, the effect is represented as following even in the absence of the well-known cause; in असङ्गति both the cause and effect exist, but in different places i. e. in विभावना the charm lies in कार्योत्पत्ति even without the well-known cause, while in असङ्गति the charm lies in the वैयधिकरण्य of कार्य and कारण. Similarly विशेषोक्ति should be distinguished from असङ्गति. Jagannâtha remarks that in असङ्गति it is not necessary that the two objects should be related as cause and effect. What is necessary to constitute the figure, according to Jagannâtha is that two objects, known as generally existing together, should be represented as residing in different places. "प्रागुक्तासङ्गतिलक्षणे हेतुकार्ययोरिति च समानाधिकरणमात्रोपलक्षणम् । तेन 'नेत्रं निरञ्जनं तस्याः शून्यास्तु वनमञ्जुलम्' इत्यत्र निरञ्जनत्वशून्यत्वयोरुत्पाद्योत्पादकभावलक्षणसम्बन्धानन्तर्भावेण शुद्धसमानाधिकरणत्वेन प्रसिद्धयोरप्यसङ्गतिः सङ्गच्छते । यथाश्रुते तु सा न स्यात् ।" R. G. p. 441.

The following are some examples of असङ्गति. 'अहो खलभुजङ्गस्य विचित्रोऽयं वधक्रमः । अन्यस्य दशति श्रोत्रमन्यः प्राणैर्वियुज्यते ॥'; 'यस्यैव व्रणस्तस्यैव वेदना भणति जनस्तदलीकम् । दन्तक्षतं कपोले वध्वा वेदना सपत्नीनाम् ॥' (quoted in K. P. X.)

38 विषमम् (Incongruity).

(I) When the qualities (a) or the actions (b) of a cause and its effect are opposed to each other, (II) When an effort fails and some evil result follows; or (III) when there is an association (bringing together or connection) between two things that are incongruous, there is विषम.

It is a general maxim that the qualities of a cause produce in the effect similar qualities, 'कारणगुणा हि कार्यगुणानारभन्ते'. *Vide* 'कारणगुणपूर्वकः कार्यगुणो दृष्टः' वैशेषिकसूत्र II. I. 24. Where the poet represents the qualities of the cause as opposed to those of the effect, there is विषम (I a above). If, however, the qualities of the cause are different from those of the effect in the nature of things, there is no विषम; *e. g.* in "द्राक्षाफलानि शिखरेषु शिलोच्चयानां पीयूषसाररसनिर्भरतां वहन्ति । विष्वग्दृढकठिनकायनिगूढशृङ्गाटकानि पुनरम्भसि सम्भवन्ति ॥" there is no विषम, as grapes do naturally grow on the hills. Therefore the production of qualities different from those of the cause must be due to the poet's imagination.

सद्यः...प्रसूते (p. 58, ll. 25-26). This occurs in Padmagupta's Navasāhasāṅkacharita (I. 62). It is cited by Mammaṭa and Sarvasva as an example of विषम. 'तमालवन्नीला कृपाणलेखा यस्य (तस्य राज्ञः) करस्पर्शमवाप्य सद्यस्तत्कालं रणे रणे प्रतिसंग्रामं शरदिन्दुवत् पाण्डु शुभ्रं यशः प्रसूते एतच्चित्रमित्यन्वयः ।' ह० च० p. 443. Here, we have pure (lit. white) fame arising from the cause, viz., the dark sword, in opposition to the general rule that the qualities of the cause produce in the effect qualities similar to themselves. The quality 'darkness' (नीलत्व) of the cause, the sword, is opposed to the quality 'whiteness' residing in the effect, viz., fame.

आनन्दममन्द......मे. This is Rudraṭa IX. 47. अमन्दम्—not small, *i. e.* very great. This is an example of I b. Here the cause, the heroine, has the action, viz., 'giving delight' expressed by the words 'आनन्दं ददासि;' but the effect, viz. separation, caused by the heroine, has the action 'burning' expressed by the verb 'तापयतितराम्.' Therefore the actions of the cause and its effect are opposed.

अयं......क्षारवारिभिः (p. 51, ll. 11-12). This is an example of II. अयं अम्भोधिः रत्नाकरः (रत्नानां आकरः खनिः) इति धनाशया असेवि (सेवितः) । धनं दूरेऽस्तु वदनं क्षारवारिभिः अपूरि (पूरितम्). Here not only was the object (viz. attainment of wealth) not obtained, but, on the contrary, the mouth was filled with salt water (अनर्थस्य सम्भवः).

क्व वनं......सुदुःसहम् (p. 51, ll. 14-15). वल्कलभूषणं (वृक्षवल्कं वृक्षत्वक् 'त्वक् स्त्री वल्कं वल्कलमस्त्रियाम्' इत्यमर० II. 4. 12. भूषणं यस्मिन्) वनं क्व, महेन्द्रवन्दिता (देवेन्द्रपूजिता) नृपलक्ष्मीः क्व। नियतं (ध्रुवं) बत (बत इति निपातः खेदे) प्रतिकूलवर्तिनो धातुः (विधेः) चरितं (चेष्टितं) सुदुःसहम्. Here we have an association of woods and royal glory (in the person of Rāma), which are incongruous. The commentator Rāmacharaṇa says that this is not a proper example of the third variety, because Rāma, when he went to the woods was not a king; that, therefore the verse is an example of the second variety, as not only was Dasaratha's attempt to crown Rāma as युवराज frustrated, but an evil result, viz. Rāma's exile, followed. We may say against this that though Rāma was not king *de facto*, he was a king *de jure* and therefore the verse is a proper example.

विपुलेन......दृशा (p. 51, ll. 18-19). The author cites another example of the third variety (विरूपयोः सङ्घटना). The verse is S'is'u. XIII. 40. "सागरे शेते इति सागरशयस्तादृशस्य यस्य विष्णोः विपुलेन विस्तृतेन कुक्षिणा युगक्षये भुवनानि पपिरे पीतानि। स पुनः। सोऽखिलैः। एकतमया नागरिककामिन्या मदेन विभ्रमो विलासो यस्यां सा तादृशी असकला असम्पूर्णा च तथाभूतया एकया दृशा पपे सादरमवलोकित एव। पीत इत्यभेदाध्यवसानम्।" र. गं. p. 444. Here in Vishṇu, there is the association of two incongruous things, viz., a part of Vishṇu is represented as swallowing all the worlds; but Vishṇu himself (the अवयवी) is spoken of as drunk by a woman with a single eye. 'यस्य कुक्षिरेव सकलभुवनपानसमर्थः तस्य सम्पूर्णस्य अवयविनः स्त्रिया एकदृशा पानं चापरं विषमम्।' उद्योत. p. 123.

Our author gives no general definition of विषम. He only mentions three varieties of विषम. In this he follows Mammaṭa and Ruyyaka. Jagannātha defines विषम as 'अननुरूपसंसर्गो विषमम्' (an incongruous relation). It should be noticed that the treatment of विषम given in the text is not exhaustive. Jagannātha remarks that in the second variety, we shall have to speak of a number of subvarieties; *e. g.* (a) There may be the frustration of the desired object and also the befalling of some evil, (b) there may be simply the non-attainment of the desired object, (c) there may be simply the befalling of some evil. He then shows that the desired object may be four-fold and that अनिष्ट may be threefold. Vide R. G. pp. 444-447. In the third variety (विरूपयोः सङ्घटना) also there are many subdivisions. We do not refer to them, as for our purpose it is not necessary to do so.

We should clearly distinguish between विरोध, असङ्गति and विषम (variety I). It may be said that the verse 'आनन्दममन्द' etc. is an example of विरोध, because there is an apparent contradiction between the two actions आनन्दं ददाति and तापयतितराम्. But this is not so. Here the charm does not lie in the apparent contradiction of the two actions by themselves; but it lies in the fact that the cause, the woman, and the effect, separation, have each of them an action opposed to that of the other. In विरोध what is charming is the residence in one place of two things that are known to reside in different places; in असङ्गति the charm lies in the fact that cause and effect are represented as residing in different places, although naturally they should reside in the same place; but in विषम the charm lies in this that qualities or actions pertaining to the effect are opposed to the qualities or actions belonging to the cause. "विरोधे विरोधिनोः सामानाधिकरण्यस्य, असङ्गतौ कार्यकारणयोर्वैयधिकरण्यस्य चमत्कारप्रयोजकता, अत्र तु कार्यकारणवृत्तिविजातीयक्रियागुणयोगस्य चमत्कारितेति विशेषात् ॥" उद्योत p. 123.

The Kuvalayānanda and R. G. speak of a figure called विषादन, which is defined by the latter as 'अभीष्टार्थविरुद्धलाभो विषादनम्'. Where one makes no effort to obtain what is desired, but only desires it and something exactly the opposite happens, there is विषादन. An example is "रात्रिर्गमिष्यति भविष्यति सुप्रभातं भास्वानुदेष्यति हसिष्यति पङ्कजालम् । इत्थं विचिन्तयति कोशगते द्विरेफे हा हन्त हन्त नलिनीं गज उज्जहार ॥'. We think that this should be regarded as विषम, for there will be no end of figures if we go on with this hair-splitting.

Examples of विषम are:—(I) अरिकरिकुम्भविदारणरुधिरारुणदारुणाद्भवतः खङ्गात् । वसुधाधिपते धवलं कान्तं च यशो बभूव तव ॥ रु० IX. 46.; (II.) यो दृढं प्रतिनिविष्टमुदस्तः सुभ्रुवा प्रियतमस्य कटाक्षः । स प्रतोद इव तस्य विशेषात्प्रेरकः किमपि हन्त बभूव ॥ (quoted by Jayaratha); (III) क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः । रघु I. 2; क्व वयं क्व परोक्षमन्मथो मृगशावैः सममेधितो जनः । शा० II.

39 समम् (Equal).

सम is the commendation of an object as worthy of another on account of the fitness of both for one another. आनुरूप्येण refers to the reason why praise is bestowed.

An example of सम is शशिनमुपगतेयं etc. (p. 51, ll. 22–23). This is Raghu. VI. 85. इयं (इन्दुमती) मेघमुक्तं शशिनं उपगता कौमुदी, अनुरूपं जलनिधिं अवतीर्णा जह्नुकन्या (गङ्गा) इति समगुणयोगप्रीतयः (समी

गुणौ ययोः तयोः योगेन प्रीतिर्येषाम्) पौराः नृपाणां श्रवणकटु एकवाक्यं तत्र विवव्रुः (उदीरयामासुः). Here there is a commendation of the union of Aja and Indumatī, which commendation is due to their fitness for one another.

Mammaṭa speaks of two varieties of सम; (I) when the two things are both good and (II) when both of them are bad. The first is illustrated by the verse in the text. An example of the second is चित्रं चित्रं बत बत महच्चित्रमेतद्विचित्रं जातो दैवादुचितरचनासंविधाता विधाता । यन्निम्बानां परिणतफलस्फीतिरास्वादनीया यच्चैतस्याः कवलनकलाकोविदः काकलोकः ॥

सम is the converse of the third variety of विषम (विरूपयोः सङ्घटना). A question may be asked:—'why should we not regard the converse of the other two varieties of विषम as सम?' The reply is that the converse of those varieties is not charming. To say that the qualities or actions of the cause are reproduced in the effect, or that one who was striving to attain his object has attained it is not very striking. "यद्यपि विषमस्य भेदत्रयमुक्तं तथापि तच्छब्देन (in the definition of सम given by अलं. स. 'तद्विपर्ययः समम्') सम्भवादन्त्यो भेदः परामृश्यते । पूर्वभेदद्वयविपर्ययस्यानलङ्कारत्वात् । अन्त्यभेदविपर्ययस्तु चारुत्वात्समाख्योऽलङ्कारः ।" अलं. स. p. 132. Jagannātha, however, condemns this remark of the अलं. स. and says that सम also has the same three varieties as विषम. The examples of the first two varieties are कुवलयलक्ष्मीं हरते तव कीर्तिस्तत्र किं चित्रम् । यस्मान्निदानमस्या लोकनमस्याङ्घ्रिपङ्कजस्तु भवान् ॥ नितरां धनमाप्तुमर्थिभिः क्षितिप त्वां समुपास्य यत्नतः । निधनं समलम्भि तावकी खलु सेवा जनवाञ्छितप्रदा ॥. In the last example, there is a pun on the word निधन (नितरां धनम्; निधनं मृत्युः). Jagannātha says that in these examples, there is a charm, which consists in describing a cause and its effect as suitable to one another, although they are really not so, by representing them by means of श्लेष etc. as possessing the same qualities, or in describing the attainment of what is desired, although it (the object attained) is really अनिष्ट, by the same process (by श्लेष etc). 'वस्तुतोऽननुरूपयोरपि कार्यकारणयोः श्लेषादिना धर्मैक्यसम्पादनद्वाराऽनुरूपतावर्णने, वस्तुतोऽनिष्टस्यापि तैरेवोपायैरिष्टत्वसम्पादनेनेष्टप्राप्तिवर्णने च चारुताया अनुपदमेव दर्शितत्वात् । तस्मात्सममपि त्रिविधमेव ।" R. G. p. 452.

Examples of सम are:—त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः शकुन्तला मूर्तिमती च सत्क्रिया । समानयंस्तुल्यगुणं वधूवरं चिरस्य वाच्यं न गतः प्रजापतिः ॥ शा० V; दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान् । श्रद्धा वित्तं विधिश्चेति त्रितयं तत्समागतम् ॥ शा० VII.

40 विचित्रम् (Strange).

When, for the attainment of the desired object, one does something contrary to it, there is विचित्र. An example is प्रणमत्युन्नति etc. (p. 51, ll. 26-27). This occurs in the Hitopades'a II. "For the purpose of being elevated, he bows down; for the sake of his life, he parts with it altogether; for the sake of happiness he subjects himself to misery; who is there a greater fool than a servant!" One who wants उन्नति (elevation, here used both literally and metaphorically) should go up; but the servant, wishing for उन्नति, goes down on his knees before his master. The servant takes service with the object of leading a comfortable life; but he has often to lose his life in the service of his master. He thinks that by service he will obtain happiness, but what he really gets is worry and toil. So for obtaining what is desired, viz., उन्नति, जीवित and सुख, he employs means, viz., प्रणाम, प्राणविमोक्ष and दुःख, which are exactly the reverse of what he wants.

Jayaratha informs us that the figure विचित्र was first defined by अलं. स. 'एतद्धि ग्रन्थकृतैवाभिनवत्वेनोक्तम्।' अलं. स. वि. p. 134. "यस्य हेतोर्यत्फलं (कार्यं) तस्य (हेतोः) यदा तत् (कार्यं) विपरीतं भवति तदा तद्विपरीतफलनिष्पत्त्यर्थं कस्यचित्प्रयत्नः तदासौ विचित्रालङ्कारः।" अलं. स. p. 133. विचित्र ordinarily means 'wonderful.' The figure is called विचित्र, because it causes wonder (in that one tries to obtain by means of a particular act a result which is exactly the opposite of what generally follows from that act).

A question may be asked:—"What difference is there between विचित्र and that विषम, where an effect opposed to the cause in its qualities is produced? The reply is:—In विचित्र, when we say 'he bows down to become elevated' what we first understand is that bowing down cannot be the cause of becoming elevated (i. e. there is first कारणनिषेध) and then we understand that elevation cannot be the effect of bowing down, being opposed to it (i. e. there is कार्यवैपरीत्यप्रतीति); while in विषम (in which an effect opposed to the cause is already produced, while in विचित्र an effort is made to produce an effect opposed to the cause), when we say 'Although the sword is black, it produces bright fame,' what we first apprehend is that brightness is an effect opposed to the cause (i. e. there is कार्यवैपरीत्यप्रतीति first) and then we apprehend that the blue sword cannot be the cause of bright fame (i. e. there is कारणनिषेध). This difference is set forth very concisely by the अलं. स. as follows:—"न चायं प्रथमो विषमालङ्कारः। स्वनिषेधमुखेन (कारणनिषेधमुखेन) वैपरीत्यप्रतीतेः। विपरीतप्रतीता तु स्वनिषेधस्तस्य (विषमस्य) विषयः। यथा 'तमालनीला शरदिन्दुपाण्डु यशस्त्रिलोकाभरणं प्रसूते' इत्यादि। इह त्वन्यथा प्रतीतिः।" p. 133. Another difference is pointed out by Jayaratha and Jagannātha. In विषम, an opposite effect results of its own accord; while in विचित्र, an effort is made by some person to produce an opposite effect. 'यद्यपि विषमे विरूपस्य कार्यस्य स्वयमेवोत्पत्तिरिह च तदिच्छया प्रयत्न इति स्फुटोऽप्यनयोर्भेदस्तथापि ग्रन्थकृता विशेषपरिपोषायैव स्वनिषेधिकागन्धो भेदोऽयमुक्तः।" विम० pp. 133-34; "न च कारणाननुरूपं कार्यमिति विषमभेदोऽयं वाच्यः। विषमे पुरुषकृतेरनपेक्षणात्। कार्यकारणगुणवैलक्षण्येनैव तद्भेदनिरूपणाच्च" R. G. p. 453.

It should be noticed that Daṇḍin, Bhāmaha, Udbhaṭa, Mammaṭa and others do not regard विचित्र as a distinct figure. Uddyota regards विचित्र as not different from विषम. "एवमिष्टसिद्ध्यर्थमिष्टविषया क्रियमाणमिष्टविपरीताचरणमपि विषममेव। यथा 'नमन्ति सन्तस्त्रैलोक्यादपि लब्धुं समुन्नतिम्।' वाच्यप्रतीतिवेलायां योगवैचित्र्यप्रतीतेः। एतेनात्र विचित्रालङ्कारः पृथगित्यपास्तम्।" p. 124.

Examples of विचित्र are:—उन्नत्यै नमति प्रभुं प्रभुगृहान्द्रष्टुं बहिस्तिष्ठति स्वद्रव्यव्ययमातनोति जडधीरागामिवित्ताशया। प्राणान्प्राणितुमेव मुञ्चति रणे क्लिश्नाति भोगेच्छया सर्वं तद्विपरीतमेव कुरुते तृष्णान्धदृक्सेवकः॥ quoted in अलं. स.; मलिनयितुं खलवदनं विमलयति जगन्ति देव कीर्तिस्ते। मित्राह्लादं कर्तुं मित्राय द्रुह्यसि प्रतापोऽसि॥ एकावली.

41 अधिकम् (Exceeding).

When, of the container and the contained, one is represented as vaster than the other, there is अधिक. एकस्य=आश्रयस्य आश्रयिणो वा. An example, where the आश्रय is vaster than the आश्रित, is किमधिक etc. (p. 51, ll. 30–31). अज्ञात एव not known (by all the animals in the sea, because Hari lies in only a part of the sea). The greatness of Hari is apprehended from the fact that all the worlds are contained in Hari's side. The excessive greatness of the sea (the आश्रय of हरि) is understood from the fact that the great Hari covers only a part of the sea. An example of अधिक, where the आश्रित (the thing contained) is represented as being vaster than the आश्रय is 'युगान्त' etc. (p. 52, ll. 2–3), This is शिशु० I. 23, and is cited by मम्मट as an example of अधिक. It is a description of the great pleasure which Kṛshṇa felt at the approach of the sage Nārada. "युगान्तकाले प्रतिसंहृतः आत्मा स्वात्मभूतः प्रपञ्चो येन तस्य कैटभद्विषः श्रीविष्णोः,

यस्यां तनौ (मूर्तौ) जगन्ति भुवनानि सविकाशं सावकाशं आसत उपविशन्ति स्म, तत्र तस्यां तनौ तपोधनस्य नारदस्य अभ्यागमः आगमनं तत्संभवाः तज्जन्याः मुदः प्रीतयः न ममुः न अवकाशं प्रापुः।" उद्योत p. 125. Here, the body of Kṛshṇa, in which all the worlds lie without jostling one another, and which is therefore the आश्रय, is intended to be great. The pleasure due to Nārada's arrival, which must be smaller than the body, is here spoken of as not contained in the body (आश्रय) and therefore there is the figure called अधिक. प्रदीप remarks 'अत्राधेयभूताया मुदो महीयस्त्वं विवक्षितम्.'

It should be well borne in mind that the figure occurs only when the अधिकत्व of the आश्रय or आश्रयिन् is not true in the nature of things, but is due solely to the poet's imagination. 'तत्राश्रयाश्रयिणोः कविप्रतिभाकल्पितमेव ग्राह्यं न पुनर्वास्तवम्। तेन चाल्पत्वप्रतीतेः।' विम० p. 134; 'लक्षणे कल्पनमित्यनेन यत्राधाराधेययोरन्यतरस्य न्यूनत्वमधिकत्वं च वास्तवं तत्र नातिप्रसङ्गः।' R. G. p. 454. For this reason the following verse, though it is cited by the अलं. सू. as an example of अधिक, is not a proper example of it. 'द्यौरत्र क्वचिदाश्रिता प्रविततं पातालमत्र क्वचित्क्वाप्यत्रैव धरा धराधरजलाधारावधिर्वर्तते। स्फीतस्फीतमहो नभः कियदिदं यस्येत्थमेवंविधैर्दूरे पूरणमस्तु शून्यमिति यन्नामापि नास्तं गतम्॥'. Here the vastness of *nabhas* and the limited extent of the Heaven etc., that are described, are well known. Compare 'नभसो द्युप्रभृतीनां चान्योन्यापेक्षया वैपुल्यं परिमितत्वं च वास्तवमेवेत्यनुदाहरणमेतत्।' विम० p. 135.

It may be said that अधिक is nothing but the third kind of विषम (विरूपयोः सङ्घटना), since in the former also there is an association of two incongruous things (*i. e.* the आश्रय is vast, while आश्रयिन् is very small or *vice versa*). But this is not proper. In विषम two things that are independent (*i. e.* not related as आधार and आधेय) and are incongruous with each other are brought together, while in अधिक two things are related as आश्रय and आश्रयिन् and one of them is vast while the other is limited. The charm lies not in the incongruity of the two things, but rather in the fact that the आश्रय or आश्रयिन् is vaster than the आश्रयिन् or आश्रय respectively. 'एवं न परिमितत्वापरिमितत्वयोः सापेक्षत्वात्तथाविधवस्तुद्वयसङ्घटनयैव तदवगमनमिति विविक्ताधाराधेययोः सङ्घटनेनैवाननुरूपत्वमवगम्यते। विषमे चानन्यापेक्षत्वेन स्वत एवाननुरूपयोः सङ्घटनमित्यनयोर्महान्भेदः।' विम० p. 134.

Other examples of अधिक are:—अहो विशालं भूपाल भुवनत्रितयोदरम्। माति मातुमशक्योऽपि यशोराशिर्यदत्र ते॥ K. P. X; निरामविषयो राजन् विस्तारस्तव चेतसः। सावकाशतया यत्र शेते विश्वाश्रयो हरिः॥ R. G; जगद्विशाले हृदि यस्य तन्वी प्रविश्य मास्ते स्म तथा यथा तत्। पर्याप्तमासीदखिलं न तस्यास्तत्रावकाशस्तु कुतोऽपरस्याः॥ Ru. IX. 29.

42 अन्योन्यम् (Reciprocal).

उभयोः (वस्तुनोः) मिथः (परस्परं) एकक्रियायाः करणं (चेद्) (तदा) अन्योन्यम्. When two things do the same act to each other, there is अन्योन्य. अन्योन्य occurs when two things are represented as causing a specialty in each other. The essentials of अन्योन्य are two:—I. Two things must act on each other; II. The effect produced in each other must be the same. 'सिंहः प्रसेनमवधीत्सिंहो जाम्बवता हतः' is not an example of अन्योन्य, because there is no reciprocal action; we are told that the lion killed प्रसेन, but we are not told what प्रसेन did to the lion. 'कृष्णद्वैपायनं पार्थः सिषेवे शिष्यवत्सलः । तस्मात्प्रापपरेचं तु विद्यां योगसमन्विताम् ॥' is not an example of अन्योन्य. Here कृष्णद्वैपायन and पार्थ act on each other; but the action is not the same.

An example of अन्योन्य is त्वया सा etc. (p. 52, ll. 5-6). Here, the night and the moon conduce to each other's beauty.

It is not necessary that the two things should produce the same *action* in each other; it is sufficient if they produce the same quality (गुण). An example is 'प्रकाशः कोऽपि कैलासशैलपूर्णेन्दुबिम्बयोः । उदियाय तदन्योन्यपटुत्वजननक्रमात् ॥'

Examples of अन्योन्य are:—कण्ठस्य तस्याः स्तनबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य । अन्योन्यशोभाजननाद्बभूव साधारणो भूषणभूष्यभावः ॥ कुमारसम्भव I. 42; हंसानां सरोभिः श्रीः सार्यतेऽथ सरसां हंसैः । अन्योन्यमेवैते आत्मानं केवलं गुरुकुर्वन्ति ॥ K. P. X.; परपुरुषदृष्टिपातवज्राहतिभीता हृदयं प्रियस्य सीता । अविशत्परकामिनीभुजङ्गीभयतः सत्वरमेव सोऽपि तस्याः ॥ R. G.

43 विशेषः (Extraordinary).

(I) When something which is dependent on another (as its support) is represented as existing without it; (II) when one object is spoken of as being present in many places (simultaneously); (III) when somebody, in bringing about one result, unexpectedly accomplishes something else also, which is impossible; there is विशेष which is thus threefold.

We construe the last two lines of the definition as किञ्चित्कार्यं वा प्रकुर्वतः इतरस्य अशक्यस्य कार्यस्य दैवात्करणम्. We think that वा connects the third kind of विशेष with the other two. Pramadâdâsa connects वा with इतरस्य; and takes इतरस्य as equal to शक्यस्य (i. e. अशक्यस्य कार्यस्य इतरस्य शक्यस्य वा कार्यस्य). राम° also does the same. We think that both are wrong for two reasons:—I. All weighty authority is in favour of our interpretation (i. e. in taking इतरस्य as अन्यस्य कार्यस्य) and against that of Pramadādāsa. No one speaks of the affecting of a शक्य कार्य. Carefully note the following words 'अन्यत्प्रकुर्वतः कार्यमशक्यस्यान्यवस्तुनः । तथैव करणं चेति विशेषस्त्रिविधः स्मृतः ॥" K. P. X.; 'यत्र किंचिदारभमाणस्यासम्भाव्यवस्त्वन्तरकरणं स तृतीयो विशेषः ।' अलं. स. p. 136. II. Our author, supposing राम॰ to be right, does note cite any example of another शक्य कार्य being produced at the same time. Pramadādāsa translates अशक्य as 'unconnected with the subject.' This appears to be wrong, as will be clear from the word असम्भाव्य used by the अलं. स. above.

It should be noted that no definition common to the three varieties is given. There are really speaking three figures, all of which are called विशेष. 'विशेषाश्चात्र त्रयो न पुनरेकस्त्रिविधः । लक्षणस्य भिन्नत्वात् ।' विम p. 136.

An example of the 1st variety is दिवमप्युप etc. (p. 52, ll. 11–12). This is Rudraṭa IX. 6; the verse is cited by Mammaṭa and the अलं. स. also. दिवमपि (स्वर्गमपि) उपयातानाम् (गतानाम्) येषां (कवीनां) अनल्पगुणगणाः (अनल्पः बहुः गुणगणः यासाम्) गिरः आकल्पं (कल्पपर्यन्तं) जगन्ति (त्रिभुवनं) रमयन्ति ते कवयः कथमिव न वन्द्याः. Here the आधेय is speech, the well-known support (आधार) of which is man. The poets are spoken of as dead and yet their speech is represented as gladdening the world even in the absence of poets (the well-known आधार of speech). Therefore this is an example of the 1st विशेष. 'अत्र गिर आधेयाः । प्राण्याश्रितत्वात् । अथ च विनाऽपि कविभिराधारैः रमयन्तीत्युपलम्भ्या कथितम् ।' नमिसाधु.

Although the author does not say so specifically, we must understand that in the 2nd variety one thing *simultaneously* resides in many abodes, as said by अलं. स. 'यत्रैकं वस्तु परिमितं युगपदनेकधा वर्तमानं क्रियते स द्वितीयो विशेषः ।' p. 136. An example is कानने etc. (p. 52, ll. 13–14). अन्तकसङ्काशं=मृत्युसदृशं. Here, the king is represented as seen in many places at the same time. It is not really possible that one man can be in many places at the same time. The king is represented to be in many places, because to his enemies, in whose hearts he has struck terror, he is everywhere.

An example of the 3rd variety is गृहिणी etc. **(p. 52, ll. 15-16).** This is Raghu. VIII. 66, and is cited by K. P. Aja, bewailing the loss of his wife, sums it up in this fine verse. मिथः=रहसि. Here Death is represented as depriving Aja of everything such as a minister, friend, disciple etc. in depriving him of इन्दुमती. 'अत्र सचिवादिसर्वहरणरूपकार्यान्तरकरणं व्यंग्यम् ।' प्रभा.

Examples of विशेष are:—I. युक्तं तु याते दिवमासफेन्दौ तदाश्रितानां यदमूद्विनाशः। इदं तु चित्रं भुवनावकाशे निराश्रया खेलति तस्य कीर्तिः॥ R. G.; II. हृदये चक्षुषि वाचि च तव सैवाभिनवयौवना वसति। वयमत्र निरवकाशा विरम कृतं पादपतनेन॥ रुद्रट IX. 8.; III. माघः शिशुपालवधं विदधत्कविमदवधं विदधे। रत्नाकरः स्तविजयं हरविजयं वर्णयन् व्यवृणोत्॥ quoted by जयरथ with the remark 'अत्र न केवलं माघः शिशुपालवधं चकार यावदसम्भाव्यं चिकीर्षितं कविमदवधमपीत्यशक्यवस्त्वन्तरकरणात्मायं विशेषः।'

44 व्याघातः (Frustration).

येन (उपायेन) यथा येन प्रकारेण वस्तु केनापि (पुरुषेण) कृतम् तेनैव उपायेन चेद् अन्यः तदन्यथा (ततोऽन्यथा) कुरुते (तदा) व्याघातः. If a certain thing, which is done by one man by a certain means, is undone by another by the same means, there is व्याघात. An example is दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः। विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः॥. This verse occurs in Rājas'ekhara's Viddhas'ālabhañjikā (I Act). Our author cites it as an example of श्रुत्यनुप्रास also. दृशा (शिवस्य तृतीयेन नेत्रेण) दग्धं मनसिजं (कामं) याः दृशा एव जीवयन्ति (कटाक्षेण मदनं जनयन्ति) ताः विरूपाक्षस्य (लोचनानां वैरूप्याद् विरूपाक्षः शिवः) जयिनीः (शिवमपि प्रत्यादिशन्तीः) वामलोचनाः (वामे सुन्दरे लोचने यासां) स्तुवे. Cupid was burnt by S'iva with his eye; but here, women are represented as re-vivifying Cupid by that very means (*i. e.* by the eye). Therefore there is व्याघात. 'अत्र दृष्टिलक्षणेनोपायेन स्मरस्य हरेण दाहविषयत्वं निष्पादितम्। मृगनयनाभिः पुनस्तेनैवोपायेन तस्य जीवनीयत्वं क्रियते। तच्च दाहविषयत्वस्य प्रतिपक्षभूतम्॥' अलं. स. p. 138. It should be noted that the poet represents the eye of S'iva and the eye of the women as non-different; while in reality the two are different.

The following are the essentials of व्याघातः—I. Something must have been accomplished by a certain person with a certain means; II. What has been accomplished must be frustrated by another *with the same means*; III. The representation must be poetical and not mere matter of fact. When the same cause produces two opposed effects, in connection with different substrata, there is no व्याघात; *e. g.* "कुलममलिनं भद्रा मूर्तिर्मतिः श्रुतिशालिनी भुजबलमलं स्फीता लक्ष्मीः प्रभुत्वमखण्डितम्। प्रकृतिसुभगा ह्येते भावा अमीभिरयं जनो व्रजति सुतरां दर्पं राजंस्त एव तवाङ्कुशाः॥". Here there is no व्याघात, because the state of things can be explained by the fact that great men are quite different from ordinary men.

The figure is called व्याघात, because it is the cause of the frustration of a thing already accomplished, as said by Mammaṭa 'स साधितवस्तुव्याहतिहेतुत्वाद् व्याघातः'.

सौकर्येण......क्रियते यदि. When the contrary of a certain act is justified by the same reason with facility, that is also व्याघात. The essentials of this व्याघात are:—I. Some person must represent a certain cause as probably producing a certain effect; II. Another person must represent that *very cause* as capable of producing exactly an opposite effect and with greater ease than the first. This second variety also is called व्याघात, because in it there is a frustration of the effect that was represented as probable. 'किञ्चित्कार्यं निष्पादयितुं सम्भाव्यमानः कारणविशेषस्तत्कार्यविरुद्धनिष्पादकत्वेन यत्समर्थ्यते सोऽपि सम्भाव्यमानकार्यव्याहतिनिबन्धनत्वाद्व्याघातः कार्यविरुद्धनिष्पत्तिश्च कार्यापेक्षया सुकरा। तस्य कारणस्यात्यन्तं तत्रानुगुण्यात्।' अलं. स. p. 139.

An example of this व्याघात is इहैव etc. (p. 52, ll. 22-25). The first half of the verse is spoken by the husband and the second by the wife. त्वं इहैव तिष्ठ (मया सह नागन्तव्यम्), अहं कतिपयैः अहोभिः द्रुतं (शीघ्रं) समागन्ता (Nom. Sing. of समागन्तृ *m.*), कान्ते (प्रिये) मृदुः असि न च आयाससहना (क्लेशान् सोढुं न क्षमा)। सुभग (सुन्दर) मे (मम) मृदुत्वं भवता (सह) गन्तुं अधिकं हेतुः यद् (यतः) (अहं) मृद्वी (सती) विरहकृतं (तव विरहेण कृतं) असमम् (अतुलं) आयासं दुःखं न सोढा (सहिष्ये). Here the husband mentions the tenderness of the heroine as a reason against her accompanying him (on a journey); but the heroine on the other hand represents it (tenderness) with still greater force as a reason for accompanying him.

The difference between the first and the second kind of व्याघात is as follows:—In the first a certain thing *is already accomplished* by some person with a certain means and another person with the same means frustrates it; while in the second, a certain thing is put forward by a person *as probably producing some effect* (*i. e.* the effect is *not already produced* as in the first) while another represents that very thing as more easily capable of producing exactly the opposite effect. 'अत एवास्य प्रथमाद्व्याघाताद्भेदः। तत्र हि येन केनचिदुपायेन निष्पादितं वस्तु तथैवान्येनान्यथाक्रियत इत्युक्तम्। इह तु किञ्चिन्निष्पादयितुं सम्भाव्यमानस्य कारणस्य तद्विरुद्धनिष्पादकत्वेन समर्थनम्।' विम० p. 139.

It may be said that in the example इहैव, etc., the husband not only failed to persuade his wife to stay at home (इष्टस्य अनवाप्तिः) but the wife represented the excuse brought forward by him as a stronger reason for her accompanying him (*i. e.* there is अनर्थस्य सम्भवः); and therefore the 2nd variety of व्याघात is nothing but the second variety of विषम. To this objection we reply:—In विषम, the desired effect does not follow and moreover there is some evil resulting; while in व्याघात, it cannot be said that what is first put forward as a probable effect is not an effect at all. It is an effect; but another person represents that an effect opposed to the first can more easily be brought about by the same means. अभिमतेतरस्य पुनरिह कार्यस्य सुकरत्वेनोपन्यस्यमानत्वाद्, अभिमतकार्यानुत्पत्तौ अनभिमतप्रादुर्भावे च भवतो विषमालङ्काराद्भिन्नविषयत्वेन स्थितः । एकावली p. 296.

It will have been noticed by the careful reader that in दृशा दग्धं etc., there is व्यतिरेक, as made clear by the words जयिनीः, वामलोचनाः and विरूपाक्षस्य. Jayaratha says that व्याघात is not possible without व्यतिरेक. The representation that one person frustrates what has been accomplished by another with a certain means by that very means cannot be explained otherwise than by supposing that the one excels the other. 'सोऽपि (व्याघातः) व्यतिरेकनिमित्तत्वेनाशोभितः । विरूपाक्षस्य वामलोचना (the reading of सर्वस्व) इति व्यतिरेकगर्भावेव वाचकौ । जयिनीरिति व्यतिरेकोक्तिः ।' अलं. स. p. 138; 'अनेनास्य व्यतिरेकं विनोत्थानमेव न स्यादिति सूचितम् । तथाहि—येन केनचिद्यत्किंचित्साधितं तदप्यन्येनान्यथा क्रियते तदा तस्य ततोऽन्यथा करणानुपपत्त्या वैलक्षण्यमवश्याभ्युपगन्तव्यम् ।' विम० p. 138.

Ancient writers like Daṇḍin and Bhāmaha do not define व्याघात at all. Mammaṭa speaks of the first variety only. Our author follows the अलं. स. Jagannātha says that in दृशा दग्धं etc. the figure is nothing but व्यतिरेक. *Vide* his remarks, R. G. p. 460.

Examples of व्याघात are:—I. दीनद्रुमान् वचोभिः खलनिकरैरनुदिनं दलितान् । पल्लवयन्त्युल्लसिता नित्यं तैरेव सज्जनधुरीणाः ॥ R. G.; II. विमुञ्चसि यदि प्रिय प्रियतमेति मां मन्दिरे तदा सह नयस्व मां प्रणयपक्षपाताञ्चितः । अथ प्रकृतिभीरुरित्यखिलभीतिभङ्गक्षमान्न जातु भुजमण्डलादपहितो बहिर्भावय ॥ R. G.; 'यदि बाल इति सुतरामपरित्याज्योऽस्मि । रक्षणीय इति भवद्भुजपञ्जरमेव रक्षास्थानम्' हर्षचरित VI. para 10 (our edition) quoted in the अलं. स. with the remark "अत्र राज्यवर्धनेन श्रीहर्षाप्रस्थापने कार्ये बाल्यरक्षणीयत्वादि कारणत्वेन यत्सम्भावितं तत्प्रत्युत प्रस्थापनकारणत्वेन सुकरतया श्रीहर्षेण राज्यवर्धनस्य समर्थितमिति व्याघाताख्योऽलङ्कारः ।"

45 कारणमाला (Garland of Causes).

When each preceding object is spoken of as the cause of each succeeding one, there is कारणमाला. An example is श्रुतं etc. (p. 53, ll. 3–4). श्रुतम्-knowledge of the S'āstras ('श्रुतं शास्त्रावधृतयोः' इत्यमर० III. 3. 77.). कृतधियाम् of learned men.

Here the company of learned men is the cause of knowledge, which again is spoken of as the cause of modesty, which is the cause of the affection of the people.

The name कारणमाला given to the figure is significant, because here a number of causes are spoken of as connected with one another in a peculiar manner; e. g. श्रुत which is the effect of कृतधीसङ्ग becomes the cause of विनय and so on. The charm here lies in the peculiar sequence of causes and effects. 'कार्यकारणक्रम एवात्र चारुत्वहेतुः।' अलं. स. p. 140.

Jayaratha and Jagannātha say that this figure occurs also when each succeeding object is the cause of each preceding one (and not merely when each preceding object is the cause of each succeeding one, as said in the text). 'तत्र पूर्वं पूर्वं कारणं परं परं कार्यमित्येका, पूर्वं पूर्वं कार्यं परं परं कारणमित्यपरा।'. An example of this is 'स्वर्गापवर्गौ खलु दानलक्ष्मीर्दानं प्रसूते विपुला समृद्धिः। समृद्धिमत्तोत्तरभागधेयं भाग्यं च शम्भो तव पादभक्तिः॥'

Jagannātha remarks that the repetition of the same word in the same sense is not a fault in this figure. If another word were employed in the same sense, it would obstruct the recognition of the object and the intended meaning would not flash at once on the mind; therefore the employment of two different words in the same sense would constitute a fault in this figure "अत्र च कथितपदत्वं न दोषः। प्रस्तुत पदान्तरेण तदर्थस्योक्तौ रूपान्तरेण स्थितस्य नटस्येव प्रत्यभिज्ञाप्रतिरोधकत्वाद्विवक्षितार्थसिद्धेः कुण्ठितत्वविरहाद्दोषः स्यात्।' R. G. p. 462.

Jagannātha further observes that in this figure we should preserve symmetry, if strikingness is to be produced. If we begin with the express mention of something as a cause, then we must speak of the cause of that thing and so on; or we must speak of the effect of that thing as the cause of something else and so on. Or if we begin with the express mention of something as an effect, we must speak of the effect of that and so on or we must speak of that effect as due to something else and so on. "इह च यद्यादौ कारणोक्तिरेव अनुसृते तदा पुनस्तस्य कारणं तस्यापि कारणमिति, तत्कस्यचिदिति तदपि कस्यचिदिति वा कारणमाला युक्ता। यदा तु कार्योक्तिस्तदा तस्य कार्यं तस्यापि कार्यमिति, तत्कस्यचित्कार्यं तदपि कस्यचिदिति वा युक्ता। सर्वत्रैव यः शब्दः कार्यकारणयोरुपस्थापक आदौ प्रयुक्तः स एव निर्वाह्यः। एवं क्रमेण विवक्षितमाकाङ्क्षानुकूलत्वाद्रमणीयम्। अन्यथा तु भग्नप्रक्रमं स्यात्। यथा प्राचीनानां पद्यम् 'जितेन्द्रियत्वं विनयस्य कारणं गुणप्रकर्षो विनयादवाप्यते। गुणाधिके पुंसि जनोऽनुरज्यते जनानुरागप्रभवा हि सम्पदः॥' अत्र जितेन्द्रियत्वं विनयस्य कारणं

श्रुत्वा जितेन्द्रियत्वमपि किं कारणमिति, विनयः कस्य कारणमिति वा आकाङ्क्षोदेति । कारणत्वेन श्रुतिवशात् प्रथममुपस्थितेः ।...एवं च विनयः कस्य कारणमित्याकाङ्क्षाया गुणप्रकर्षो विनयादवाप्यते इति वाक्यं यद्यपि फलतः परिपूर्णं भवति तथापि न साक्षादित्यहृदयङ्गममेव ।" R. G. p. 462.

46 मालादीपकम् (Serial Illuminator).

When several objects are, in succession, connected with the same attribute, there is मालादीपक. Our author's definition is not quite clear. According to Mammaṭa and Ruyyaka the essentials of मालादीपक are:—I. Many objects are connected with the same attribute; II. Each preceding object serves as a qualification of each succeeding one 'पूर्वपूर्वस्योत्तरोत्तरगुणावहत्वे मालादीपकम् ।' अलं. स.; 'मालादीपकमाद्यं चेद्यथोत्तरगुणावहम्' K. P.

An example of मालादीपक is त्वयि etc. (p. 53, ll. 8–9). शरैः अरिशिरः (आसादितम्), तेन (अरिशिरसा) भूः (आसादिता), तया (भुवा) त्वं (आसादितः), त्वया यशः (आसादितम्). Here, the bow, the arrows, the head of the enemy, the earth etc. are all connected with the single action आसादन (obtaining or reaching), as in the figure दीपक, where some प्रकृत and some अप्रकृत things are connected with the same धर्म. Moreover each preceding object serves as a qualification of each succeeding one; the bow serves as a qualification of the arrows by making them reach the head of the enemy, the arrows oblige the head by enabling it to reach the earth, and so on. *Vide* Uddyota "आसादितमिति (in the text आसादिताः) नपुंसकानपुंसकयोरेकशेषः एकवत्त्वं च । अत्र कोदण्डेनारिशिरः प्रापयता शरा उपक्रियन्ते शरैरपि भूमण्डलं प्रापयद्भिररिशिरः, शिरसाऽपि सम्राजं त्वां लम्भयता भूमण्डलं भूमण्डलेन च कीर्तिमासादयता नृपतिः......इति पूर्वपूर्वेभ्यः परस्योपकारः ।" p. 67.

The reason why the figure is called मालादीपक is:—As in दीपक, so here also many objects are connected with one and the same attribute, just as many objects are illumined by a single lamp. Besides here many objects are linked together, each preceding one qualifying each succeeding one.

Mammaṭa defines मालादीपक after दीपक, intimating thereby that it is a kind of दीपक or very similar to it. Our author, following the अलं. स., defines it after कारणमाला and before एकावली, because here the charm really lies in the linking together, as it were, of certain objects. The अलं. स. says that it is not proper to define it after दीपक. Jayaratha says that the word माला is not used in the same sense in which it is used in the word मालोपमा (where many उपमानs are mentioned one after another in connection with a single उपमेय). In मालोपमा, माला means a simple collection of things (which are, as it were, huddled up together without one being linked with the other); while in मालादीपक माला means 'a chain', because here each preceding object qualifies each succeeding one and therefore the objects are linked together so as to form a chain. मालादीपक cannot be a variety of दीपक, as in it there is no औपम्य intended between कोदण्ड and शर etc.; in दीपक, औपम्य is admitted by all to be implied. The reason why writers like Mammaṭa defined मालादीपक after दीपक is that there is illumination (of many objects by a single attribute) here also, as in दीपक. 'मालात्वेन चारुत्वविशेषमाश्रित्य दीपकप्रस्तावोद्वृतेनेह लक्षणं कृतम्।' अलं. स. p. 141; 'मालाशब्देनात्र शृङ्खला लक्ष्यते। तस्या एवोपक्रान्तत्वात्। न चात्र मालोपमावन्मालाशब्दो ज्ञेयः। एकस्योपमेयस्य बहूपमानोपादानाभावात्। अत्र औपम्यमेव नास्ति। कोदण्डशरादीनां तस्याविवक्षणात्। अत एवास्य दीपकभेदत्वं न वाच्यम्। औपम्यगर्भं हि तत्। प्राच्यैः पुनरेतद्दीपनमात्रानुगुण्यात्तदनन्तरं लक्षितम्।' विम० p. 142.

The difference between कारणमाला and मालादीपक is as follows:—In कारणमाला and in मालादीपक also, each preceding thing is connected with each succeeding one; but in the former, each preceding object is the *cause* of each succeeding one, while in the latter, each preceding object only qualifies each succeeding one.

Examples of मालादीपक are:—शुक्लः श्वेतार्चिषो वृद्ध्यै पक्षः पञ्चशरस्य सः। स च रागस्य रागोऽपि यूनां रत्युत्सवश्रियः॥ K. D. II. 107; यस्य च समरभुवि भुजदण्डेन कोदण्डं कोदण्डेन शराः शरैररिशिरस्तेनापि भूमण्डलं तेन चानन्यभूतपूर्वो नायको नायकेन कीर्तिः कीर्त्या च सप्त सागराः सागरैः कृतयुगादिराजचरितस्मरणमनेन च स्थैर्यममुना च प्रतिक्षणमाश्चर्यं समासादितम्। (वासवदत्ता p. 23. Jiv.; p. 41 of Hall's ed.).

47 एकावली (Necklace).

If each succeeding thing is affirmed or denied as an attribute of each preceding thing, there is एकावली, which is thus two-fold. An example of the first variety where each succeeding thing is *affirmed* as an attribute of each preceding one is सरो etc. (p. 53, ll. 14–15). यत्र सरः विकसिताम्भोजम् (विकसितानि अम्भोजानि पङ्कजानि यस्मिन्), अम्भोजं भृङ्गसङ्गतम् (भृङ्गैः भ्रमरैः सङ्गतम् युक्तम्), भृङ्गाः ससङ्गीताः (सङ्गीतेन सह वर्तमानाः) सङ्गीतं सस्मरोदयम् (स्मरस्य उदयः उद्गमः तेन सहितम्). विशेषण does not simply mean 'adjective' in Sanskrit. विशेषण is anything (whether a noun or adjective) which serves to distinguish one thing with which it is connected from other things or which gives a special character to a thing known in a general way. 'स्वरूपमात्रेणावगतस्य वस्तुनो यत्सम्बन्धबलेन वैशिष्ट्यमवगम्यते तद्विशेषणम् ।' विम० p. 141.

In the above example, अम्भोज is affirmed as a qualification of the lake, bees are introduced as a qualification of lotuses, singing is mentioned as a qualification of the bees and the excitement of love as a qualification of the humming. So here each succeeding thing is affirmed as a qualification of each preceding one.

अपोह्यते—निषिध्यते. An example of the second variety is न तज्जलं etc. (p. 53, ll. 16-17). This is Bhaṭṭi. II. 19. It is a description of autumn. न तज्जलं......पङ्कजं There was no water that was not graced with fair lotuses. (शरदि) न तद् जलं (आसीत्) यद् न सुचारुपङ्कजम् (सुचारूणि अतिशोभनानि पङ्कजानि यस्मिन्) न तद् पङ्कजं यद् अलीनषट्पदम् (न लीनाः षट्पदाः भ्रमराः यस्मिन्), न असौ षट्पदः यः कलं (मधुरं) न जुगुञ्ज, न तद् गुञ्जितं यद् मनः न जहार. Here सुचारुपङ्कज stands as a qualification of water in a negative form, निलीनषट्पद appears negatively as a qualification of the lotus, कलगुञ्जित is put forward as a qualification of the bees. Therefore there is a negation of each succeeding thing as an attribute of each preceding thing.

एकावली is a kind of हार, having only one string of pearls. 'अर्धहारो माणवक एकावल्येकयष्टिका । सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकैः ॥' अमर० II. 6. 106. The रामाश्रमी remarks 'एकसरा । एका चासौ आवली च ।'. The figure is called एकावली, because here the preceding thing and succeeding thing present one connected chain (as two pearls in a chain do).

कस्मिंश्चिद्विशेष्यमपि......एवमपोहनेऽपि (p. 53, ll. 18-22). Sometimes each preceding विशेष्य is affirmed or negatived as a qualification with reference to each succeeding thing. An example is वाप्यो etc. Here in the first sentence the विशेषण is विमलाः and the विशेष्य is वाप्यः; this विशेष्य is affirmed as a qualification (विशेषण) of कमलानि in the next sentence; the विशेष्य 'lotuses' is affirmed as a qualification of the bees and so on. The same holds good in the case of *negativing* the विशेष्य in one sentence as a विशेषण in the next. रस० gives as an example the following:—'पुण्यक्षेत्रं न सर्वत्र पुण्यक्षेत्रे न नास्तिकाः । नास्तिकेषु न धर्मोक्ति न धर्मे दुःखहेतुता ॥'. It should be remembered that Mammaṭa and Ruyyaka speak of only that एकावली, where each succeeding thing is affirmed or negatived as a विशेषण of each preceding thing. Jagannātha's treatment is the same as our author's.

The distinction between मालादीपक and एकावली (of the first sort) is:—In the former, each preceding thing lends some charm to each succeeding thing, as in 'शरैरतिशिरस्तेन भूस्पृशा etc.'; while in the latter, each succeeding thing enhances the charm of each preceding one, as in सरो विकसिताम्भोजम् etc. 'उत्तरोत्तरस्य पूर्वं पूर्वं प्रति उत्कर्षहेतुत्वे एकावली। पूर्वस्य पूर्वस्योत्तरोत्तरोत्कर्षनिबन्धनत्वे तु मालादीपकम्।' अलं. स. p. 141. The difference between मालादीपक and एकावली (of the 2nd sort, where each preceding विशेष्य is affirmed or denied as a विशेषण of each succeeding thing) is that in the former all the things are connected with one and the same attribute, while in the latter they are not necessarily so. The distinction between कारणमाला and एकावली is that in the former the relation between the two things is that of कार्यकारणभाव; while in the latter it is विशेषणविशेष्यभाव.

Jagannātha remarks that मालादीपक does not deserve to be a separate figure, but should be regarded as a sub-variety of the second kind of एकावली (where each preceding विशेष्य is affirmed or negatived as a विशेषण of each succeeding thing). The only condition is that the obligation conferred on each succeeding thing by each preceding विशेष्य should be the same (एकरूप). He further observes that मालादीपक cannot be a variety of दीपक for reasons which we have already mentioned in our notes on मालादीपक. 'वस्तुतस्तु एतद् (मालादीपकं) दीपकमेव न शक्यं वक्तुम्। सादृश्यसम्पर्काभावात्। किं तु एकावलीप्रभेद इति वक्ष्यते।' R. G. p. 328. "'धर्मेण बुद्धिस्तव देव शुद्धा शुद्ध्या निबद्धा सहसैव लक्ष्मीः। लक्ष्म्या च तुष्टा भुवि सर्वलोका लोकैश्च नीता भुवनेषु कीर्तिः।' इह पूर्वेण पूर्वेण स्वान्वयविशिष्टमुत्तरोत्तरं विशेष्यते। अस्मिंश्च एकावल्या द्वितीये भेदे पूर्वपूर्वैः परस्य परस्योपकारः क्रियमाणो यद्येकरूपः स्यात्तदायमेव मालादीपकशब्देन व्यवह्रियते प्राचीनैः।... एवं च दीपकालङ्कारप्रकरणे प्राचीनैरस्य लक्षणोद्दीपकविशेषोऽयमिति न भ्रमितव्यम्। तस्य (दीपकस्य) सादृश्यगर्भतायाः सकलालङ्कारिकसिद्धत्वात्। इह च प्रकृताप्रकृतानां पदार्थानां सादृश्यमेव नास्तीति कथंकारं दीपकतावाचं श्रद्दधीमहि। तेषां प्रकृताप्रकृतात्मकत्वविरहाच्च।" R. G. p. 464.

Examples of एकावली are:—देशाः समृद्धनगरा नगराणि च समभूमिनिलयानि। निलयाः सलीलललना ललनाश्चालक्तकमनीयाः॥ वाग्भटाल. IV. 137; नाकुसुमस्तरुरभिनवाने नालमधूनि कुसुमानि। नालीनालिकुलं मधु नामधुरक्वाणमलिवलयम्॥ रुद्रट VII. 111.

48 सारः (Climax)

When the things to be described gradually rise in excellence, there is सार. An example is राज्ये सारं etc. (p. 53, ll. 25–26). This is Rudrata VII. 97. राज्ये ['स्वाम्यमात्यश्च राष्ट्रं च दुर्गं कोशो बलं सुहृत्। एतावदुच्यते राज्यं' इति कामन्दकीये (I. 16.) सप्ताङ्गयुक्ते राज्ये] सारम् (श्रेष्ठं, 'सारो बले स्थिरांशे च न्याय्ये क्लीबं वरे त्रिषु' अमर० III. 3. 171) (वस्तु) वसुधा, वसुधायामपि पुरं (सारं वस्तु), पुरे सौधम् (राजसदनम्, सुधालेपोऽस्यास्तीति), सौधे तल्पं (श्रेष्ठम्), तल्पे (तल्पवर्तिषु सर्वेषु वस्तुषु) वराङ्गना अनङ्गसर्वस्वम् (कामस्य सर्वस्वं सर्वस्वरूपा) (श्रेष्ठा). Here each succeeding thing is better than each preceding one, and the highest pitch of excellence is reached in the beautiful woman beyond whom the description cannot proceed.

Jagannātha remarks that this figure occurs not only when the excellence gradually rises (so that the thing last mentioned is the best of all), but also when each succeeding object is represented as worse than each preceding one (so that the last is the worst of all). An example of this सार (which corresponds here to 'Anti-climax') is "तृणाल्लघुतरस्तूलस्तूलादपि च याचकः। वायुना किं न नीतोऽसौ मामयं प्रार्थयेदिति ॥" कुव० p. 119.

The figure is properly called सार, because in it we have excellence rising by steps. The अलं. सू. calls it उदार.

Jagannātha says that this figure occurs not only when many things are mentioned as rising in excellence one after another, but also when the same thing, on account of difference of condition, rises in excellence. An example is 'अम्भोरुहमियमतिलंघ्य लीलयैव श्यामश्रीकृतकमनीयहेमकुम्भौ। नीलाम्भोरुहनयनेऽधुना कुचौ ते स्पर्धेते सह कनकाचलेन सार्धम् ॥ अत्र पूर्वपूर्वावस्थाविशिष्टाभ्यां कुचाभ्यामुत्तरोत्तरावस्थाविशिष्टयोस्तयोरेवोत्कर्ष इत्येकविषयत्वम् ।' R. G. p. 465.

The four figures, कारणमाला, मालादीपक, एकावली and सार are based upon शृङ्खला (chain). A question is raised by Jayaratha and Jagannātha whether the four should be separately defined or whether we should have only one figure called शृङ्खला with the above four figures as its varieties. They both come to the conclusion that the four figures must be separately defined; for otherwise, we shall have to define only विरोध and औपम्य, by a parity of reasoning, and need not define विभावना, विशेषोक्ति, etc. or रूपक, अनन्वय etc. *Vide* the अलं. सू. वि. p. 140 and R. G. p. 461 and p. 466.

Examples of सार are:—अर्थे धरित्र्याः पुरमेव सारं पुरे गृहं सद्मनि चैकदेशः। तत्रापि शय्या शयने वराग्र्या रत्नोज्ज्वला राज्यसुखस्य सारम्॥ (बृहत्संहिता 73. 1.); संसारे मानुष्यं सारं मानुष्ये च कौलीन्यम्। कौलीन्ये धर्मित्वं धर्मित्वे चापि सदयत्वम्॥ वाग्भटालं॰ IV. 127.

49 यथासंख्यम् (Relative Order).

यत्र उद्दिष्टानां (पदार्थानां) क्रमेण अनूद्देशः (प्रतिनिर्देशः) (तत्) यथासंख्यम्. When a reference is made to objects in the same order in which they have been already mentioned, there is यथासंख्य. An example is उन्मीलन्ति etc. (p. 53, l. 29–p. 54 l. 2). उन्मीलन्ति (विकसन्ति, वञ्जुला इति गम्यते) नखैर्लुनीहि (वञ्जुलमुकुलानीति कर्म अध्याहार्यम्), वहति (वाति, दक्षिणानिलः इति संयोज्यम्) क्षौमाञ्चलेन आवृणु (दुकूलस्य अञ्चलेन आवृणु वारय दक्षिणानिलम्), क्रीडाकाननमाविशन्ति (कुहूकण्ठाः इति योज्यम्) वलयक्वाणैः (वलयानां क्वाणैः निनादैः) (कुहूकण्ठान्) समुत्रासय (भीतियुक्तान् कुरु), इत्थं सुभग त्वदीयविरहे तस्याः सखीनां मिथः (अन्योन्यं) वञ्जुलदक्षिणानिलकुहूकण्ठेषु (वञ्जुलः अशोकः, कुहूकण्ठः कोकिलः) साङ्केतिकव्याहाराः (भवन्ति). These words are addressed by some woman to a person who is away from his beloved respecting the latter's condition. Here वञ्जुल, दक्षिणानिल and कोकिल are connected as agents with उन्मीलन्ति, वहति, आविशन्ति respectively and as objects with लुनीहि, आवृणु, and समुत्रासय respectively.

The अलं. स. defines and explains as follows:—उद्दिष्टानामर्थानां क्रमेणानूद्देशो यथासंख्यम्। ऊर्ध्वं निर्दिष्टाः उद्दिष्टाः। पश्चान्निर्देशोऽनूद्देशः। स च अर्थाद् अर्थान्तरगतः सम्बन्धश्चात्र सामर्थ्यात् (वाक्यपर्यालोचनबलात्) प्रतीयते। ऊर्ध्वं निर्दिष्टानामर्थानां पश्चान्निर्दिष्टैरर्थैः क्रमेण सम्बन्धो यथासंख्यमिति वाक्यार्थः।” pp. 148-149.

Some writers like Vāmana call this figure क्रम. यथासंख्य is one of those figures that occur even in the most ancient writers on rhetoric. Daṇḍin says ‘उद्दिष्टानां पदार्थानामनूद्देशो यथाक्रमम्। यथासंख्यमिति प्रोक्तं संख्यानं क्रम इत्यपि॥’ K. D. II. 273. Bhāmaha tells us that संख्यान was the name given to this figure by the rhetorician मेधावि (रुद्र?) “यथासंख्यमथोत्प्रेक्षामलङ्कारद्वयं विदुः। संख्यानमिति मेधाविनोत्प्रेक्षाभिहिता क्वचित्॥” II. 88.

Jayaratha and Jagannātha question the propriety of calling यथासंख्य a figure of speech. What is called यथासंख्य is merely the absence of the fault called अपक्रम. The fault अपक्रम occurs when a number of things mentioned in a particular order are not again referred to in the same order, such order being necessary for some reason or other, *e. g.* in रथाङ्गशूले बिभ्राणी

पातां वः शम्भुशार्ङ्गिणौ, S'iva being mentioned first should naturally be connected with रथाङ्ग (the wheel); but it is not S'iva who bears the wheel. Therefore there is अपक्रमदोष. The mere absence of a fault does not constitute a figure. To constitute a figure there must be some charm due to the poet's imagination. "न चास्यालङ्कारत्वं युक्तम् । दोषाभावमात्ररूपत्वात् । उद्दिष्टानां क्रमेणानुनिर्देशे ह्यक्रियमाणेऽपक्रमाख्यो दोषः प्रसज्यते । यदुक्तम्—'क्रमहीनार्थमपक्रमम्' इत्यादि । तत्र यथा 'कीर्तिप्रतापौ भवतः सूर्याचंद्रमसाविव ।' दोषाभावमात्रं च नालङ्कारत्वम् । तस्य कविप्रतिभात्मकविच्छित्तिविशेषत्वेनोक्तत्वात् ।" अलं. स. वि. pp. 149–150. *Vide* R. G. p. 478. The Uddyota, while admitting the force of the above remarks, says that यथासंख्य was looked upon as a figure, because there is a certain strikingness in referring in the same verse to many things again in the same order in which they have been once mentioned. 'यद्यपि कविप्रतिभानिर्मितत्वस्यालङ्कारताजीवातोर्लेशतोऽपि अभावादस्य नालङ्कारत्वम् । तथापि एकत्र पद्ये बहूनां क्रमान्वये वैचित्र्यादलङ्कारत्वेनोक्तः ।' p. 80.

Examples of यथासंख्य are :—मृगमीनसज्जनानां तृणजलसन्तोषविहितवृत्तीनाम् । लुब्धकधीवरपिशुना निष्कारणवैरिणो जगति ॥; करकमलवितीर्णैरम्बुनीवारशष्पैस्तरुशकुनिकुरङ्गान्मैथिली यानपुष्यत् ॥ उत्तरराम॰ III; स्फुरदद्भुतरूपमुत्प्रतापज्वलनं त्वां सृजतानवद्यविद्यम् । विधिना ससृजे नवो मनोभूर्भुवि सत्यं सविता बृहस्पतिश्च ॥ (In the last there is विशेष also.); पद्मेन्दुभृङ्गमातङ्गपुंस्कोकिलकलापिनः । वक्त्रकान्तीक्षणगतिवाणीवालैस्त्वया जिताः ॥ भामह II. 90 (quoted in the वक्रोक्तिजीवितटीका).

50 पर्यायः (Sequence).

(I) When the same thing is (a) or is made to be (b) in many places in succession or (II) when many objects are (c) or are made to be (d) in the same place in succession, it is termed पर्याय.

An example of I a is स्थिताः क्षणं etc. **(p. 54, ll. 6–7).** This is Kumāra-sam. V. 24. The verse is spoken of with reference to Parvatī, who was practising austerities in order to secure S'iva as her husband. तस्याः (पार्वत्याः) पक्ष्मसु (अक्षिलोमसु) क्षणं स्थिताः, (पश्चात्) ताडिताधराः (ताडितः अधरः यैः), (अनन्तरं) पयोधरोत्सेधनिपातचूर्णिताः (पयोधरयोः स्तनयोः उत्सेधः उन्नतिः उत्सेधे निपातः तेन चूर्णिताः स्तनकाठिन्यादिति भावः), (पश्चात्) वलीषु (उदररेखासु) स्खलिताः प्रथमोदबिन्दवः क्रमेण नाभिं प्रपेदिरे (प्रापुः). Here, one object, viz. first rain-drops, is represented as occupying in succession, Pārvatī's eyelashes, lower lip, breasts, the dimples on the skin and the navel.

An example of II a is विचरन्ति etc. **(p. 54, ll. 8–9).** यत्र तव अरिपुरे श्रोणिभरालसाः (नितम्बभरेण अलसाः मन्दगमनाः) विलासिन्यः विचरन्ति तत्र वृककाकशिवाः धावन्ति. Here in one and the same place, viz., the enemy's city, many objects, viz. gay women, and wolves, crows and female jackals, exist in succession.

An example of I b, where one thing is made to be (क्रियते) in many places is विसृष्ट etc. (p. 54, ll. 10–11). It is Kumārasam. V. 11. It speaks of the change that came over Pārvatī as regards her occupations when she began to practise penance. तया (पार्वत्या) विसृष्टरागात् (विसृष्टः रागः लाक्षारसादिरागः यस्य) अधरात् निवर्तितः स्तनाङ्गरागात् (स्तनयोर्निहितानि अनुलेपनादीनि तैः) अरुणात् (रक्तीकृतात्) कन्दुकात् (निवर्तितः इति योज्यम्), कुशाङ्कुरादानपरिक्षताङ्गुलिः (कुशाङ्कुराणाम् आदानेन परिक्षताः अङ्गुलयः यस्य) करः अक्षसूत्रप्रणयी (रुद्राक्षमालायाः मित्रं) कृतः. Here, the same object, viz. the hand, is made to be in different places in succession, *i. e.* before the austerities, the hand was employed in dying the lower lip and in playing with a ball, while after the austerities were begun, it was employed in cutting *kus'a* grass and in telling the beads of the rosary.

An example of II d is ययोरारोपितः etc. **(p. 54, ll. 12–13).** ते (तव) अरिवधूजनैः ययोः (स्तनयोः) तारो ('मुक्ताशुद्धौ च तारः स्यात्' इत्यमरः III. 3. 166, शुद्धमुक्ताफलघटितः) हारः आरोपितः तयोः स्तनयोः स्थूलाः अश्रुबिन्दवः निधीयन्ते. Here in one and the same object, viz. the breasts, many objects are made to be in succession, viz. necklaces when the husbands of the women ware living, large drops of tears when they were dead.

The name पर्याय given to this figure is quite significant. The word पर्याय according to the sūtra of Pāṇini 'परावनुपात्यय इणः' (पा० III. 3. 38; 'क्रमप्राप्तस्य अनतिपातः अनुपात्ययः । तत्र पर्यायः । अनुपात्यये किम् । कालस्य पर्ययः । अतिपातः इत्यर्थः । सि. कौ.) means sequence (क्रम), as the affix घञ् is applied to the root इ with परि only when sequence is to be conveyed. In the figure, there is a sequence (पर्याय); *i. e.* the figure is पर्यायवत् and hence the figure itself is called पर्याय. Compare 'अत एव क्रमाश्रयणात्पर्याय इत्यन्वर्थमभिधानम् ।' अलं. स. p. 150; 'तद्वति तच्छब्दोपचारात् अर्शादित्वाद् (अर्शआदित्वात् ?) पर्यायवान् पर्याय इत्यर्थः ।' तरल p. 305.

It was said above that one thing is (भवति) or is made to be (क्रियते) in many places or many things are or are made to be in one place. What is meant by भवति is not 'natural existence' and by 'करोति' what is meant is not 'artificial existence.' These words simply indicate that in one no causal agency is mentioned, while in the other it is mentioned; e. g. in स्थिताः क्षणं etc., no one is mentioned as making the drops of rain exist in many places, while in 'विसृष्टरागात्' etc. the hand is made to be in many places by an agent who is expressly mentioned (in the word ददत्). Compare प्रदीप 'प्रयोजकानिर्देशतन्निर्देशौ भवतिकरोत्यर्थौ । न तु स्वाभाविकत्वास्वाभाविकत्वे ।'.

एषु च......एवमन्यत् (p. 54, ll. 14-17). In these varieties (एषु), the place (आधार) is either a collection (hence looked upon as one) or not (i. e. there are several distinct places). संहतरूपः means संघातरूपः. For example, in the verse 'स्थिताः क्षणं' etc. the rain drops successively exist in the eyelashes etc., which are several distinct things (and not a collection or aggregate). In the example विचरन्ति etc. the several objects that are to be placed somewhere (आधेय), viz. wolves etc. (आदि includes विलासिन्यः also) exist in succession in the enemy's city, which is an aggregate (संहतरूप). क्वचित् आधेयमपि (संहतरूपम् असंहतरूपं च). In the verse 'विचरन्ति' etc. the आधेयs (viz. विलासिन्यः and वृकादयः) are असंहतरूप because they cannot form an aggregate, belonging, as they do, respectively to the past and the present. In the verse 'विसृष्ट' etc. the hand successively exists in many places, which form an aggregate (i. e. अधर and कन्दुक form one group and कुशाङ्कुर and अक्षसूत्र form another). Our author here borrows the words of the अलं. स. 'तत्रानेकोऽसंहतरूपः संहतरूपश्चेति द्विविधः । तच्च द्वैविध्यमाधाराधेयगतमिति चत्वारोऽस्य भेदाः ।' p. 161.

अत्र च......परिवृत्तेः (p. 54, ll. 17-18). The distinction between विशेष (2nd variety, where one thing exists in many places) and पर्याय (of the first sort, viz. where one thing exists in many places) is that in the former one thing exists in many places *simultaneously*, while in the latter one thing exists in many places *in succession*. For example in 'कानने सरिदुद्देशे' the king is seen in many places at the same time, while in 'स्थिताः क्षणं', the drops of rain exist in many places in succession and not at one and the same time. We shall deal with the distinction between पर्याय and परिवृत्ति in our notes on the latter figure.

It must be well borne in mind that the representation that one thing resides in many places in succession or that many things successively reside in the same place must be poetical in order to constitute the figure पर्याय. Where one thing naturally resides in many places in succession or many reside in one place as a matter of fact, there is no Alaṅkāra. 'यत्राधाराधेयतत्सम्बन्धकर्मेषु कश्चिदपि कविकल्पनापेक्षा तत्रैवायमलङ्कारः। यत्र तु सर्वांशे लोकसिद्धत्वं न तत्र कश्चिदलङ्कारः।' R. G. p. 481. If this were not so, the words 'यत्र पूर्वं वटस्तत्राधुना घटः' would constitute an example of पर्याय.

Examples of पर्याय are :—नन्वाश्रयस्थितिरियं तव कालकूट केनोत्तरोत्तरविशिष्टपदोपदिष्टा। प्रागर्णवस्य हृदये वृषलक्ष्मणोऽथ कण्ठेऽधुना वससि वाचि पुनः खलानाम्॥ (भल्लटशतक 4); निशासु भास्वत्कलनूपुराणां यः संचरोऽभूदभिसारिकाणाम्। नदन्मुखोल्काविचितामिषाभिः स वाह्यते राजपथः शिवाभिः॥ (रघु० XVI.); मकरालयस्य कुक्षौ स्थित्वा सदनेऽमृताशिनां च चिरम्। संप्रति निर्दोषे ते राजन्वदनाम्बुजे सुधा वसति॥ R. G.

51 परिवृत्तिः (Barter).

The exchange of a thing for what is (1) equal, (2) lesser or (3) greater is परिवृत्ति. सम means 'of equal value.'

दत्वा......मदनज्वरः (p. 54, ll. 21–22). एणाक्षी (मृगलोचना) कटाक्षं दत्वा मम हृदयं जग्राह etc. Here in the first half, the woman gives a glance to her lover and takes away his heart. There is an exchange here and that exchange is of two things of the same value (1). In the latter half, the lover gives his heart and receives the fever of love. He exchanges the heart for fever, which being dangerous, is न्यून (a thing of less value than what he gave) (2).

तस्य च......यशः (p. 54, ll. 24–25). This verse is cited as an example of परिवृत्ति by the अलं. स. तस्य प्रवयसः (वृद्धस्य) जटायुषः स्वर्गिणः (स्वर्गं गतस्य) अधुना किमिव शोच्यते (किमिव शोचनीयं, न किमपीत्यर्थः), येन जर्जरकलेवरव्ययात् (जर्जरं जीर्णतरं कलेवरं शरीरं तस्य व्ययेन, सीतां हरता रावणेन सह युद्धे प्राणत्यागः तेन) इन्दुकिरणोज्ज्वलं (चंद्रकिरणवदुज्ज्वलं) यशः क्रीतम्. Here Jaṭāyus gave up a thing of small value, viz. his shattered body, and received in return spotless fame, a thing of great value (3).

परिवृत्ति is defined as विनिमय by our author. In ordinary life, there must be two persons for an exchange of two things. A must give to B something (say a maund of rice) and receive from B something (say a maund of wheat) or A must receive from B something and then give something in return to B. This mutual giving and taking must exist in the figure also. Let us see whether it is so in the examples given by our author. In the first verse, there are two persons. The woman gives a glance to her lover and receives from him in return his heart; the lover gives his heart to his beloved and receives fever of love from her (*i. e.* caused by her). But in the second example, Jaṭāyus gives up his body, but there is no one to whom he gives it; he receives, in return for the body, pure fame but there is no one to give it; so that in this verse there is a single person. The essentials of a real barter are not satisfied in this verse. The question naturally arises:—what meaning is attached to विनिमय by our author? Does he use it in the same sense in which it is used in ordinary life, or does he mean by it simply this much that a man should abandon something and receive something else? The reply is:—Our author seems to have purposely left the word विनिमय undefined. We have shown above that in the first verse the strict meaning of विनिमय is taken, but not in the second. There is a sharp conflict of opinion as regards the essentials of परिवृत्ति among writers on Rhetoric. There are two schools, one represented by Mammaṭa and Jagannātha and the other by the Alaṅkārasarvasva and Vāmana. Our author, without following any particular school, seems to have made a compromise by accepting the views of both schools.

According to Mammaṭa, one must give to another a thing belonging to one's self and receive from that person another thing belonging to that person. प्रदीप says 'विनिमयो हि केनचिद्वस्तुना दत्तेन कस्यचिदादानम्', on which the Uddyota remarks 'परकीयस्य कस्यचिदादानमित्यर्थः । विनिमयपदस्य तथैव शक्तेः । एवमादाय दानमपि सा ।' pp. 91-92. According to this view, the verse 'तस्य च प्रवयसः' etc. cited by our author, would not be an example of परिवृत्ति. The अलं. स. on the other hand says that in परिवृत्ति one must abandon something belonging to oneself (it need not be *given* to another) and take something else (not necessarily belonging to another. It appears that such a case cannot be distinguished from that variety of Paryāya where many things are successively referred to as occupying one place. That is, according to the अलं. स. there need not be two persons in परिवृत्ति. One of the examples cited by अलं. स. is 'किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धकशोभि वल्कलम् । वद प्रदोषे स्फुटचन्द्रतारका विभावरी यद्यरुणाय कल्पते ॥' कुमार० V. Here there is a single person, viz. Pārvatī, who abandoned her ornaments (but did not give them to some one and receive from him something in return for the ornaments) and began to wear bark garments. This verse would not be an example of barter according to Mammaṭa, as there is no real barter in it. Jagannātha sides with Mammaṭa. *Vide* his remarks "अत्र परस्मै स्वकीयत्किंचिद्वस्तुसमर्पणमिलितं तावत्पर्यन्तं लक्षणे विवक्षितम्, न तु स्वकीयत्किंचिद्वस्तुत्यागमात्रम्। 'किशोरभावं परित्याज्य रामा बभार कामानुगुणां प्रणालीम्' इत्यत्रातिव्याप्त्यापत्तेः। न चेदं लक्ष्यमेवेति वाच्यम्। पूर्वावस्थात्यागपूर्वकमुत्तरावस्थाग्रहणस्य वास्तवत्वेनानलङ्कारत्वात्। एवं स्थिते 'विनिमयोऽत्र किंचित् त्यक्त्वा कस्यचिदादानम्' इत्यलङ्कारसर्वस्वकृता यल्लक्षणं परिवृत्तेः कृतम्, यच्च 'किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धकशोभि वल्कलम्' इत्युदाहृतम्, तदुभयमप्यसदेव।" R. G. p. 482.

It should be remembered that the barter spoken of must be due to the poet's imagination merely, and must not be one of ordinary life. For example, the words 'क्रीणन्ति प्रविकचलोचनाः समन्तान्मुक्ताभिर्बदरफलानि यत्र बालाः' are not an example of परिवृत्ति; "एषु दानादानव्यवहारः कविकल्पित एव न तु वास्तवः। यत्र वास्तवस्तत्र नालङ्कारः।" R. G. p. 482.

The distinction between पर्याय and परिवृत्ति is as follows:—In the former there is no barter, while in the latter there is. To explain:—when, in पर्याय, one thing resides in many places in succession, that place from which the thing goes away to another place, receives nothing in return; *e. g.* in 'स्थिताः क्षणं' etc. the eyelashes, from which the drops travel on to the lip, receive nothing in return for the drops; similarly in the other examples of पर्याय, there is no barter intended or expressed. In परिवृत्ति, on the other hand, whether we follow the view of Mammaṭa or of Ruyyaka, there is giving up and taking. Jaṭāyus gave up his body in return for fame. It is for this reason that the following verse is an example of पर्याय and not of परिवृत्ति, although the word विनिमय occurs in it:—श्रोणीबन्धस्त्यजति तनुतां सेवते मध्यभागः पद्भ्यां मुक्तास्तरलगतयः संश्रिता लोचनाभ्याम्। धत्ते वक्षः कुचसचिवतामद्वितीयं च वक्त्रं तद्गात्राणां गुणविनिमयः कल्पितो यौवनेन॥' बालभारत p. 7. Here श्रोणिबन्ध is said to have given up तनुत्व but is not said to have received something else in its place and hence the poet does not wish to fix our attention on the change of the state of a thing, but rather on the change of the place of a thing *i. e.* he intends पर्याय and not परिवृत्ति.

Examples of परिवृत्ति are:—दत्त्वा दर्शनमेते मत्प्राणा वरतनु त्वया क्रीताः। किं त्वपहरसि मनो यद्ददासि रणरणकमेतदसत्॥ रुद्रट VII. 78; नानाविधप्रहरणैर्नृप संप्रहारे स्वीकृत्य दारुणनिनादवतः प्रहारान्। दृप्तारिवीरविसरेण वसुन्धरेयं निर्विप्रलम्भपरिरम्भविधिर्वितीर्णा॥ (quoted by K. P.); ददौ दत्त्वामरारीणां येन युद्धेष्वगुणम्। हिरण्याक्षप्रभृतिषु यशः साकं जयश्रिया॥ रुद्रट V. 32.

52 परिसंख्या (Special Mention).

प्रश्नात् अप्रश्नतो वा अपि चेत् (यदि) कथितात् वस्तुनः तादृगन्यव्यपोहः (कथितसदृशस्य अन्यस्य वस्तुनः व्यपोहः व्यवच्छेदः) शाब्दः अथवा आर्थः (भवेत्) तदा परिसंख्या. When, with or without a query, there is, owing to the very mention of a thing, the exclusion of something else similar to it, whether that exclusion be expressed or implied, there is परिसंख्या.

परिसंख्या is one of three technical terms often met with in writings on the पूर्वमीमांसा and धर्मशास्त्र. The three terms are विधि, नियम and परिसंख्या. They are concisely defined in the following कारिका 'विधिरत्यन्तमप्राप्तौ नियमः पाक्षिके सति । तत्र चान्यत्र च प्राप्तौ परिसंख्येति कीर्त्यते ॥' तन्त्रवार्तिक p. 59. विधि is that which enjoins something which is not at all known from any other source; *e. g.* the Vedic sentence 'स्वर्गकामो ज्योतिष्टोमेन यजेत' is a विधि, because it enjoins something, viz. याग, as a means of going to heaven, which is not known from any other source. A नियम is an injunction which restricts something to one out of several possible alternatives and hence excludes the other alternatives. An example is समे देशे यजेत. Sacrifice is laid down as a duty. It cannot be performed without a plot of ground and hence we know indirectly that a plot is necessary for the sacrifice. A plot may be even or uneven; so it may follow that a sacrifice may be performed either on a level spot or on an uneven one (*i. e.* there is पाक्षिकीप्राप्ति). The injunction 'समे देशे यजेत' restricts the performance of sacrifice to a level piece of land only, to the exclusion of an uneven piece of land. It may be asked:—what is the difference between विधि and नियम? In विधि there is merely an injunction as to something not known from any other source; in नियम, one of two alternatives being possible, we are restricted to one, to the exclusion of the other. In विधि there is pure injunction of something otherwise unknown and nothing more; in नियम, we are ordered to follow a special course in doing a thing known from another source. विधि performs a single function; नियम performs two, it restricts us to one out of two possible alternatives and also excludes the other. Another example of नियम is व्रीहीन् अवहन्ति. We can separate the chaff from the grains of rice in two ways, either by peeling off with our nails, or by pounding with a pestle and mortar. The sentence व्रीहीन् अवहन्ति restricts us to the mortar and pestle, to the exclusion of separating the chaff with the nails. It lays down that निस्तुषीकरण (freeing from the chaff) must be brought about by अवहनन and forbids the use of nails. *Vide* 'नियमार्थो वा श्रुतिः' पू. मी. सू. IV. 2. 24 (शबरभाष्य 'सर्वे देशाः प्राप्नुवन्ति न तु समुच्चयेन । यदा समः, न तदा विषमः, यदा विषमः न तदा समः । स एष समः प्राप्तश्चाप्राप्तश्च । यदा न प्राप्तः स पक्षो विधिं प्रयोजयति अतो विषमविशेषांशामपि समो विधीयते ।) and 'संस्कारे च तत्प्रधानत्वात्' पू. मी. सू. IV. 2. 26. A परिसंख्या is that which restricts us to one of the many things which may be possible simultaneously and all of which accrue independently of the injunction and hence it merely serves to exclude the others. The import of परिसंख्या is therefore not injunctive at all but merely prohibitive. An example of परिसंख्या is पञ्च पञ्चनखा भक्ष्याः. Hunger can be allayed by eating the flesh of hares or dogs or of any other animal (*i. e.* there is युगपत्प्राप्ति). The sentence therefore, restricting as it appears to do the permission of eating only to the five five-nailed animals, serves merely to exclude other five-nailed animals (such as a dog etc.). The distinction between विधि and परिसंख्या is:—A विधि enjoins upon us something otherwise unknown as in अहरहः काला संध्यामुपासीत. If we do not obey this injunction we shall incur sin. In परिसंख्या we are forbidden a thing (out of two, which are both possible at the same time). If we have to eat flesh at all, we must restrict ourselves to five-nailed animals. The above परिसंख्या does not lay down पञ्चपञ्चनखभक्षण just in the manner of a विधि, for if that were so, he who does not eat the flesh of the five animals would incur sin. Therefore what that text does is to *permit* the eating of the flesh of the five and to *forbid* the eating of the flesh of other animals. In विधि the purpose is अत्यन्ताप्राप्तार्थप्रापणमात्र, while in परिसंख्या the purpose is purely अर्थान्तरनिषेधमात्र. The distinction between नियम and परिसंख्या is:—In the former, there is the enjoining of something and also the निषेध of something else; in the latter there is merely the निषेध of something else. For example, in समे देशे यजेत, the sacrificer is ordered to perform the sacrifice on a level piece of ground and is forbidden an uneven piece of ground. If he performs the sacrifice on an uneven piece of ground he will incur sin. In पञ्च पञ्चनखा भक्ष्याः we are not *ordered* to eat the flesh of five five-nailed animals; what the sentence really means is to *prohibit* the eating of other animals. *Vide* for further information the मिताक्षरा on याज्ञवल्क्यस्मृति I. 81; the विधिरङ्गिणी p. 155; P. L. M. p. 28 and R. G. p. 483. "अत्यन्ताप्राप्तप्रापणं विधिः । यथाग्निहोत्रं जुहुयात्, अष्टकाः कर्तव्या इति । पक्षे प्राप्तस्याप्राप्तपक्षान्तरप्रापणं नियमः यथा समे देशे यजेतेति ।...एकस्यानेकत्र

प्राप्तस्यान्यतो निवृत्त्यर्थमेकत्र पुनर्वचनं परिसंख्या । यथा 'पञ्च पञ्चनखा भक्ष्याः' इत्यत्र हि यदृच्छया श्वादिषु शशादिषु च भक्षणं प्राप्तं पुनः शशादिषु श्रूयमाणं श्वादिभ्यो निवर्तयति ।' मिताक्षरा; "इह कस्यचिदर्थस्य नियमेनाप्राप्तस्य विधिः क्रियमाणो यदार्थान्तरनिषेधार्थमपि पर्यवस्यति तदा नियमविधिः (नियमः । विधिः ?) पुनरज्ञातज्ञापनमात्रपर्यवसित एव भवति । तेन नियमे 'व्रीहीनवहन्ति' इत्यादाववघातमात्रपर्यवसायित्वमेव । दलनादेरपि निषेध्यत्वेन पर्यवसानात् । नापि निषेधमात्र एव तात्पर्यम् । अवघाताभावे विध्यनिष्पत्तेः । सर्वप्रकारप्राप्तिप्राप्तांशपरिपूरणस्याप्यभावे विधिः क्रियमाणोऽर्थान्तरनिषेधमात्रार्थमेव यत्र पर्यवस्यति सा परिसंख्या । तेन 'पञ्च पञ्चनखा भक्ष्याः' इत्यादावन्यपञ्चनखभक्षणनिषेधमात्रतात्पर्यमेव । न पुनरेतत्पञ्चनखभक्षणकर्तव्यताऽपि । तथात्वे हि पञ्चानां पञ्चनखानामभक्षणे प्रत्यवायप्रसङ्गो नियमादस्या भेदो वा न स्यात् ।" वि० p. 155.

It will have been noticed from the foregoing remarks on नियम and परिसंख्या that they have one thing in common, viz., अर्थान्तरनिषेध, *e. g.* in 'समे देशे यजेत' there is the exclusion of an uneven piece of ground (over and above the command that a sacrifice is to be performed on a level plot); and in पञ्च पञ्चनखा भक्ष्याः the words are really intended to forbid the eating of other five-nailed animals (and are not intended to lay down anything). It is for this reason that Grammarians include परिसंख्या under नियम, as said by P. L. M. " 'पञ्च पञ्चनखा भक्ष्याः' इत्यस्य नियमत्वेन भाष्ये व्यवहृतत्वात् । अन्यनिवृत्तिरूपफलैक्येनैकवाक्य नियमत्वेन परिसंख्याऽपि व्याकरणे गृह्यते इति संक्षेपः ।" p. 28. For the same reason Rhetoricians include नियम under परिसंख्या as remarked by the अलं. स. 'अत्र च नियमपरिसंख्ययोर्मीमांसाप्रसिद्धं लक्षणं नादरणीयमिति सामान्येन नियमनं परिसंख्येति सामानाधिकरण्येनोक्तिः (in the definition 'एकस्यानेकत्र प्राप्तावेकत्र नियमनं परिसंख्या') । अत एव पाक्षिक्यपि प्राप्तिरत्र स्वीक्रियते इति युगपत्सम्भावनं प्रायिकम् ।' p. 155. We shall see later on how नियम and परिसंख्या (strictly so called) are both included under परिसंख्या by the आलङ्कारिकs.

When a thing, which is known from other sources (प्रमाणान्तरप्राप्त), is yet made the subject of an express assertion, it terminates in the exclusion of another thing similar to it, for there is no other purpose which such an express mention can serve. The mention of such a thing is the figure परिसंख्या. The special mention of a thing may by preceded by a question (I), or not (II). In each of these two cases the thing to be excluded may be expressly mentioned (a), or it may be implied (b). Compare "आलङ्कारिका अपि परिसंख्यालङ्कारप्रकरणे प्रमाणान्तरेण प्राप्तस्यैव वस्तुनः पुनः शब्देन प्रतिपादनं प्रयोजनान्तराभावात्सदृशवस्त्वन्तरव्यवच्छेदं गमयतीति" P. L. M. p. 27; 'सा चैषा प्रश्नपूर्विका तदन्यथा चेति प्रथमं द्विधा । प्रत्येकं च वर्जनीयस्य शाब्दत्वार्थत्वाभ्यां द्वैविध्यमिति चतुःप्रभेदा ।' अलं. स. p. 153.

An example of I a is किं भूषणं etc. (p. 54, ll. 31–32). This occurs in K. P. and Subhā. (No. 2537). आर्यचरितं सुकृतं (आर्यैः शिष्टैः चरितम् आचरितम् सुकृतं पुण्यकर्म), दोषः—सुरापानादिः; अप्रतिहतं अकुण्ठितं (सर्वगामि); धिषणा बुद्धिः. Here a question is first asked and then a special assertion is made; we know from the Itihāsas, Purāṇas etc. that the real ornament of man is fame. The express mention of it here serves the purpose of excluding the idea that jewels etc. are the ornaments of man. A jewel is expressly mentioned (शाब्द); therefore this verse in an example of I a.

An example of I b, where the special mention of a thing is preceded by a question and the thing to be excluded is not mentioned expressly, is किमाराध्यं etc. सदागमः—सतामागमः: the company of the good. Here the things to be excluded, viz. पाप, असत्समागम, इतरदेवता, धनादि respectively, are not mentioned, but left to be understood.

An example of II a is भक्तिर्भवे etc. (p. 55, ll. 6–7). भक्तिः आसक्तिः भवे शिवे न विभवे न धनादौ, व्यसनं रुचिः शास्त्रे न युवतिकामास्त्रे (युवतिरेव कामस्यास्त्रं तस्मिन्) चिन्ता (आस्था) यशसि न वपुषि (शरीरे). Here there is no question. We know from ancient writings that we should devote ourselves to the worship of God and not to that of Mammon. The express assertion भक्तिर्भवे serves to exclude the worship of lucre, which is expressly mentioned (शाब्द).

An example of II b is बलमार्त etc. (p. 55, ll. 8–9). This is Raghu. VIII. 31. बलं आर्तभयोपशान्तये (आर्तानां पीडितानां भयस्य दूरीकरणाय, न तु परपीडनाय), बहु श्रुतम् (ज्ञानम्) विदुषां संमतये (संमानाय, न तु विवादाय) तस्य (दशरथस्य) विभोः (प्रभोः) न केवलं वसु (धनं) परप्रयोजनम् (परेषां प्रयोजनं यस्य परोपयोगि इत्यर्थः) अपि (तु) गुणवत्ता (गुणगणमण्डितत्वम्) परप्रयोजना इत्यन्वयार्थः। किमुच्यते तस्य धनं परोपयोगीति बलश्रुतादयोऽपि गुणाः परोपयोगिनः इत्यर्थः। Here there is no question and the things to be excluded are not mentioned.

It should be noticed that in some of the above examples there is what is strictly called नियम. We have seen that, in नियम, any one of two things is possible (प्राप्त) but not both at the same time; and that a text restricts us to one of the two things to the exclusion of the other. It follows that a sacrifice may be performed on सम or विषम ground, but not सम *and* विषम ground at the same time; we are restricted by the text समे देशे यजेत to level ground alone to the exclusion of विषम ground. Similarly in किमाराध्यं सदा पुण्यं, any one of the two things

(पुष्पसेवा or पापसेवा) is possible; but it is not possible to have both of them at the same time. We are restricted to पुष्पसेवा to the exclusion of पापसेवा. For these reasons there is नियम strictly so called in this verse.

The reason why this figure is called परिसंख्या is:—The two prepositions अप and परि have the sense of 'giving up, excluding' according to the sūtra "अपपरी वर्जने" पा. I. 4. 88. संख्या means बुद्धि or विचार, 'चर्चा संख्या विचारणा' अमर. Therefore the word परिसंख्या means '(the mention of one thing with) the idea of excluding another.' Compare 'कस्यचित्परिवर्जनेन कुतश्चित्संख्यानं वर्णनीयत्वेन गणनं परिसंख्या ।' अलं. स. 153 ; 'परिशब्दो वर्जनार्थः । संख्या बुद्धिः । तेन वर्जनबुद्धिरिति अन्वर्था संज्ञा' । प्रभा p. 435.

There is a special charm when this figure is based upon Paronomasia. An example is 'यस्मिंश्च राजनि' etc. This is taken from the Kādambarī (para 2) of Bāṇa. There was mixture of वर्णs (colours) in painting (there was no mixture of वर्णs, castes, in the community), there was छेद (cutting) of गुणs (strings) in bows (but there was no lack of गुणs, merits, among the people).

It need not be said that to constitute the figure परिसंख्या, there must be some poetic charm (कविप्रतिभानिर्वर्तितत्व); or else, even such expressions as पञ्च पञ्चनखा भक्ष्याः, ऋतौ भार्यामुपेयात् will be examples of the figure परिसंख्या. "अत्र यत्र कविप्रतिभानिर्मिता इतरव्यावृत्तिस्तत्रालङ्कारता । यथा—'कौटिल्यं कचनिचये' इत्यत्र कौटिल्यं कविप्रतिभया श्लोकुलमिति तद्द्वारा तत्प्रतियोगिक(व्या ?)वृत्तिस्तन्निर्मितेति बोध्यम् ।" उद्योत p. 112.

Examples of परिसंख्या are:—कौटिल्यं कचनिचये करचरणाधरदलेषु रागस्ते । काठिन्यं कुचयुगले तरलत्वं नयनयोर्वसति ॥ रुद्रट VII. 81 ; किं सुखमपारतन्त्र्यं किं धनमविनाशि निर्मला विद्या । किं कार्यं सन्तोषो विषमस्य महेच्छता राज्ञाम् ॥ रुद्रट VII. 80 ; यत्र वायुः परं चौरः पौरसौरभसम्पदाम् । युवानश्च कृतकोपादेव बिभ्युर्नभुजनात् ॥ वाग्भटालं॰ IV. 143.

53 उत्तरम् (Reply).

यदि प्रश्नस्य उत्तरात् उन्नयः, यत्र सत्यपि (असकृत्) प्रश्ने असकृत् असम्भाव्यं (अप्रसिद्धं) उत्तरम्- (I) When a question is inferred from an answer, or (II) when there being many questions, there are also many answers, which do not ordinarily occur to one, there is उत्तर. An example of (I) is वीक्षितुं etc. (p. 55, ll. 16–17). वीक्षितुं न क्षमा is not able to see (i. e. is blind). स्वामी means 'husband'. We understand here from those words of the woman a question on the part of the traveller in some such form as the following 'will you give me a lodging for the night?'

An example of (II) is का विषमा etc. There are many different readings. Most editions of K. P. and the अलं. स. read किं कष्टं ते, while the एकावली and Uddyota have किं दुर्लभं. Similarly many read किं दुष्करं for किं दुर्ग्राह्यं. 'का विषमा दैवगतिः, किं लब्धव्यं जनो गुणग्राही। किं सौख्यं सुकलत्रं, किं दुर्ग्राह्यं खलो लोकः ॥' What is most hard?—the fiat of destiny (the decrees of Fate). What should be obtained?—a man appreciating merit. What is bliss?—a good wife. What is very difficult to win?—wicked people. Here, there are a number of questions and a number of answers, which are all असम्भाव्य (*i. e.* not ordinarily occurring to men).

In the first kind of उत्तर, the charm lies in the inferring of a question from an answer. It is sufficient if there is an answer and a question is inferred from it. In the second kind of उत्तर the charm lies in the *number* of questions and answers (both being expressed). A single question and answer are not sufficient to constitute the charm. 'ध्वनितमपि सकृदुत्तरस्य चारुत्वम्, निबद्धं तु प्रश्नोत्तरयोरसकृदुपन्यासे तदिति प्राञ्चः।' R. G. p. 520.

अत्र......परिसंख्यातो भेदः (p. 55, ll. 21). This figure must be distinguished from परिसंख्या. In परिसंख्या the express mention of a thing, which is (प्रमाणान्तरप्राप्त) *well-known* from some source, serves to *exclude* another thing like it; while in उत्तर, there is no *idea of excluding another thing,* but there is *simple assertion* of a thing, which is *not well-known.* 'अत एव प्रश्नपरिसंख्यातो भेदः। तत्र हि लोकप्रसिद्धविषयस्योत्तरस्य प्रयोजनान्तराभावेनान्यव्यपोहे तात्पर्यम्। अत्र तु निगूढविषयतया वाच्य एव तात्पर्यविश्रामः।' प्रदीप; 'न चेयं परिसंख्या व्यवच्छेद्यान्यव्यवच्छेदकपरत्वाभावात्।' अलं. स. p. 172.

न चेदम्...अङ्गीकारात् (p. 55, ll. 21–22). It may be said that the first kind of उत्तर is nothing but अनुमान, because a question is inferred from a reply. Our author replies that this is not so. There is a difference between अनुमान and उत्तर (of the first kind). In अनुमान, both the साध्य (thing to be inferred) and the साधन (the ground of inference) are expressly mentioned; in उत्तर, the प्रश्न and उत्तर are not *both* mentioned; only the answer is mentioned. 'नापीदमनुमानम्। एकधर्मिनिष्ठतया साध्यसाधनयोरनिर्देशात्।' K. P. X 'न चेदमनुमानं पक्षधर्मत्वादेरनुद्देशात्।' अलं. स. p. 172.

न च......जनकत्वात् (p. 53, ll. 22–23). उत्तर must be distinguished from काव्यलिङ्ग. In काव्यलिङ्ग, a word, clause or sentence is the reason of an assertion. Here the answer does not *produce* the question (*i. e.* the answer is not a कारकहेतु of the question); it at the most suggests the question. In काव्यलिङ्ग, a word or sentence contains the कारकहेतु of an assertion. 'न चैतत्काव्यलिङ्गम् । उत्तरस्य तादूप्यानुपपत्तेः । न हि प्रश्नस्य प्रतिवचनं जनको हेतुः ।' K. P. X.

Jagannâtha remarks that when either the प्रश्न or उत्तर or both the question and answer are significant, it is not necessary that there should be a number of them. 'प्रश्नोत्तरयोराकूतगर्भत्वे तावतैव चमत्कारादसकृदुपादानानपेक्षा' R. G. p. 522. An example is किमिति कृशासि कृशोदरि किं तव परकीयवृत्तान्तैः (अत्र प्रश्नेन प्रतीकारसामर्थ्यं व्यंग्यम्, उत्तरेण स्वस्य पातिव्रत्यं व्यंग्यम्). The Uddyota remarks that the figure occurs also when the question is one and the answers many, as in 'किं स्वर्गादधिकसुखं बन्धुसुहृत्पण्डितैः समं गोष्ठी । सौराज्यशुद्धवृत्ति सत्काव्यरसामृतं स्वादु ॥'; also when the question and answer are expressed in the same words (owing to श्लेष) as in केदारपोषणरताः काशीतलवाहिनी गङ्गा । कंसं जघान कृष्णः कम्बलवन्तं न बाधते शीतम् ॥ (दाराणां पोषणे रताः के इति प्रश्नः, केदारपोषणरताः इत्युत्तरम्).

Examples of उत्तर are :—एकाकिनी यदबला तरुणी तथाहमस्मद्गृहे गृहपतिश्च गतो विदेशम् । कं याचसे तदिह वासमियं वराकी श्वश्रूर्ममान्धबधिरा ननु मूढ पान्थ ॥ रुद्रट VII. 41 (quoted in अलं. स.); 'वाणिजक हस्तिदन्ताः कुतोऽस्माकं व्याघ्रकृत्तयश्च । यावल्लुलितालकमुखी गृहे परिसंक्रामति स्नुषा ॥' (quoted in the K. P. X.).

54 अर्थापत्तिः (Presumption or Necessary Conclusion).

When according to the maxim of the stick and the cake, a fact is concluded from another, there is अर्थापत्ति. अन्यार्थागमः= अन्यस्य अर्थस्य आगमः आपतनं प्रतीतिरिति यावत्. The दण्डापूपिकान्याय is explained as follows:—When it is said that the stick (on which cakes were placed) has been eaten by a mouse, it naturally follows that the cakes connected with the stick have also been eaten. The stick, being very hard, can be eaten with great difficulty; if it has been eaten, there can be no question as to the eating of the cakes (that are very soft as compared to the stick) which are placed on the stick. The दण्डापूपिकान्याय is, therefore one, by which, in accordance with the above example, on the strength of one fact that is given or admitted, another fact comes in (*i. e.* has to be admitted or presumed) on account of the applicability to the latter of the same circumstances which are ascertained with certainty in the former.

रामº explains 'नियतसमानन्यायात्' as नियतस्य सहत्वेन निश्चितस्य समानन्यायात् तुल्यसामर्थ्यात्'. Pramadadāsa translates 'through a necessary connection.' What is meant by नियतसमानन्यायात् is:—if one fact being admitted, another follows, because the latter resembles the former (about the circumstances of which there is certainty) in its circumstances, there is अर्थापत्ति. The derivation of the word दण्डापूपिका must now be explained. अपूप is a cake or a preparation of flour and ghee 'पूपोऽपूपः पिष्टकः स्यात्' अमर. II. 9. 48. दण्डश्च अपूपश्च दण्डापूपौ (द्वन्द्व). The affix वुन् is applied to this Dvandva compound according to the sūtra 'द्वन्द्वमनोज्ञादिभ्यश्च' पा° V. 1. 133 (शैष्योपाध्यायिका, मानोज्ञकम्। सि° कौ°). The affix वुन् causes वृद्धि, but it does not do so here. The meaning will be दण्डापूपयोर्भावः. Or we may explain the word in another manner. दण्डापूपौ विद्येते यस्यां नीतौ सा दण्डापूपिका नीतिः. The possessive affix ठन् is applied to the word दण्डापूप in accordance with the sūtra 'अत इनिठनौ' पा° V. 2. 115. Or दण्डापूपिका may be derived from दण्डापूप by the addition of the affix कन् according to the sūtra 'इवे प्रतिकृतौ' पा. V. 3. 96 (अश्व इव प्रतिकृतिः अश्वकः). The meaning then would be दण्डापूपौ इव प्रतिकृतिः दण्डापूपिका (an image resembling दण्ड and अपूप). Compare the following from the अलं. स. (which is here very badly printed):- दण्डापूपयोर्भावो दण्डापूपिका। 'दण्डमनोज्ञादिभ्यश्च' (द्वंद्व !) इति वुन्। पृषोदरादित्वाच्च वृद्ध्यभावः। यथा अहमहमिकेत्यादाविति केचित्। अन्ये तु 'दण्डापूपौ विद्येते यस्यां नीतौ सा दण्डापूपिका नीतिः। एवं 'अहं शक्तोऽहं शक्तोऽस्मीति' अहमहमिकेतिमत्वर्थी यष्ठन्निलाहुः (मत्वर्थीयष्ठन्नित्याहुः ?)"। अपरे दण्डापूपौ इव दण्डापूपिकेति इवे प्रकृताविति (प्रतिकृताविति ?) कनं वर्णयन्ति। p. 156. Vide the very lucid and valuable remarks of Jayaratha on this passage for further information. Jayaratha says that the first explanation of the word दण्डापूपिका is to be preferred. For मूषिकेण दण्डो...... दण्डापूपिका, compare अलं. स. "अत्र हि मूषककर्तृकेण दण्डभक्षणेन तत्सहभाव्यपूपभक्षणमर्थात्सिद्धम्। एवं न्यायो दण्डापूपिकाशब्देनोच्यते। ततश्च यथा दण्डभक्षणादपूपभक्षणमर्थायातं तद्वत्कस्यचिदर्थस्य निष्पत्तौ सामर्थ्यात्समानन्यायत्वलक्षणादर्थान्तरमापतति सार्थापत्तिः।" p. 156.

There are two varieties:—(I) From a fact which is प्राकरणिक there comes in one that is अप्राकरणिक; or (II) from a fact that is अप्राकरणिक, there comes in one that is प्राकरणिक. An example of the first is हारोऽयं etc. (p. 55, ll. 29-30). मुक्तानामप्य.........किङ्कराः When this is the condition of even those who are मुक्ताः (pearls free from birth and death), what of us, the slaves of Love! Here the *muktas* are the subject of description. Those who are *muktas* can never be seen embracing women. If even they are seen yielding to the influence of love, then nothing need be said about ordinary men. The similarity (समानन्याय) between *muktas* and the speakers consists in the fact that both are men.

An example of the second variety is विललाप etc. (p. 55, ll. 31-32). This is Raghu. VIII. 43. अभितप्त......शरीरिणाम् Even iron, when strongly heated, becomes soft, what of men (who have no iron-like bodies)? Here the description of iron is अप्रस्तुत. The समानन्यायत्व may be explained as follows :—If even such a hard substance as iron melts when heated, then it follows with greater force, that men, whose bodies are very soft as compared to iron, melt under afflictions.

अत्र—इत्यादौ (p. 55, l. 33). When the existence of similar circumstances is due to Paronomasia, there is a special charm as in the verse 'हारोऽयं' etc. instanced above (where the word मुक्तानाम् is Paronomastic).

न चेदमनुमानम्......भावात् (p 56. l. 1). This figure is not *Anumāna* because the existence of similar circumstances is not of the nature of an (invariable) relation (which is required in अनुमान). In अनुमान, there is an invariable concomitance between one thing and another (between व्याप्य and व्यापक) so that where the first exists, the second is invariably found. In अर्थापत्ति, there is no invariable concomitance between two things. A certain thing being admitted, another follows, because the latter has a similarity (of circumstances) with the former. But it is possible that the latter will not necessarily follow. For example, although it is proper to conclude that the *apūpas* have been eaten, still the conclusion is not certain; because it is possible that the cakes may not have been eaten, although the stick is eaten, for the mouse may have so entered as to come in contact with the stick only or because the cakes may have been placed in a peculiar manner (so as not be reached by the mouse). Jagannātha further points out that in अनुमान, the साध्य and हेतु reside in the same thing; but this is not possible in अर्थापत्ति; the fact that follows from another does not reside in the same place as the latter. Compare अलं. स. "न चेदमनुमानम् । समन्वाप्य (वा ?) स्य सम्बन्धरूपत्वाभावात् । असम्बन्धे चानुमानानुत्थानात् " । p. 175; "दण्डभक्षणे अपूपभक्षणं समानन्यायत्वादुचितमपि न निश्चितमेव दण्डभक्षणेऽपि पृथक्प्रवेशावस्थानादिना केनापि निमित्तेनापूपानामभक्षणस्यापि भावात् । अनुमाने पुनर्नियतमेवार्थान्त-

धान्तरस्यापतनमित्यस्याः पृथग्भावः ।" विम० p. 157 ; "नाप्यनुमाने (अर्थापत्तिर्निविशते) । आपाततोऽ (आपादकोऽ?) पैत्र्यापादकासमानाधिकरणत्वेन व्याप्यत्वपक्षधर्मत्वयोर्दुरापास्तत्वात् ।" R. G. p. 456.

It should be well borne in mind that the figure अर्थापत्ति is not the same as the अर्थापत्ति of the Mīmāṃsakas. अर्थापत्ति is defined by them as 'उपपाद्यज्ञानेनोपपादककल्पनमर्थापत्तिः' (अर्थापत्ति is the surmise of a thing to account for something else, which surmise is based upon the knowledge of something which has to be accounted for). For example, when we see or learn from another that Devadatta who is fat does not eat by day, we surmise that he must be eating at night in order to account for his fatness. Here the fatness of Devadatta is the उपपाद्य (the thing which has to be accounted for) and रात्रिभोजन is the उपपादक (the thing that accounts for fatness). The word अर्थापत्ति is applied both to the करण and the फल (the resulting knowledge). Here, the करण is उपपाद्यज्ञान (*i. e.* the knowledge of fatness), as it leads on to the surmise. The फल is the उपपादकज्ञान (the surmisal of रात्रिभोजन). Vide शाबरभाष्य vol. I p. p. 10 (B. I. edition) 'अर्थापत्तिरपि दृष्टः श्रुतो वार्थोऽन्यथा नोपपद्यत इत्यर्थकल्पना । यथा जीवति देवदत्ते गृहाभावदर्शनेन बहिर्भावस्यादृष्टस्य कल्पना ।'; the श्लोकवार्तिक (अर्थापत्तिपरिच्छेद 1st verse) 'प्रमाणषट्कविज्ञातो यत्रार्थो नान्यथा भवेत् । अदृष्टं कल्पयेदन्यं सार्थापत्तिरुदाहृता ॥'. The word अर्थापत्ति, when used to denote the करण, has to be explained as a बहुव्रीहि compound (अर्थस्यापत्तिर्यस्मात् that from which follows another thing); when used to denote the resulting knowledge it is to be explained as a तत्पुरुष (अर्थस्य आपत्तिः the resulting of a thing). Vide for further information the V. P. pp. 315-325 (5th परिच्छेद); the T. B. p. 51 and the T. D. It should be observed that the Naiyāyikas do not regard अर्थापत्ति as a separate प्रमाण, but include it under केवलव्यतिरेकि अनुमान. Compare "नन्वर्थापत्तिरपि प्रमाणान्तरमस्ति पीनो देवदत्तो दिवा न भुङ्क्ते इति दृष्टे श्रुते वा पीनत्वान्यथानुपपत्त्या रात्रिभोजनमर्थापत्त्या कल्प्यत इति चेन्न देवदत्तो रात्रौ भुङ्क्ते दिवाऽभुञ्जानत्वे सति पीनत्वादित्यनुमानेनैव रात्रिभोजनस्य सिद्धत्वात्" T. D. The question may be asked:—What is the point of similarity between the अर्थापत्ति of the rhetoricians and the अर्थापत्ति of the Mīmāṃsakas? The answer is:—in the अर्थापत्ति of the former, from one fact that is admitted, another comes in through the applicability to the latter of a similar reasoning; *e. g.* from the fact that even iron, when heated, melts, it naturally follows that other things when heated (*i. e.* afflicted) should melt. In the अर्थापत्ति of the मीमांसकs also, when the truth or existence of one thing is admitted, we have to admit the existence of another in order *to account for* the former. For example, we admit रात्रिभोजन in order to account for the fatness of देवदत्त who takes no food by day. The difference between the अर्थापत्ति of the Ālaṅkārikas and that of the Mīmāṃsakas is as follows:—In the अर्थापत्ति of the latter the thing that is known or admitted cannot be explained without the surmise of another thing; but this is not so in the अर्थापत्ति of the Ālaṅkārikas. The पीनत्व of देवदत्त taking no food by day cannot be explained without supposing रात्रिभोजन on his part; but the melting of iron does not require the melting of (the hearts of) men to explain itself. 'नेदं मानविदभिमतायामर्थापत्तौ निविशते। आपादकस्यापेक्ष्यापत्तिगर्भं विनाऽनुपपत्तेरज्ञानात् ।' R. G. p. 486.

Daṇḍin, Bhāmaha, other ancient writers and Mammaṭa do not admit अर्थापत्ति as a separate figure. Uddyota says that it is included under अनुमान or अतिशयोक्ति.

Examples of अर्थापत्ति are:—पशुपतिरपि तान्यहानि कृच्छ्रादगमयदद्रिसुतासमागमोत्कः । कमपरमवशं न विप्रकुर्युर्विभुमपि तं यदमी स्पृशन्ति भावाः ॥ कुमारसं० VI. 95; स्त्रीणामशिक्षितपटुत्वममानुषीषु सन्दृश्यते किमुत याः प्रतिबोधवत्यः । शा० V; अलङ्कारः शङ्काकरनरकपालं परिकरो विशीर्णाङ्गो भृङ्गी वसु च वृष एको गतवयाः । अवस्थेयं स्थाणोरपि भवति सर्वामरगुरोर्विधौ वक्रे मूर्ध्नि स्थितवति वयं के पुनरमी ॥ (quoted in the अलं. सू. with the remark अत्र 'विधौ वक्रे इति श्लिष्टम्.' The word विधौ is the loc. sing of विधि 'fate' or विधु 'moon').

55 विकल्पः (Alternative).

When there is an ingenious or striking opposition of two things of equal force, there is विकल्प. An example is नमयन्तु etc. (p. 56, l. 3). This is borrowed from the अलं. सू. p. 158. 'Let them (i. e. the enemies) bend their heads or their bows; let them make (our) commands or their bow-strings their ear-ornaments'.

अत्र......सम्भाव्यमानत्वात् (p. 56, ll. 4–6). As the bending of the heads and that of the bows are respectively the marks of peace and war, there is an opposition between them, because it is impossible to resort to both peace and war at the same time (for the same enemy). This opposition (सः) terminates in leading one to resort to one of the alternatives (एकपक्षाश्रयणे पर्यवसानं यस्य). शिरोनमन and धनुर्नमन are here of equal force, because they are represented (by the speaker) as alike through a pride of his own excellence. राम° explains स्पर्धया सम्भाव्यमानत्वात्

as 'यतः स्पर्धान्यसम्भावनाविषयत्वादित्यर्थः' and we translate above accordingly. We think it is possible to put another construction upon the words. तुल्यबलत्वं......सम्भाव्यमानत्वात् The bending of the head and that of the bow are of equal force, because both of them are represented as if rivalling one another.

चातुर्ये च......इत्यभाणि (p. 56, ll. 6–7). The ingenuity of the speech consists in its implying a comparison. राम० seems to have read the definition as विरोधश्चारुतान्वितः. He notices two other readings 'विरोधश्चान्तरा यतः' and विरोधश्चातुरी यतः. The essentials of विकल्प are therefore the following:—I There must be two things of equal force; II the two cannot be resorted to at the same time by the same person; III the two being thus opposed, we must be able to resort to anyone of the two alternatives at our will; and IV there must be implied resemblance between these two things. The text 'यवैर्व्रीहिभिर्वा यजेत' lays down an option; but it is not an example of the figure, for there is no औपम्य implied in it. In the above example of the figure विकल्प there is resemblance between the two, based upon the property नमन (which is common both to the head and the bow), and a special charm in the representation that both alternatives are equally acceptable. Similarly in 'निन्दन्तु नीतिनिपुणा यदि वा स्तुवन्तु लक्ष्मीः समाविशतु गच्छतु वा यथेष्टम्। अद्यैव वा मरणमस्तु युगान्तरे वा न्याय्यात्पथः प्रविचलन्ति पदं न धीराः॥' there is no विकल्प, as there is no implied resemblance. Vide the अलं. स. "विरुद्धयोस्तुल्यप्रमाणविषयत्वात्तुल्यबलयोरेकत्र युगपत्प्राप्तौ विरुद्धत्वादेव यौगपद्यासम्भवे विकल्पः। औपम्यगर्भत्वाच्चात्र चारुत्वम्। यथा 'नमन्तु शिरांसि धनूंषि वा'...इत्यादि। अत्र प्रतिराजकार्ये नमने शिरसां धनुषां च तुल्यप्रमाणविषयत्वम्। सन्धिविग्रहौ चात्र क्रमेण तुल्यप्रमाणे। प्रतिराजविषयत्वेन स्पर्धया द्वयोरपि सम्भाव्यमानत्वात्। द्वौ चेमौ विरुद्धाविति नयोर्युगपत्प्रवृत्ति प्राप्तश्चात्र (विरुद्धाविति नास्ति तयोर्युगपत्प्रवृत्तिः प्राप्तत्वाच्च युगपत्प्रवृत्ति प्रकारा०?) युगपत्प्रकारान्तरस्यानाश्रेयत्वात् ततश्च न्यायप्राप्तो विकल्पः।" अलं. स. p. 158.

एवं......चारुत्वम् (p. 56, ll. 7–8). युष्माकं......तनुर्वा हरेः—This is the last *pâda* of a verse cited by the अलं. स., the first three *pâdas* being "भक्तिप्रह्वविलोकनप्रणयिनी नीलोत्पलस्पर्धिनी ध्यानालम्बनतां समाधिनिरतैर्नीते हितप्राप्तये। लावण्यस्य महानिधी रसिकतां लक्ष्मीदृशोस्तन्वती". 'युष्माकं......तनुर्वा हरेः' may the eyes of Vishṇu effect the cure of your worldly distresses, or may the body of Vishṇu do so. It should be noted that here the verb कुरुताम् is 3rd per. dual of कृ (Parasmaipada, when agreeing with नेत्रे) and also the 3rd person sing. (Âtmanepada, when agreeing with तनुः). The adjectives

प्रणयिनी, स्पर्धिनी, तन्वती are capable of two constructions; they are neuter duals (प्रणयिनी of प्रणयिन् etc.) or feminine singulars. Therefore there is श्लेष of लिङ्ग and वचन. We have to explain how there is विकल्प. As the eyes form part of the body, they should not be separately mentioned. But as they are separately mentioned, it conveys the idea of their rivalry with the body, there being otherwise no purpose which the separate mention can serve. When they are looked upon as rivals, there is opposition between the eyes and the body. The properties भक्तिप्रह्वविलोकनप्रणयिनी etc. are common to both नेत्र and तनु and therefore there is implied resemblance. All the conditions of विकल्प being satisfied, the figure is विकल्प.

The figure विकल्प was first defined by the author of the अलं. स. as he himself and Jayaratha inform us. 'पूर्वैरकृतविवेकोऽत्र दर्शित इत्यवगन्तव्यम् ।' अलं. स. p. 159, on which जयरथ remarks 'अनेनास्य ग्रन्थकृदुपज्ञत्वमेव दर्शितम् ।'. Uddyota remarks that this does not deserve to be a figure at all, as it does not enhance the charm of the subject of description, and as the general definition of a figure given by Mammaṭa as 'उपकुर्वन्ति तं सन्तं येऽङ्गद्वारेण जातुचित् । हारादिवदलङ्कारास्तेऽनुप्रासोपमादयः ।' is not applicable to it. Vide उद्योत p. 29.

56 समुच्चयः (Conjunction).

(I) When, notwithstanding the existence of one cause sufficient to bring about an effect, there are others producing the same effect according to the maxim of the threshing-floor and the pigeons; (II) or when two qualities (a), or two actions (b), or a quality and an action (c) are simultaneously produced, there is समुच्चय.

The खले कपोतिकान्याय is as follows:—many pigeons, whether young or old, alight on the threshing-floor at the same time and rival one another in picking the grains of corn lying there. The maxim is, therefore, used to illustrate the production of an effect by the operation of many causes at the same time. The word खलेकपोतिका may be explained as follows:—खलेकपोताः is an Aluk compound according to the sūtra 'हलदन्तात्सप्तम्याः संज्ञायाम्' पा० VI. 3. 9 (हलन्तादकारान्ताच्च सप्तम्या अलुक् संज्ञायाम् । त्वचिसारः । सि० कौ०). The word खलेकपोतिका is formed from खलेकपोत by the affix कन् in accordance with the sūtra 'इवे प्रतिकृतौ' पा० V. 3. 96 (खलेकपोताः इव प्रतिकृतिः खलेकपोतिका).

An example of (I) is हंहो etc. (p. 56, ll. 15-18). These words are uttered by some one who is separated from his beloved. धीर समीर (वायो) ते (तव) जननं (जन्म) चन्दनक्ष्माभृतः (चन्दनपर्वतात् मलयाचलात्) (तव) दाक्षिण्यं (दक्षिणदिग्भवत्वम्; ऋज्वाशयत्वम्) जगदुत्तरम् (जगति उत्तरं श्रेष्ठम्), (तव) गोदावरीवारिभिः परिचयः, त्वमपि (सर्वगुणविशिष्टोऽपि) चेद् मे (मम) प्रत्यङ्गं उद्दामदावाग्निवत् (प्रचण्डारण्यवह्निवत्) इह दहसि (तर्हि) अयं मत्तः मलिनात्मकः (मलिनः आत्मा यस्य) वनचरः कोकिलः किं वक्ष्यते (किमुक्तो भविष्यति मया). मत्तोऽयं......कोकिलः What shall be said by me to this black cuckoo, wild and intoxicated as he is? When the wind, which comes from the Malaya mountain, which is pre-eminently दक्षिण (southern, gentle) and which is intimately associated with the holy and cool waters of the Godāvarī, causes burning, what of the cuckoo who is मत्त, वनचर and मलिन (it need not be said that the कोकिल will cause दाह)? To a lover in separation, the southern wind, sandal wood etc. appear hot; to all others they are delightful. अत्र......मुपादानम् (p. 56, ll. 19-20). Here, although there exists a cause, viz. the circumstance of being produced from the Malaya mountain, for the purpose of producing the effect, viz. burning (in the case of the lover), other causes, such as coming from the south, are mentioned. अत्र सर्वेषामपि......सद्योगः (p. 56, ll. 20-21). All these causes being good (as they are generally the source of delight to all), we have in the above example a combination of good things. In the fourth line of the above stanza, where many bad things such as being मत्त, वनचर and मलिन are combined, we have a combination of bad things. It should be noted that many divide the first kind of समुच्चय into three varieties, सद्योगः, असद्योगः and सदसद्योगः; see अलं. स. p. 161. In the verse 'हंहो' etc. our author exemplifies the first two of the three sub-varieties. In that verse, there is अर्थापत्ति also.

An example of सदसद्योग is 'शशी' etc. This occurs in the नीतिशतक of भर्तृहरि. स्वाकृतेः—शोभना आकृतिर्यस्य तस्य. दुर्गत.=दरिद्रः. Each one of the above is capable of causing great pain to the mind; this being so, many others are mentioned as producing the same effect. Therefore the figure is समुच्चय. The word सदसद्योग may be explained in two ways:—I सन्तश्च असन्तश्च (द्वंद्व); तेषां योगः a combination of good things with other things that are bad; or II सन्तश्च ते असन्तश्च (कर्मधारय) तेषां योगः a combination of things that are both good and bad (*i. e.* that are good in one way and bad in another).

इह केचिदाहुः.........इति (p. 56, ll. 27–28). The first explanation of सदसद्योग is resorted to by some who say that in 'शशी etc.' the moon and others are good and the wicked man is bad and thus there is a combination of good and bad things. There are three objections against this view. I. There is no charm in the combination of the moon etc. with the खल. II. The concluding words of the stanza are against the above construction. All the seven objects are declared to be शल्यs; so the moon etc. cannot be said to be शोभन. III. If we take this interpretation of the word सदसद्योग, we shall commit the fault of सहचरभिन्नता. A combination of good things with bad things, instead of being an ornament, is a fault. An example of सहचरभिन्नता given by मम्मट is 'श्रुतेन बुद्धिर्व्यसनेन मूर्खता मदेन नारी सलिलेन निम्नगा । निशा शशाङ्केन धृतिः समाधिना नयेन चालङ्क्रियते नरेन्द्रता ॥' K. P. VII p. 401 (Vā). In this verse, excellent things such as श्रुत are combined with things quite dissimilar, viz., व्यसन (vice) etc.

अन्ये तु......प्रक्रमादिति (p. 56, l. 28–p. 57, l. 3). Others again take the second explanation of सदसद्योग (i. e. combination of things which are both good and bad). The moon etc. are good in themselves, but the dimness etc. with which they are associated are bad. So the six objects शशी, कामिनी, सरो, मुखम्, प्रभुः and सज्जनः are good in themselves, but become bad as they are associated with धूसरत्व, गलितयौवनत्व etc. We may say the same about नृपाङ्गणगतः खलः; a wicked man is bad in himself, but नृपाङ्गण is good. But as there is सहचरभिन्नता, this last may not be taken and the figure may be constituted by the first six only. अत्र हि......विभावितम्. The special strikingness consisting in pointing out that such states as dimness etc. are extremely improper when they come upon such objects as the moon etc. is what constitutes the charm of the verse (and not the combination of some good things with a bad thing as said by those who entertain the first view). Besides, the conclusion is that all the seven are afflictions as said in the words 'मनसि सप्त etc.'. This furnishes a reply to those who hold the first view. The clause 'नृपाङ्गणगतः खलः' bears a fault, on account of its violating the uniformity of description. Everywhere, the object qualified (such as शशी, कामिनी etc.) is good in itself (the qualification, such as दिवसधूसरः, being bad), while here the विशेष्य, खल, is bad and the विशेषण is good. Thus there is the fault called भग्नप्रक्रमत्व*. Therefore according to this second view the proper example of समुच्चय is furnished by the first six instances, the seventh नृपाङ्गणगतः खलः should be left out of account, as it is marred by a fault. Our author seems to hold the second view, which appears to us the better of the two. Vide अलं. स. p. 162.

इह च......इति भेदः (p. 57, ll. 4–5). The figure समाधि occurs when, though a cause capable of producing the effect exists, another cause begins to operate by chance and makes the production of the effect very easy. We must distinguish clearly between समुच्चय and समाधि. In the former all the causes operate jointly and simultaneously to produce the same effect, like pigeons alighting upon the threshing-floor to pick up grains of corn. In समाधि, notwithstanding the existence of a cause capable of producing the effect, another more powerful (cause) begins to operate *by chance* and facilitates the effect. The difference may be put thus:—I. In समुच्चय all the causes begin to operate at once, just as the pigeons all alight at the same time; while in समाधि, when one cause has begun to operate, another comes in by chance and not at the same time as the first; II. In समुच्चय, although there are many causes operating to produce the same effect, there is no specialty as regards the effect; while in समाधि, the operation of another cause by chance *facilitates* the production of the effect. "समाधौ हि एकेन कार्ये निष्पाद्यमानेऽन्येनाकस्मिकमापतता कारणेन सौकर्यातिशयो यत्र सम्पाद्यते स विषयः। अस्मिंस्तु समुच्चयप्रभेदे यत्रैककार्यं सम्पादयितुं युगपदनेके खले कपोता इवाहमहमिकया सम्पतन्ति कार्यस्य च न कोऽप्यतिशयः सः।" R. G. p. 490. The काकतालीयन्याय requires a little explanation. A crow alighted on a Palmyra tree. At that very moment a fruit of the tree fell on its head and killed it. The maxim is therefore used to illustrate any thing that occurs purely *by chance*. This maxim is a very old one, as it is explained even by Patañjali. Vide कि. मी. p. 22 for a lucid grammatical explanation of the word. The कि. मी. quotes the Mahābhāshya and कैयट's gloss on it. "यदाह भगवान्भाष्यकारः 'एवं तर्हि द्वाविमाविवौ काकागमनमिव तालपतनमिव काकतालं काकतालमिव काकतालीयमिति'। तच्च विवृतं कैयटेन 'तत्र काकागमनं देवदत्तागमनस्योपमानम् (in the sentence यद्देवदत्तस्य चौरैः समागमः, यच्चास्य तैर्वधः कृतः तदेतत्सर्वं काकतालीयम्)। तालपतनं दस्युनिपातस्य। तालेन तु काकस्य यो वधः स देवदत्तस्य दस्युना वधस्योपमानमिति।" कि. मी. p. 22. *Vide* महाभाष्य on पा॰ V. 3. 106 (Vol. II, p. 429 Kielhorn).

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*भग्नप्रक्रमत्व is a fault and means 'a breach of the uniformity or regularity of expression'. भग्नः प्रक्रमः प्रस्तावः यस्य तत् भग्नप्रक्रमं तस्य भावः. 'उद्देश्यप्रतिनिर्देश्यभावः प्रक्रमस्य विषयः' एका० p. 168. उद्देश means 'mention or statement of a word, affix, preposition, tense etc. for the first time' and प्रतिनिर्देश is the repetition of these for some purpose. An example is गाहन्तां महिषा निपानसलिलं शृङ्गैर्मुहुस्ताडितं छायाबद्धकदम्बकं मृगकुलं रोमन्थमभ्यस्यतु। विस्रब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मद्धनुः॥ शा. II. Here गाहन्तां and अभ्यस्यतु are in the Active voice, but क्रियतां is in the Passive. Therefore there is भग्नप्रक्रमत्व.

अरुणे च............ज्वलितः (p. 57, ll. 6-7). These words are addressed by a friend to the heroine. तरुणि, तव नयने अरुणे (आरक्ते) जाते इत्याध्याहार्यम्, प्रियस्य मुखं च मलिनम्; सखि, तव मुखं आनतं अस्य अन्तरे (हृदि) स्मरज्वलनः ज्वलितः. In the first half there is the simultaneity of two qualities (viz. अरुणत्व and मलिनत्व) and in the second that of two actions (viz. bending down and blazing forth). The meaning of the verse is:—When her eyes become red (through anger), the lover loses his colour (because he despairs of winning her); when she hangs down her head (through love and bashfulness), the fire of love blazes forth in him. This verse is an example of II a and II b.

An example of II c, where there is a simultaneity of a quality and of an action, is 'कलुषं च' (p. 57, ll. 9-10). तव चक्षुः (भकुला) सितपङ्केरुहसोदरश्रि (श्वेतकमलसदृशकान्ति) अहितेषु शत्रुषु अकस्मात् कलुषं (कोपेन रक्तं) च। महीपतीन्द्र, तेषां (शत्रूणां) वपुषि आपदां कटाक्षैः पतितं च. Here there is यौगपद्य of the quality (कलुषत्व) and the action viz. falling. The meaning is:—No sooner do the eyes of the king grow red through anger, than his enemies incur misfortunes.

धुनोति......दृश्यते (p. 57, ll. 11-12). It will have been noticed that the qualities and actions that occur simultaneously are generally found in different places. For example, the eye of the woman or of the king becomes red and the face of the lover becomes gloomy or the enemies meet with misfortunes. So it may be thought that in the second kind of समुच्चय, गुणs, क्रियाs or गुणक्रियाs must be seen simultaneously in *different places*; but this is not so. Although the figure occurs more frequently when there is वैयधिकरण्य, still, the

यौगपद्य of qualities or actions is possible even in the same substratum; as in the example 'he waves his sword and spreads his glory.' Here there is यौगपद्य of two actions (धुनोति and तनुते) in the same person (viz., the king). These words are directed against Rudraṭa, who says that this variety of समुच्चय (*i. e.* the यौगपद्य of गुणक्रियाः) occurs only when a number of things occur in different places. 'व्यधिकरणे वा यस्मिन्गुणक्रिये चैककालमेकस्मिन् । उपजायेते देशे समुच्चयः स्यात्तदन्योऽसौ ॥' Rudraṭa VII. 27.

न चात्र दीपकम्......मूलत्वाभावः **(p. 57, ll. 12-14).** It may be said that in some examples of समुच्चय there is really दीपक; as for example in धुनोति etc. where two actions are connected with one agent (thus there is कारकदीपक). Our author replies:—All these examples of समुच्चय due to the simultaneity of qualities and actions are invariably founded upon अतिशयोक्ति consisting in the inversion of the sequence of cause and effect; while दीपक is not founded upon अतिशयोक्ति. In the verse 'कलुषं च,' it is represented that calamities befall the enemies the moment the king's eye grows red. Here the cause (कलुषत्व) and the effect (आपत्पतन) are spoken of as taking place at the same time, against the general rule that an effect follows its cause. Similarly in 'धुनोति etc.'

We must distinguish between समुच्चय and पर्याय. In समुच्चय there is यौगपद्य, while in पर्याय, many things reside in one place in succession (and not at the same time). समुच्चय must also be distinguished from सम. In the former, there is a combination of *causes* (whether good or bad), while in सम, two things, not represented as the causes of anything, are spoken of as being quite suitable to one another. 'समुच्चये सतोरसतोर्वा कारणयोः समुच्चयः, अत्र त्वकारणयोरपि तयोर्योगस्यौचित्याभिधानमिति विशेषः ।' उद्योत p. 120.

Examples of समुच्चय are:—I. उमा वधूर्भवान् दाता याचितार इमे वयम् । वरः शम्भुरलं ह्येष त्वत्कुलोद्भूतये विधिः ॥ कुमारसं॰ VI. 82; समुत्पत्तिः पद्मारमणपदपद्मामलनखान्निवासः कन्दर्पप्रतिभटजटाजूटभवने । अथायं व्यासङ्गः पतितजननिस्तारणविधेर्न कस्मादुत्कर्षस्तव जननि जागर्ति जगतः ॥ R. G. p. 491.

II. प्रादुर्भवति पयोदे कज्जलमलिनं बभूव नभः । रक्तं च पथिकहृदयं कपोलपाली मृगीदृशः पाण्डुः ॥ R. G. p. 490; अयमेकपदे तया वियोगः प्रियया चोपनतः सुदुःसहो मे । नववारिधरोदयादहोभिर्भवितव्यं च निरातपत्वरम्यैः ॥ विक्रमोर्वशीय IV.

57 समाधिः (Facilitation).

When what is to be accomplished becomes easy through the accidental operation of another thing, there is समाधि.

An example is मानमस्याः etc. (p. 57, ll. 17-18). This is K. D. II. 299. अस्याः (मानिन्याः) मानं निराकर्तुं (दूरीकर्तुं) पादयोः पतिष्यतो मे उपकाराय घनगर्जितम् दिष्ट्या (भाग्येन) उदीर्णम् (उद्गतम्). Here the कार्य is the removal of the wounded pride of a woman. This is accomplished more easily by the sudden thundering of clouds (which frightens the woman and makes her cling to her lover).

The name समाधि given to the figure is significant. समाधि is equivalent to सम्यक् आधिः (आधानं करणम्) 'accomplishing a thing well.' 'केनचित्कर्तुमुपक्रान्तस्य कारणान्तरव्यतिकरतः सौकर्यं सम्यगाधीयते इति यथार्थाभिधानः समाधिनामायमलङ्कारः ।' प्रका० p. 315.

समाधि has been above distinguished from समुच्चय.

भोज defines समाधि differently 'समाधिमन्यधर्माणामन्यत्रारोपणं विदुः । निरुद्भेदोथ सोद्भेदः स द्विधा परिपठ्यते ॥' सरस्वतीकण्ठाभरण 4. 32; Daṇḍin speaks of समाधि as a गुण 'अन्यधर्मस्ततोन्यत्र लोकसीमानुरोधिना । सम्यगाधीयते यत्र स समाधिः स्मृतो यथा ॥ कुमुदानि निमीलन्ति कमलान्युन्मिषन्ति च ॥' काव्या I. 93-94.

58 प्रत्यनीकम् (Rivalry).

यदि रिपोः प्रतीकारे अशक्तेन तदीयस्य (रिपुसम्बन्धिनः कस्यचिद् दुर्बलस्य वस्तुनः) तिरस्कारः तस्यैव (रिपोरेव) उत्कर्षसाधकः (क्रियते) तदा प्रत्यनीकम्. When somebody unable to avenge himself on his enemy is represented as doing harm to somebody else connected with the enemy, which simply results in proving the enemy's superiority, there is प्रत्यनीक.

An example of प्रत्यनीक is 'मध्येन etc.' (p. 57, ll. 22-23). तनुमध्या (कृशा) (स्व)मध्येन मे मध्यं जितवती इति (हेतोः) अयं हरिः (सिंहः) यस्याः कुचकुम्भनिभौ (कुचकुम्भसदृशौ) इभकुम्भौ (करिकुम्भौ) भिनत्ति. Here the heroine is a rival of the lion, whom she throws into the background by her slender waist. The lion, not being able to do any harm to his rival, the woman, breaks the protuberant temples of the elephant. The temples of the elephant are connected with the woman (तदीय) indirectly, because they are connected with the breasts (by the relation of similarity), which are themselves connected with the woman by अवयवावयविभावसम्बन्ध. This representation of the lion's breaking the temples of the elephant results in establishing the superiority of the woman (as regards slenderness of waist) over the lion.

The name प्रत्यनीक may be explained as follows:—अनीक means an army. प्रत्यनीक means a representative or deputy of an army. Just as one unable to do harm to a powerful army tries to do harm to an ally of that army, so here also some powerful person, not being able to make any impression on his antagonist, harms another, who is weak, connected with the antagonist. So the word प्रत्यनीक is applied by लक्षणा to the figure. The प्रयोजन is the conveying of the superiority of the antagonist. 'अनीकं सैन्यं तस्य प्रतिनिधिः प्रत्यनीकम्। तत्सादृश्यादलङ्कारोपि प्रत्यनीकमिति व्यपदेशमलभत। यथा अनीकमभिभवितुमनीश्वरेण केनापि तत्प्रतिनिधिभूतमन्यद्व्यामोहादभिभूयते तथात्र बलवति परिपन्थिनि तदीयमल्पबलं कोपि परिभवतीत्यर्थः। अत्र च प्रत्यर्थिप्रकर्षः प्रयोजनम्।" प्रदी० p. 316.

The connection between the enemy and his ally, whom another, unable to do harm to the enemy, punishes, may be either direct or indirect. An example of indirect connection has been given by the author. An example where the connection is direct is 'त्वं विनिर्जितमनोभवरूपः सा च सुन्दर भवत्यनुरक्ता। पञ्चभिर्युगपदेव शरैस्तां तापयत्यनुशयादिव कामः॥'. Here Cupid, unable to conquer the hero, assails the heroine with his arrows. The heroine is directly related to the hero as his beloved.

Jagannātha points out that प्रत्यनीक is the same as हेतूत्प्रेक्षा. In the verse 'मध्येन' etc. the fact that the lion breaks the temples of elephants is poetically represented as due to the fact that the woman (whose breasts are similar to the temples of the elephants) surpasses the lion. So there is हेतूत्प्रेक्षा here. Uddyota replies to this by saying that, although there is उत्प्रेक्षा, it is not the principal figure, because there is a special charm in the representation that somebody being unable to avenge himself on his enemy harms another connected with the enemy. Vide R. G. pp. 494–495 and Uddyota p. 126.

Examples of प्रत्यनीक are:—रे रे मनो मम मनोभवशासनस्य पादाम्बुजद्वयमनारतमामनन्तम्। किं मां निपातयसि संसृतिगर्तमध्ये नैतावता तव गमिष्यति पुत्रशोकः॥ R. G. p. 494; यस्य किंचिदपकर्तुमक्षमः कायनिग्रहगृहीतविग्रहः। कान्तवक्त्रसदृशाकृतिं कृती राहुरिन्दुमधुनापि बाधते॥ शिशु० XIV. 78.

59 प्रतीपम् (The Converse).

प्रसिद्धस्य उपमानस्य उपमेयत्वप्रकल्पनम्, उपमानस्य निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते. (I) When things that are well-known to be standards of comparison are themselves turned into objects of comparison, or (II) when things which are standards of comparison are declared to be useless, it is termed प्रतीप.

An example of (I) is 'यत्त्वन्नेत्र' etc., which was cited above as an example of काव्यलिङ्ग. इन्दीवर (blue lotus) is well-known as an उपमान of the eyes of women, as in नेत्रे इन्दीवरेण सदृशे. But here इन्दीवर is made an उपमेय by being compared to the eyes in the words 'त्वन्नेत्रसमानकान्ति (त्वन्नेत्रेण समाना कान्तिर्यस्य) इन्दीवरम्'. The reason why this is done is to convey that the Upameya is superior to the Upamāna and that the speaker has a low opinion of the thing that is well-known as an उपमान. It is a general rule that the उपमान is superior in excellence, while the उपमेय is inferior. But sometimes a well-known उपमान is turned into an उपमेय to convey the idea that it is really inferior to what is generally regarded as the उपमेय (and therefore as inferior). Similarly in 'यत्त्वन्नेत्र etc.,' the moon and राजहंस (well-known Upamānas) are turned into Upameyas, by being respectively compared to the face and the woman in order to convey the superiority of the latter over the former. Compare प्रदीप 'प्रख्योपमानतया प्रसिद्धस्योपमेयत्वे तस्माद्विशेषविवक्षया अनादरार्थमुपमेयभावः कल्प्यते, तदुभयरूपं प्रतीपम्।'

An example of (II) is 'तद्वक्त्रं' etc. **(p. 57, l. 28–p. 58, l. 2).** This is बालरामायण II. 17. यदि तत् वक्त्रं (वर्तते) (तर्हि) शशिकथा (शशिनः कथा प्रशंसा, अथवा शशिविषयकः आलापः) मुद्रिता (समाप्तिं गता), सा श्रुतिः चेत् हा हेम (कनकं शोचनीयं जातमित्यर्थः), यदि तत् चक्षुः कुवलयैः हा रितम् (गतम्, रि गतौ तुदादिः, अथवा हारितमिति एकं पदं), तत् स्मितं चेत् का सुधा (अमृतम्), यदि ते भ्रुवौ धिक् कन्दर्पधनुः, किं वा बहु ब्रूमहे, सत्यं वैधसः (ब्रह्मणः) सर्गक्रमः (सृष्टिविधिः, सृष्टिसरणिः) पुनरुक्तवस्तुविमुखः. तद्वक्त्रं...कथा–When there is that face, all talk about the moon is stopped (closed). हा रितं कुवलयैः The lotuses are gone, or (if we take हारितं as one word) 'the lotuses are lost'. राम० explains the last line as 'वैधसः सर्गक्रमः पुनरुक्तवस्तुहीनः इति यद्गीयते तत्सत्यम्'. We think that राम० has missed the spirit of the verse and that we need not take गीयते as undertsood. The last line must be regarded as ironical. सत्यं etc. to tell the truth, Brahmā's method of creation is such that it avoids superfluities. Here it is represented that the face etc. (the उपमेयs) are capable of serving all the purposes served by the moon etc. (the well-known Upamānas) and therefore the latter are condemned as being superfluous. If we do not take the last line as ironical, there would be no force in saying that the moon etc. are superfluous and yet asserting that Brahmā's creation avoids superfluities. Compare अलं. स. 'उपमेयस्यैवोपमानभारोद्वहनसामर्थ्यादुपमानस्य कैमर्थ्येन (तद्व्यापारस्योपमेयेनैव कृतत्वादनुपयोगेनेत्यर्थः। विम०) आक्षेप आक्षेपणं क्रियते तदेकं प्रतीपम्।' p. 165.

It should be noticed that both these varieties of प्रतीप are based upon resemblance. If something is condemned as superfluous on account of the existence of another, and there is no resemblance between the two things, there is no प्रतीप. It may be asked:—what is the difference between उपमा and प्रतीप? The reply is:—in both there is no doubt resemblance; but in प्रतीप there is either the condemnation of the उपमान as superfluous or the fact of the Upamāna being turned into the Upameya (in order to convey the superiority of the latter and the inferiority of the former); neither of these exists in उपमा. 'उपमाप्रकारत्वं नानयोर्न वाच्यम्। उपमानस्याक्षेपादुपमेयकल्पनाच्च। न हि तत्र (उपमायां) तदस्तीति ततोऽनयोः सुमहान् एव भेदः।......एवमौपम्यमन्तरेण नैतदलङ्कारद्वयं (प्रतीपभेदौ) भवतीत्यवगन्तव्यम्।" विम° p. 165.

The reason why the figure is called प्रतीप is as follows:—प्रतीप means 'against'. It literally means 'against the current.' The word is formed according to the sūtra 'द्व्यन्तरुपसर्गेभ्योऽप ईत्' पा° IV. 3. 97. The name प्रतीप is given to this figure because in it the उपमेय becomes opposed to *i. e.* is an antagonist (a rival) of the Upamāna. 'उपमानप्रतिकूलत्वादुपमेयस्य प्रतीपमिति व्यपदेशः।' अलं. स. p. 165.

This figure must be distinguished from व्यतिरेक. In प्रतीप as well as in व्यतिरेक, the उपमेय is seen to be superior; but in the former the superiority of the उपमेय is due to the fact that it is turned into the Upamāna and no dissimilarity between the Upamāna and Upameya is expressed or implied; while in व्यतिरेक, the उपमेय is not turned into the उपमान or *vice versa* and the charm lies in the conveying of the superiority of the उपमेय over the Upamāna by the mention of the possession of certain qualities by the Upameya, which are *not* possessed by the Upamāna (*i. e.* वैधर्म्य also is intended in व्यतिरेक, while in प्रतीप only साधर्म्य). "उपमानादुपमेयस्य गुणविशेषवत्त्वेन उत्कर्षो व्यतिरेकः। प्रतीपादिवारणाय तृतीयान्तं वैधर्म्यपरम्। तत्र (प्रतीपे) नोपमानतामात्रकृत एवोत्कर्षः, न वैधर्म्यकृतः। साधर्म्यस्यैव प्रत्ययात्। अधिकगुणवत्त्वमात्रम्, उपमानगतापकर्षमात्रं वा न व्यतिरेकस्वरूपम्। तयोरुपमेयोत्कर्षाक्षेपमन्तरेणासुन्दरत्वात्।" R. G. p. 347.

उक्त्वा......दूचिरे (p. 58, ll. 4-5). After declaring the pre-eminence of an object greatly excelling in some quality, if another is compared to it (if the former is made an उपमान of another), it also is termed by some प्रतीप. This is a reference to the views of Mammaṭa and Ruyyaka. When an object, which did not before experience the state of being an Upamāna on account of the possession of such pre-eminent qualities that nothing approaches it, is yet made to assume the state of an Upamāna, there is प्रतीप. Compare 'यत् असामान्यगुणयोगान्नोपमानभावमपि अनुभूतपूर्वि, तस्य तत्कल्पनायामपि भवति प्रतीपमिति प्रत्येतव्यम्।' K. P. X.; "उत्कृष्टगुणत्वाद्युपमानभावमपि न सहते तस्योपमाभाववत्कल्पितं (मानभावकल्पने!) प्रतीपमेव।" अलं. स. p. 167, on which जयरथ remarks 'यद्यपि प्रकृष्टगुणेनोपमानेन भाव्यं न्यूनगुणेन चोपमेयेन, तथापीदृग्प्रकृष्टगुणत्वं विवक्षितं यदपेक्षया न्यूनगुणमपि उपमेयं न सम्भवतीत्यत्र पिण्डार्थः।'

An example of this is 'अहमेव' etc. तात (इति सानुकम्पसम्बोधनम्) हालाहल, अहमेव सुदारुणानां गुरुः (श्रेष्ठः) इति मा स्म दृप्यः (मा गर्वं कुर्याः); ननु सन्ति (यतः सन्त्येव) अस्मिन्भुवने भूयः (पुनः) भवादृशानि (भवत्सदृशानि) दुर्जनानां वचनानि. Here हालाहल is well-known to be such a deadly thing that there is nothing to compare to it; but here the words of the wicked are compared to it (i. e. हालाहल is turned into an उपमान). The result is that, although the words of wicked men are not equal to हालाहल in their deadliness, they approach हालाहल, which has been generally regarded as incomparable. In this verse, in the first line, the pre-eminence of the object is expressly declared (in the words गुरुः सुदारुणानाम्). If the pre-eminence be not declared, then there is no प्रतीप, as in 'श्लोक' etc.

Vide the interesting remarks of Jagannātha on this figure, R. G. pp. 496-497.

Examples of प्रतीप are:—तस्याश्चेन्मुखमस्ति सौम्यसुभगं किं पार्वणेनेन्दुना सौन्दर्यस्य पदं दृशौ यदि च ते किं नाम नीलोत्पलैः। किं वा कोमलकान्तिभिः किसलयैः सत्येव तत्राधरे हा धातुः पुनरुक्तवस्तुरचनारम्भेष्वपूर्वो ग्रहः॥' (This bears a close resemblance to the verse तद्वक्त्रं etc. This is quoted by जयरथ); गर्वमसंवाह्यमिमं लोचनयुगलेन वहसि किं भद्रे। सन्तीदृशानि दिशि दिशि सरःसु ननु नीलनलिनानि॥ रुद्रट VIII. 78.

60 मीलितम् (Lost).

केनचित् तुल्यलक्ष्मणा (तुल्यं लक्ष्म चिह्नरूपो धर्मः यस्य) (वस्तुना) वस्तुनः गुप्तिः (निगूहनम्) मीलितम्. When something is concealed (covered up) by another possessing a similar characteristic, there is मीलित. The thing having a common characteristic (or rather the characteristic itself, the चिह्नरूप धर्म) may be inherent (a), or adventitious (b).

An example of (a) is 'लक्ष्मी etc.' (p. 58, ll. 13-14). हरेः वक्षःस्थले नीलोत्पलाभया (नीलोत्पलसदृश्या) भासा (कान्त्या) ग्रस्तं (तिरोहितं)

लक्ष्मीवक्षोजकस्तूरीलक्ष्म (लक्ष्म्याः वक्षोजौ स्तनौ तयोः कस्तूरी तस्याः लक्ष्म चिह्नं) भारत्या (देव्या सरस्वत्या लक्ष्म्याः सपत्न्या) न अलक्षि (न निरूपितम्). ग्रस्तं etc. lost as it was in the lustre (of Vishṇu's body) that shone like the dark-blue lotus. Here the dark-blue lustre of the God Vishṇu is inherent in him. Musk (कस्तूरी) is dark and the spot, left on the chest of Vishṇu when he embraced Lakshmī whose breasts were smeared with musk, was not observed because it was concealed by another thing (which is charmingly darker), viz. the lustre of Vishṇu's body.

An example of (b) is 'सदैव' etc. **(p. 58, ll. 16–17).** यस्यां (नगर्यां) शोणोपलकुण्डलस्य (शोणः लोहितः उपलः रत्नं यस्मिन् तत् शोणोपलं पद्मरागमणियुक्तं कुण्डलं कर्णवेष्टनं तस्य) मयूखैः (किरणैः) सदैव अरुणीकृतानि (रक्तीकृतानि) कामिनीनां कोपोपरक्तानि अपि (कोपेन आरक्तानि अपि) मुखानि यूनां शङ्कां (भयं) न विदुः (अवजग्मुः). Here the redness of the ruby ear-ring is adventitious in the face. The glow spreading over the face of women through anger is concealed by the redness (which is more powerful) of the ruby in the ear-ring; the redness of the ruby that spreads over the face is not natural to it, but is borrowed or adventitious.

What constitutes मीलित is as follows:—I. There are two things, one of which is more prominent, while the other is less prominent; II. they both possess the same characteristic; III. on account of the possession of the same characteristic, the thing that is less prominent is concealed (or not observed) by the one that is more prominent. In the examples in the text, the mark made by the musk and the glow of wrath are not observed, because they are concealed by the more prominent lustre (of Vishṇu's body) and the redness of the ruby respectively.

This figure is appropriately called मीलित, as in it one thing is concealed by another. The root मील् (1st conj. P.) means 'to shut, contract, cover'. Compare अलं. स. 'तिरोधायकत्वादेव च मीलितव्यपदेशः ।'.

This figure must be distinguished from भ्रान्तिमान्. In भ्रान्तिमान्, on seeing one thing, another resembling it, is *remembered* and mistaken for it *e. g.* in 'मुग्धा दुग्धधिया' etc. above, the moon's rays cause the milkmen to remember milk, which is not present then, and to mistake them for milk. While in मीलित, both the things are *present*; one is not *perceived* because it is overshadowed by another; moreover there is no mistake.

Examples of मीलित are:—अपाङ्गतरले दृशौ मधुरवक्रवर्णा गिरो विलासभरमन्थरा गतिरतीव कान्तं मुखम्। इति स्फुरितमङ्गके मृगदृशां स्वतो लीलया तदत्र न मदोदयः कृतपदोऽपि संलक्ष्यते॥ (quoted by K. P. X.); मदिरामदभरपाटलकपोलतरललोचनेषु वदनेषु। कोपो मनस्विनीनां न लक्ष्यते कामिभिः प्रभवन्॥ रुद्रट VII. 108.

61 सामान्यम् (Sameness).

(यत्र) सदृशैर्गुणैः साधारणगुणयोगात् प्रकृतस्य उपमेयस्य अन्यतादात्म्यं (अन्येन अप्रकृतेन उपमानेन तादात्म्यं ऐकात्म्यं) प्रतिपाद्यते (तत्र) सामान्यम्. When something in question is spoken of as having become undistinguishable from something else on account of similar qualities, there is सामान्य.

An example is 'मल्लिका etc.' (p. 58, ll. 21–22). मल्लिकाचितधम्मिल्लाः (मल्लिकापुष्पैः आचिताः पूर्णाः धम्मिल्लाः संयताः केशाः यासां) चारुचन्दनचर्चिताः (अत एव) चन्द्रिकासु (ज्योत्स्नायां चन्द्रकिरणेषु वा) अविभाव्याः (अलक्ष्याः) अभिसारिकाः ('कान्तार्थिनी तु या याति सङ्केतं साऽभिसारिका' इति अमर० II. 6. 10) सुखं यान्ति. Here the subject of description (प्रस्तुत) is women going out to meet their lovers at an appointed place. Women are represented as not distinguishable from the moonlight, which is अप्रस्तुत, on account of the possession by both (women who had white Mallikā flowers in their tresses and were anointed with white sandal, and the moonlight) of a common property, viz. whiteness.

The reason why this figure is called सामान्य is that here there is connection of two things with the same property (which renders them undistinguishable). Compare मम्मट 'तत्समानगुणनिबन्धनात्सामान्यम्' or अलं. स. 'तत्समानगुणयोगात्सामान्यम्' p. 169.

What constitutes सामान्य is:—I. There are two things, both of which are seen; II. Both the things possess one property in common; III. The two objects are within sight but are not distinguished from each other, on account of the possession by both of the same property.

मीलिते......भेदाग्रहः (p. 58, ll. 23–24). The author now proceeds to distinguish between मीलित and सामान्य. In the former, an object possessing a quality in an inferior degree is eclipsed by another possessing the same quality in a superior degree and the object that is निकृष्टगुण is not *perceived*; while in सामान्य both the objects are *perceived*, but they are apprehended as undistinguishable on account of both the objects possessing like properties. Compare अलं.स.वि. 'स्वरूपेणावगतस्यापि भेदानध्यवसायः सामान्यं, तत्त्वतः तिरोहितत्वात्स्वरूपानवगमो मीलितमिति विवेकः।' p. 168; "प्रत्यक्षविषयस्यापि वस्तुनो बलवत्सजातीयग्रहणकृतं तद्भिन्नत्वेनाग्रहणं सामान्यम्। मीलिते तु निगूह्यमानवस्तु न प्रत्यक्षविषयः।" R. G. p. 516. This figure must also be distinguished from अपह्नुति. As there is no denial of anything and as nothing else is asserted in the place of the former, this is not अपह्नुति 'नेयमपह्नुतिः। किञ्चिदपह्नुत्य कस्याप्यनारोप्यमाणत्वात्।' एका० p. 320. Similarly this is not भ्रान्तिमान्. In the latter, we mistake one thing for another and both the things are not perceived (one is perceived and the other is remembered); while in सामान्य both the things are directly perceived. 'न च भ्रान्तिमता सङ्करः। तत्र भासमानस्यारोपेऽननुभूयमानत्वेति विशेषात्।' उद्योत p. 134.

Examples of सामान्य are:—यमिन्दिरालीविमलावदाते चन्द्रांशुकैरन्यमिव प्रयाते। पुष्पावचयाय्यां विकला स्वगाढौ नदन्ति पताकाः चिरं चमर्दः॥; सुसितवसनालङ्कारायां कदाचन कौमुदी—महसि सुदृशि स्वैरं यान्त्यां गतोऽस्तमभूद्विधुः। तदनु भवतः कीर्तिः केनाप्यगीयत येन सा प्रियगृहमगान्मुक्ताशङ्का क्व नासि शुभप्रदः॥ K. P. X.

62 तद्गुणः (Borrower).

स्वगुणत्यागात् अत्युत्कृष्टगुणग्रहः तद्गुणः. When an object is represented as giving up its own quality and assuming the quality of another excellent thing (that is near), there is तद्गुण. An example is 'जगाद etc.' (p. 58 ll. 27–28). This is S'is'u. II. 21. वदनाम्बुजपार्श्वान्तपातिनः (वदनमेव पद्मं तस्य पार्श्वे पतन्ति इति तान्) मधुलिहः (भ्रमरान्) दशनदशनांशुभिः (दन्तानां शुभ्रदन्तकान्तिभिः) सितं (श्वेतां) नयन् (प्रापयन्) जगाद (बलदेवः). Here, the bees, which are blue, are represented as giving up their blueness and assuming the whiteness of the shining teeth of Baladeva.

The reason why this figure is called तद्गुण is that in this the object of description (प्रकृत) assumes the properties of that (तत्) i. e. of a thing not in question or of a thing that possesses some quality in an eminent degree. Compare K. P. X. 'तस्य अप्रकृतस्य गुणोऽत्रास्तीति' or अलं. स. 'तस्योत्कृष्टगुणस्य गुणा अस्मिन्निति कृत्वा।' p. 170.

The essentials of तद्गुण are:—I. One object (the प्रकृत) has another object near it; II. the thing that is प्रकृत gives up its own qualities and assumes the quality of the thing that is near. It should be, however, noticed that our author does not speak anything about प्रकृत or अप्रकृत. His example also is noteworthy. The bees are not प्रकृत, but rather अप्रकृत. According to our author, तद्गुण occurs when one object (whether प्रकृत or अप्रकृत) assumes the qualities of another. In giving the essentials of तद्गुण above we follow the authority of Mammaṭa.

मीलिते......इति भेदः (p. 58, ll. 29-30). An objection may be raised:—in तद्गुण, the quality of one thing is concealed by another and so there is no difference between तद्गुण and मीलित. Our author replies to this as follows:—In मीलित, the *thing itself* is concealed by another, so that the former is not *perceived* at all; while in तद्गुण, both the things are *perceived* (and not only one, as in मीलित), but the *qualities* of one are transferred to another; besides in मीलित, the thing that is covered up (or over-shadowed) does not *give up* its own qualities and assume another's (as in तद्गुण), but is only over-shadowed by another possessing the same quality in an eminent degree; while in तद्गुण, the thing loses its own quality and assumes a *different* one. Compare 'न चेदं मीलितम्। तत्र हि प्रकृतं वस्तु वस्त्वन्तरेण आच्छादितत्वेन प्रतीयते, इह तु अनुपहृतस्वरूपमेव प्रकृतं वस्त्वन्तरगुणोपरक्ततया प्रतीयते इत्यनयोर्भेदः।' अलं. स. p. 170. तद्गुण must be distinguished from सामान्य also. In the latter, one thing *does not give up* its qualities, but appears undistinguishable from another on account of the possession by *both of similar properties*; while in तद्गुण, both the things are seen *distinctly*, but one gives up its quality and assumes the quality of another (which is *dissimilar*). In भ्रान्तिमान् *one thing* is really seen and mistaken to be another, which is *remembered*; while here *both* are *seen* and there is no mistake. Vide the following lucid remarks of the Uddyota "मीलिते धर्मिण एवाग्रहः, सामान्येऽप्यतिरिक्तगुणस्यैव अनुभवप्रतिभासः, इह तु गुणमात्रस्यैवाभिभवः धर्मिणः पृथग्भासश्चेति भेद इत्यर्थः। भ्रान्तिमति सर्वांशस्यारोपोऽत्र गुणमात्रस्येति भेदः। भ्रान्तेर्निश्चयत्वाभावाच।" pp. 137–138.

An objection may be raised as follows:—What is common to the three figures मीलित, सामान्य and तद्गुण is the non-perception of difference (whether of qualities or things). So instead of defining them separately, let there be one Alaṅkâra, with these three varieties. If a slight difference were sufficient to constitute a distinct figure, then लुप्तोपमा will have to be defined as a figure distinct from पूर्णोपमा. Jagannâtha replies to this that this is not proper. He says that following the above reasoning, रूपक, परिणाम, अतिशयोक्ति etc. cannot be separately defined and will form varieties of one figure, called अभेद. Besides, in each of the three figures there is a distinct charm, as in रूपक, परिणाम etc. (which have been separately defined by all Ālaṅkārikas). Vide R. G. pp. 516–517.

Examples of तद्गुण are:—विभिन्नवर्णा गरुडाग्रजेन सूर्यस्य रथ्याः परितः स्फुरन्त्या । रत्नैः पुनर्यत्र रुचं रुचा स्वामानिन्यिरे वंशकरीरनीलैः ॥ शिशु. IV. 14; नीतो नासान्तिकं तन्व्या मालत्याः कुसुमोत्करः । बन्धूकभावमानिन्ये रागेणाधरवर्तिना ॥ R. G. p. 513.

63 अतद्गुणः (Non-borrower).

हेतौ सत्यपि (उत्कृष्टगुणपदार्थसंनिधानाख्ये हेतौ सत्यपि) तद्रूपाननुहारः (तद्रूपस्य उत्कृष्टगुणस्य अननुहरणं न्यूनगुणेन अननुवर्तनं) तु अतद्गुणः. When one thing does not assume the quality of another, though there is a reason for it, there is अतद्गुण. This definition is word for word the same as that of the अलं. स. 'सति हेतौ तद्गुणाननुहारोऽतद्गुणः ।'

It should be noticed that the figure अतद्गुण would occur in two ways:—I When something not in question (अप्रकृत), which is न्यूनगुण, does not assume the quality of the thing in question, which is उत्कृष्टगुण (although it comes in contact with the latter), there is अतद्गुण; II when the thing in question (प्रकृत) does not assume the quality of another which is not in question (अप्रकृत), although the अप्रकृत is quite near the प्रकृत, there is अतद्गुण. The हेतु referred to in the definition means here 'the presence of a thing possessing excellent qualities'.

हन्त......रज्यसि (p. 59, ll. 3–4). गुणगौर (गुणैः गौर धवल), सान्द्रेण (घनेन) रागेण (प्रेम्णा, रक्तवर्णेन) भृतेऽपि (पूर्णेऽपि) मम हृदये निषण्णोऽपि (स्थितिं लब्धवानपि) (त्वं) हन्त कथं नाम न रज्यसि (रक्तो भवसि, अनुरक्तो भवसि). The words रागेण and रज्यसि are Paronomastic. Here the प्रकृत object is the hero, who is called 'white with qualities' (i. e. famous). Although the hero (who is धवल) is enshrined in the heart of the heroine, which is रक्त (red or glowing with ardent love), he does not himself assume रक्तत्व (redness or love for the heroine).

गाङ्गमम्बु......चापचीयते (p. 59, ll. 6-7). गाङ्गम् (गङ्गायाः इदम् इति गाङ्गं गङ्गासम्बन्धि) अम्बु (जलं) सितम् (शुभ्रम्), यामुनं अम्बु (यमुनायाः जलं) कज्जलाभं (कज्जलसदृशम्), राजहंस, उभयत्र मज्जतः तव शुभ्रता सा एव (एकैव, न न्यूनातिरिक्ता वा), न चीयते (गङ्गाजलसम्बन्धेन न अधिका भवति) न च अपचीयते

(यमुनाजलमालिन्येन मलिना न भवति). This verse is an example of the second variety of अतद्गुण. Here राजहंस (प्रकृत) does not assume the qualities of the Ganges or the Jumna (the अप्रकृत), although they are in contact with him (हेतौ सति अपि).

पूर्वत्र......न तद्रूपता (p. 59, ll. 8-10). पूर्वत्र......निष्पन्नम्. This has been explained above. प्राप्तवद् अपि although it is proper that it should follow. उत्तरत्र......न तद्रूपता. It may be contended that in 'गाङ्गमम्बु etc.' the figure is अप्रस्तुतप्रशंसा (4th variety तुल्ये प्रस्तुते तुल्याभिधानम्); the description of राजहंस is not really the matter in hand; the subject of description is a good man, who remains the same (in character) in prosperity or adversity. Our author concedes this contention and says that, although absolutely speaking the swan is अप्रस्तुत, still in comparison to the Ganges and the Jumna, the swan is a thing in question, as the Ganges and Jumna are still more removed from the real subject of decription, viz. a good person. As the swan, who is thus relatively प्रस्तुत, does not assume the qualities of the rivers, though in contact with them, there is अतद्गुण.

अत्र च......शेषोक्तेर्भेदः (p. 59, ll. 10-11). It may be contended that in the above examples of अतद्गुण, there is विशेषोक्ति, because, though the hero is placed in the heart which is full of राग (*i. e.* हेतौ सत्यपि), he does not become रक्त (*i. e.* there is कार्याभाव), and though the swan plunges in the bright and dark waters of the Ganges and the Jumna, it does not heighten or lessen its whiteness. Therefore अतद्गुण should not be separately defined. Our author replies that अतद्गुण deserves to be a distinct figure because there is a distinct charm in it, viz. the peculiar striking circumstance of the non-assumption of the quality of one thing by another. In विशेषोक्ति, the charm consists in the representation that the effect does not follow, although its well-known causes are present; while in अतद्गुण, the charm lies in the non-assumption of the quality of one by another. Even if there be a causal relation, the poet does not intend (in अतद्गुण) to emphasize it; what he (poet) insists upon as charming is गुणाग्रहण. We are informed by Jayaratha that अतद्गुण was included under विशेषोक्ति by the author of अलङ्कारसार (p. 171 of विमर्शिनी).

वर्णान्तरोत्प......विषमात् (p. 59, l. 11). अतद्गुण must be distinguished from the first variety of विषम, where the properties or actions of an effect are opposed to those of the cause. In सद्यः करस्पर्श etc. (example of विषम), the sword which is darkish produces fame (which is white) *i. e.* a dark thing produces an effect possessing a quality which is opposed to that of the cause. But in अतद्गुण, a distinct (and opposed) colour is not produced; *e. g.* in 'इन्द सान्द्रेण' etc. the राग of the heart in which the hero is enshrined, does not produce another (and an opposed) colour in the hero. The only thing that happens is that the hero remains धवल as before and does not assume रक्तत्व.

The reason why this figure is called अतद्गुण is तस्य प्रकृतस्य गुणा अस्मिन् अप्रकृते न सन्तीति अतद्गुणः, अथवा तस्य अप्रकृतस्य गुणा अस्मिन् प्रकृते न सन्तीति अतद्गुणः. Compare Mammaṭa's words 'किं च तदिति अप्रकृतं अस्येति च प्रकृतमत्र निर्दिश्यते'.

Examples of अतद्गुण are:—धवलो सि जइ वि सुन्दर तह वि तुए मज्झ रंजिअं हिअअम् । रामभरिए वि हिअए सुहअ णिहित्तो ण रत्तो सि ॥ (quoted in K. P.); कुचाभ्यामालीढं सहजकठिनाभ्यामपि रमे न काठिन्यं धत्ते तव हृदयमत्यन्तमृदुलम् । मृगाक्षीणामन्तर्जननि निवसन्ती खलु चिरं न कस्तूरी दूरीभवति निजसौरभ्यविभवात् ॥ R. G. p. 514.

64 सूक्ष्मम् (Subtle).

यत्र आकारेण (अवयवसंस्थानविशेषेण) इङ्गितेन (चेष्टाविशेषेण) वा संलक्षितः सूक्ष्मः अर्थः (तीक्ष्णमतिसंवेद्यः अर्थः) कयाऽपि भङ्ग्या (वैदग्ध्यप्रकारेण) सूच्यते तत् सूक्ष्मं उच्यते. When a delicate circumstance gathered from some appearance (*a*) or from gesture (*b*) is intimated to another by means of a clever hint, it is सूक्ष्म. It should be observed that Amara gives आकार and इङ्गित as synonyms 'आकारस्त्विङ्ग इङ्गितम्' III. 2. 15; in another place, he says 'आकाराविङ्गिताकृती' III. 3. 162. The commentator Bhānuji explains 'इङ्गितं चेष्टा । आकृतिरवयवसंस्थानम्'. Mammaṭa and our author seem to have taken आकार in the sense of आकृति (posture or appearance) and इङ्गित in the sense of चेष्टा (gesture). चक्रवर्ती, author of the अलङ्कारसर्वस्वसञ्जीविनी, says 'आकृतिर्व्यञ्जिताशेषा इङ्गितं बुद्धिकारिताः । आकारः पुनरज्ञातस्था स्वाबुद्धिकारिताः ॥ तारापुटभ्रूमुखादिविकारानिङ्गितं विदुः । आकाराः सत्त्वजा भावा आद्या बुद्ध्यापरेऽन्यथा ॥' (quoted in the रत्नापण p. 465).

सूक्ष्म means 'not to be apprehended by men of dull understanding.' An example of (a) is 'वक्त्र etc. (p. 59, ll. 15–16). कापि वयस्या (सखी) तन्व्याः (नायिकायाः) कण्ठे वक्त्रस्यन्दिस्वेदबिन्दुप्रबन्धैः (वक्त्रात् स्यन्दिभिर्गलद्भिः स्वेदबिन्दूनां प्रबन्धैः पंक्तिभिः) भिन्नं (संभिन्नं) कुङ्कुमं दृष्ट्वा हसिता तन्व्याः पुंस्त्वं (पुरुषायितत्वं रात्रौ विपरीतरते) आकलयन्ती (सूचयन्ती) पाणौ (तन्व्याः हस्ते) खड्गलेखां) खड्गाऽऽकृतिरूपलेखां लिलेख (लिखितवती).

Here, the masculine action of a woman, concluded from the mixture of the drops of perspiration with the saffron on the throat, is intimated to her by another by means of drawing on her hand the figure of a sword which is the characteristic mark of man. Here the आकार (appearance) is कुङ्कुमभेद on the throat, which leads to the guessing of पुरुषायित (the सूक्ष्म अर्थ). This delicate circumstance is indicated in a clever manner by the drawing of the figure of a sword on the hand of the woman. How कुङ्कुमभेद on the throat leads to the inference of पुरुषायितत्व is explained by commentators as follows :—'प्रसिद्धरतौ उत्तानायाः नायिकायाः वक्त्राद् गलितस्य स्वेदस्य पृष्ठभागे एव गमनम्, कण्ठे तद्गमनं तु विपरीतरतावेवेति वक्त्रचन्द्रीलादेरभिप्रायः'.

An example of (b) is संकेतकालमनसं etc. (p. 59, ll. 19-20). This has been explained above in the 2nd Pari. Here the curiosity of the lover to know the time of meeting, which (curiosity) was guessed from the movements of his eyebrows etc. is intimated to him by the closing of a lotus, which (closing) takes place at the approach of night. Here the सूक्ष्म अर्थ is the desire of the lover to know the time of meeting. This सूक्ष्मार्थ is guessed by इङ्गित, viz. the movements of the eyebrows etc. The fact that the woman understands the meaning of the look of the lover is conveyed in a clever manner (भङ्ग्या) by the closing of a lotus.

It should be observed that in सूक्ष्म, there exists अनुमिति also. But the figure is not अनुमान, because it is subordinate, its charm lies not in the inference of a delicate circumstance from appearance or gesture, but in devising a clever mark which would easily intimate to another that the delicate circumstance has been discovered! 'अत्र विद्यमानमपि अनुमानं सूक्ष्माङ्गम् । स्वाभिप्रायप्रकाशनद्वारा सूक्ष्मस्यैव चमत्कारित्वात् ।' उद्योत p. 116.

An example of सूक्ष्म is :—कदा नौ सङ्गमो भावीत्याकीर्णे वक्तुमक्षमम् । अवेक्ष्य कान्तमबला लीलापद्मं न्यमीलयत् ॥ K. D. II. 216 (on this Dandin remarks पद्मसंमीलनादत्र सूचितो निशि सङ्गमः । आश्वासयितुमिच्छन्त्या प्रियमङ्गजपीडितम् ॥)

65 व्याजोक्तिः (Dissembler).

उद्भिन्नस्यापि (प्रकाशं गतस्यापि) वस्तुनः व्याजाद् (छद्मना, कपटेन) गोपनं व्याजोक्तिः The artful concealment of a thing, though discovered, is व्याजोक्ति.

An example is 'शैलेन्द्र etc.' (p. 59, ll. 25–28). शिवः वः (युष्मान्) अवतात् (रक्षतु)। कीदृशः। शैलेन्द्रेण हिमालयेन प्रतिपाद्यमाना दीयमाना गिरिजा पार्वती तस्याः हस्तः तस्य उपगूढं आश्लेषः (भावे क्तः) तेन उल्लसद्भिः आविर्भवद्भिः रोमाञ्चादिभिः विसंस्थुलः व्यग्रः स चासौ अखिलविधिव्यासङ्गभङ्गाकुलः सकलवैवाहिकक्रियाभङ्गाकुलः (शिवः)। आः इति पीडायाम्। (तत्र सात्त्विकभावगोपनाय) तुहिनाचलस्य (हिमालयस्य) करयोः आः शैत्यमित्यूचिवान्। शैलस्य (हिमालयस्य) अन्तःपुरं (स्त्रीजनः) मातृमण्डलं (ब्राह्म्यादयः 'ब्राह्मीत्याद्यास्तु मातरः' अमर० I. 1. 35) गणाः (प्रमथाः शिवानुचराः) तैः सस्मितं दृष्टः (शिवः रक्षतु). शैलेन्द्र...भङ्गाकुलः who was perturbed by the appearance of tremor and horripilation due to the thrilling touch of Pārvatī and was troubled by the fear of the irregular performance of the ceremonies of marriage (because his mind was distracted). Here, the love for Pārvatī that was hidden is manifested (उद्भिन्न) by the indications of love (अनुभाव of रति, viz. रोमाञ्च, वेपथु, etc.); it is then concealed under the pretence (व्याजात्) that these indications, viz. पुलक and वेपथु, are due to cold (as cold also causes tremor and makes the hair stand erect). Compare प्रदीप 'पुलकवेपथुभ्यां सात्त्विकाभ्यां प्रकाशिता गूढा रतिः तयोः शैत्यकारणताप्रकाशनेनापह्नुतेति व्याजोक्तिरियम्।'; 'अत्र रोमाञ्चादिनोद्भिन्नो रतिभावः शैत्यप्रदर्शनेनापलपितः।' अलं. स. p. 174.

What constitutes व्याजोक्ति is:—I. something is at first hidden; II. then it is manifested somehow (involuntarily); III but it is then represented as not being due to what really causes it, but to something else.

The reason why this figure is called व्याजोक्ति is that here there is a putting forward (उक्ति) of a pretext (व्याज), viz. representing a thing as due to something else. Compare 'वस्त्वन्तरप्रक्षेपरूपस्य व्याजस्य वचनाद्व्याजोक्तिः।' अलं. स. p. 174.

नेदं......दर्शितः (p. 59, ll. 29–30). Udbhaṭa and his followers do not define व्याजोक्ति separately, but include it under अपह्नुति. Our author distinguishes between the two figures. व्याजोक्ति is not the first kind of अपह्नुति, because in the former, the विषय (the subject on which something else is superimposed) is not expressly mentioned by the person who conceals (the real state of things). In शैलेन्द्र etc., the विषय is the love of S'iva for Pārvatī. It is not directly expressed, but left to be understood from the sense of the verse. In the first kind of अपह्नुति, the उपमेय is denied and something else is established in its stead. But both of them are directly *expressed*, as in नेदं नभो-

मण्डल etc.; while in व्याजोक्ति, only one is expressed and the other (the विषय, which is concealed under a pretext) is only suggested. Mammaṭa draws another distinction between व्याजोक्ति and अपह्नुति. In अपह्नुति, there is resemblance between प्रकृत and अप्रकृत (the उपमेय and the उपमान); but this is not possible in व्याजोक्ति. There is really no charming resemblance between रतिभाव and शैत्य. Besides in अपह्नुति, the उपमेय is denied and the उपमान is established in its stead; but in व्याजोक्ति nothing is denied, but something is represented as due to a cause other than that to which it is really due. 'न चैषाऽपह्नुतिः; प्रकृताप्रकृतोभयनिष्ठस्य साम्यस्येहासम्भवात्।' K. P. X.; 'तत्र (अपह्नुतौ) उपमेयनिषेधपूर्वकमुपमानव्यवस्थापनम्। अत्र तु किञ्चिदनिषिध्यैव निमित्तान्तरप्रयुक्तत्वज्ञापनमित्यपि बोध्यम्।' उद्योत p. 108. The difference between व्याजोक्ति and the 2nd kind of अपह्नुति has been explained in our notes on the latter (p. 138).

66 स्वभावोक्तिः (Natural Description).

दुरूहार्थस्वक्रियारूपवर्णनम्—Dissolve क्रिया च रूपं च क्रियारूपे, स्वे (स्वकीये) च ते क्रियारूपे च स्वक्रियारूपे, अर्थस्य स्वक्रियारूपे अर्थस्वक्रियारूपे दुरूहे (सूक्ष्मे स्थूलमतिभिरसंवेद्ये) अर्थस्वक्रियारूपे तयोः वर्णनम्. The description of such actions and characteristics of an object as are peculiar to it and are not easily perceived by all, is स्वभावोक्ति. दुरूहयोः means 'to be apprehended by the poet alone'. अर्थ means 'a child and the like'. स्वयोः means 'of such as belong solely to that object' (स एव एकः आश्रयः ययोः).

An example is लाङ्गूलेन etc. (p. 60, ll. 4-7). लाङ्गूलेन क्षितितलं (भूमितलं) अभिहत्य, अग्रपद्भ्याम् (अग्रे वर्तिभ्याम् पादाभ्याम्) असकृत् (वारंवारं) दारयन् (क्षितितलमिति योज्यम्), आत्मनि एव (स्वदेहे एव) अवलीय (प्रविश्य, अतिखर्वीभूयेति अर्थः), अथ (पश्चात्) गगनं विक्रमेण (अतिशक्तितया) द्रुतं प्रोत्पतन्, स्फूर्जद्धुङ्कारघोषः (स्फूर्जन् हुम् इति घोषः यस्य), अखिलान् जन्तून् प्रतिदिशं द्रावयन् एषः कोपाविष्टः (कोपेन आविष्टः) अरुणोच्छूनचक्षुः (अरुणे रक्ते उच्छूने च चक्षुषी यस्य) तरक्षुः (मृगादनः) प्रतिवनं (वने वने) प्रविष्टः. अरुणो……तरक्षुः the hyena, with red and swollen eyes. आत्मन्येवावलीय shrinking into himself for a moment. क्षिति…पद्भ्याम्—Scraping the ground again and again with his front feet. Here there is a description of the actions and characteristics of a hyena that are peculiar to it.

It should be borne in mind that a matter of fact description of an object does not constitute स्वभावोक्ति. Otherwise, even such a sentence as 'पश्य बलीवर्दोयं घासमत्ति मुखेन' will be an example of स्वभावोक्ति. What constitutes स्वभावोक्ति is:—The description must be charming; II The description must be in reference to the क्रिया and स्वरूप of an object, such as a child, lower animals etc. 'आदिना युवतिमुग्धकातरतिर्यग्भ्रान्तहीनपात्रादिसंग्रहः' उद्योत p. 38; III The actions and characteristics described must be peculiar to the object described and must not be such as to be common to it and others; IV the description must be faithful and not hyperbolical.

The figure स्वभावोक्ति was also called जाति* by ancient writers; *e. g.* दण्डिन्, रुद्रट and भोज. See K. D. II. 8–13. Rudraṭa defines जाति as 'संस्थानावस्थानक्रियादि यद्यस्य यादृशं भवति । लोके चिरप्रसिद्धं तत्कथनमनन्यथा जातिः ॥ शिशुमुग्धयुवतिकातरतिर्यक्संभ्रान्तहीनपात्राणाम् । सा कालावस्थोचितचेष्टासु विशेषतो रम्या ॥' VII. 30–31.

Examples of स्वभावोक्ति are:—क्षणं नद्धार्धवलितः शृङ्गेणाग्रे क्षणं तुदन् । क्रोडीकरोति प्रणयादिमामेष मृगार्भकः ॥ उद्भट III. 9; धूलीधूसरतनवो राज्यस्थितिरचनकल्पितैकनृपाः । कृतमुखवाद्यविकाराः क्रीडन्ति सुनिर्भरं डिम्भाः ॥ रुद्रट VII. 32.

67 भाविकम् (Vision).

यत् अद्भुतस्य पदार्थस्य भूतस्य अथ भविष्यतः (पदार्थस्य) प्रत्यक्षायमाणत्वं (प्रत्यक्षवत्प्रतिभासमानता) तत् भाविकम् उदाहृतम्. When a wonderful object, whether past or future, is so represented as to strike the mind as if it were present, it is termed भाविक.

An example is मुनिः etc. **(p. 60, ll. 11–12).** This is cited in the ध्वन्यालोक p. 239, as an example where the description of a thing which is favourable to the development of some *rasa* produces great charm, although a figure of speech may be absent. 'अत एव च रसानुगुणार्थविशेषोपनिबन्धनमलङ्कारान्तरविरहेऽपि छायातिशययोगि लक्ष्ये दृश्यते । यथा—मुनिर्जयति० । अत्र ह्यद्भुतरसानुगुणमेकचुलुके मत्स्यकच्छपदर्शनं छायातिशयं पुष्णाति । तत्र ह्येकचुलुके जलसंनिधानादपि दिव्यमत्स्यकच्छपदर्शनमक्षुण्णत्वादद्भुतरसानुगुणतरम् । क्षुण्णं हि वस्तु लोकप्रसिद्ध्याद्भुतमपि नाश्चर्यकारि भवति ।' ध्व. p. 239. कुम्भसम्भवः (कुम्भात् सम्भवः यस्य) महात्मा योगीन्द्रः (योगिनां इन्द्रः श्रेष्ठः) मुनिः (अगस्त्यः) जयति, येन तौ (अतिप्रसिद्धौ) दिव्यौ मत्स्यकच्छपौ (मत्स्यकूर्मौ विष्णोरवतारौ) एकचुलुके दृष्टौ. एकचुलुके दृष्टौ saw in the hollow of one of his hands the fish and the tortoise (the two incarnations of Vishṇu), when he (Agastya) drank up the ocean in one handful of water. Here the wonderful thing is the seeing of the divine Fish and Tortoise in a handful of water (the sea). This wonderful thing appears as if it were present to the readers on account of the vividness and strikingness of the description.

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* Compare बाण's verse 'हरन्ति कं नोज्ज्वलदीपकोपमैर्नवैः पदार्थैरुपपादिताः कथाः । निरन्तरश्लेषघनाः सुजातयो महास्रजश्चम्पककुड्मलैरिव ॥' कादम्बरी.

Another example is 'आसीदञ्जन etc.' भाविभूषणसम्भारान् = भावी भूषणानां सम्भारः समूहः यस्मात् (thy form) with the profusion of ornaments that is to adorn it hereafter. Here in the first half, a past object (भूत), viz. collyrium and in the second half, the future object, viz. profusion of ornaments are represented as if they were present before the eyes.

In the above treatment of the figure Bhâvika, we widely differ from the interpretation of Râmacharaṇa. राम० takes भाविक to be of two sorts:—I अद्भुतस्य पदार्थस्य प्रत्यक्षायमाणत्वम् and II भूतस्य भविष्यतः प्रत्यक्षायमाणत्वम्. He instances 'मुनिर्जयति' etc. as an example of the first and आसीदञ्जन etc. as an example of the 2nd. We, on the other hand, think that राम० is wrong, that there are no such two varieties, and that the two verses are examples of one and the same thing, viz. अद्भुतस्य पदार्थस्य (whether भूत or भविष्यत्) प्रत्यक्षायमाणत्वम्. Our reasons are:—I If Râmacharaṇa's interpretation be accepted, then we shall be obliged to suppose that our author sets at naught all ancient and respectable authority. Bhâmaha, Udbhaṭa and Ruyyaka all define Bhâvika as the representation of something past or future as if it were present. None of them speaks of अद्भुतस्य प्रत्यक्षायमाणत्वं as a distinct variety of भाविक. On the other hand, Bhâmaha, Udbhaṭa and Ruyyaka in the clearest terms say that अद्भुतत्व is one of the conditions (or causes) of the figure Bhâvika. Note carefully the following 'भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम् । प्रत्यक्षा इव दृश्यन्ते यत्रार्था भूतभाविनः ॥ चित्रोदात्ताद्भुतार्थत्वं कथायाः स्वभिनीतता । शब्दानाकुलता चेति तस्य हेतुं प्रचक्षते ॥' भामह III. 52-53 ; 'प्रत्यक्षा इव यत्रार्था दृश्यन्ते भूतभाविनः । अत्यद्भुताः स्यात्तद्वाचामनाकुल्येन भाविकम् ॥' उद्भट VI. 12; 'अतीतानागतयोः प्रत्यक्षायमाणत्वं भाविकम् । अत्र । अतीतानागतयोर्भूतभाविनोरर्थयोरलौकिकत्वेनात्यद्भुतत्वाद् व्याख्यानव्यवहितासन्दर्भसमर्पितत्वाच्च प्रत्यक्षायमाणत्वं भाविकम् ।' अलं. स. p. 178. II. Râmacharaṇa's interpretation is opposed to the words of the author himself. If there were two varieties of भाविक, we expect some such particle as च and some reference to the two-fold division (as द्विधा) in the definition of भाविक. There is nothing of the sort. Moreover, our author introduces the second example (आसीदञ्जन etc.) with the words 'यथा वा', which clearly show that the second example illustrates the same thing as the first, and preclude the idea that there are two varieties. We therefore think that Rāmacharana should not be followed, even though Pramadādāsa follows him in his translation.

What constitutes भाविक is:—I There is a decription of something past or future; II The description is of something which is strikingly wonderful or extraordinary (चित्र or अद्भुत); III The description is put in words that are perspicuous and the best adapted to the sense; IV The description of the past or future object must be such as to vividly present the object to the reflective mind of the reader. Vide the interesting remarks of the अलं. स. pp. 178-180. It should be borne in mind that the figure भाविक is spoken of as प्रबन्धविषय (having the whole work for its province, and not a verse) by Daṇḍin and Bhāmaha. Bhaṭṭi, in his Bhaṭṭi-kāvya (canto 12), follows the same view. According to them, the figure permeates the whole composition and not a single verse. It is for this reason that Daṇḍin and Bhāmaha do not give an example of भाविक. See K. D. II. 364–366.

The reason why this figure is called भाविक is:—भाव means 'the intention of the poet' (कवेराशयः or अभिप्रायः) and the figure is called भाविक, because in it the meaning of the poet is so well conveyed that it is as it were reflected in the reader (i. e. the reader vividly feels the same emotion which inspired the poet); or भाव means 'revolving in the mind,' and the figure is called भाविक, because in it there is this revolving in the mind of the readers. Compare K. P. X. 'भावः कवेरभिप्रायोऽत्रास्तीति भाविकम् ।'; 'कविगतो भावः आशयः श्रोतरि प्रतिबिम्बत्वेनास्तीति, भावो भावना वा पुनः पुनश्चेतसि निवेशनं सोऽत्रास्तीति ।' अलं. स. p. 178.

न चायं प्रसादाख्यो गुणः......अहेतुत्वात् (p. 60, ll. 16-17). It was said above in dealing with the essentials of भाविक that the words must be well adapted to the sense so as to vividly present the meaning of the poet to the reader's mind. It may be contended that this is not possible unless the words are perspicuous and hence that भाविक is nothing but the *guṇa* प्रसाद. It was said in the first *pari.* that *rasa* is the soul of poetry and that, just as bravery etc. (गुणाः) are possessed by the soul, there are certain properties of the soul of Poetry which are manifested by words. The number of these गुणs is given differently by different writers. Mammata and our author speak of only three Guṇas, माधुर्य, ओजस् and प्रसाद. See K. P. VIII. Ul. and S. D. VIII Pari. प्रसाद (Lucidity, Perspicuity) is defined by K. P. as 'शुष्केन्धनाग्निवत्स्वच्छजलवत्सहसैव यः । व्याप्नोत्यन्यत्प्रसादोऽसौ सर्वत्र विहितस्थितिः ॥' and again 'श्रुतिमात्रेण शब्दात्तु येनार्थप्रत्ययो भवेत् । साधारणः समग्राणां स प्रसादो गुणो मतः ॥' K. P. VIII. p. 476 and p. 486 (Vâ.). Prasâda is a Guṇa which is common to all Rasas, by which the moment the words are uttered, the meaning is apprehended and which pervades the mind at once (*i. e.* which is instrumental in evolving at once the Rasas in the mind), in the case of वीर or रौद्र like fire pervading dry fuel and in the case of शृङ्गार or करुण like water permeating a clean sheet of cloth. An example of प्रसादगुण is 'परिम्लानं पीनस्तनजघनसङ्गादुभयतस्तनोर्मध्यस्यान्तः परिमिलनमप्राप्य हरितम् । इदं व्यस्तन्यासं श्लथभुजलताक्षेपवलनैः कृशाङ्ग्याः सन्तापं वदति बिसिनीपत्रशयनम् ॥' रत्नावली II. Our author replies that प्रसाद is not the same as भाविक, because the former is not a (necessary) cause of a past or future thing appearing as if it were present. Our author means that प्रसाद (Perspicuity) is not absolutely necessary for the appearance of a past or future object as if it were present. This latter may be brought about by other things, such as attendant circumstances, the powerful feeling of the poet or reader etc.

न चाद्भुतो......हेतुत्वात् **(p. 60, l. 17).** The past or future thing must be अद्भुत in भाविक. So it may be said that भाविक is not a figure at all, but merely अद्भुतरस. The Rasas are 8 or 9. 'शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः । बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥' भरत's नाट्यशास्त्र VI. 15 (the 9th is शान्त). विस्मय is the स्थायिभाव of अद्भुतरस, the विभावs are seeing something that is extraordinary, accomplishment of what is desired, इन्द्रजाल etc. The अनुभावs (indications) are नयनविस्तार, रोमाञ्च etc. The terms स्थायिभाव etc. have been explained in the notes on the 1st परिच्छेद. The स्थायिभाव विस्मय, in conjunction with the appropriate विभावs, अनुभावs and व्यभिचारिभावs, evolves in the mind of the spectator or reader the अद्भुतरस. An example of अद्भुत is 'चराचरजगज्जालसदनं वदनं तव । गलद्गगनगाम्भीर्यं वीक्ष्यास्मि हृतचेतना ॥' कदाचिद्भगवतो वासुदेवस्य वदनमालोकितवत्या यशोदाया इयमुक्तिः । अत्र वदनमालम्बनम् । अन्तर्गतचराचरजगज्जालदर्शनमुद्दीपनम् । हृतचेतनत्वं तेन गम्यं रोमाञ्चनेत्रस्फारणादि चानुभावः । त्रासादयो व्यभिचारिणः ।' R. G. p. 42. Our author replies that भाविक is not अद्भुतरस, because the former is what causes विस्मय (the

स्थायिभाव of अद्भुतरस). What the author means seems to us to be as follows:—the स्थायिभाव विस्मय, in conjunction with the विभाव and अनुभाव etc. causes the development of अद्भुतरस; while in भाविक there is no विस्मय, but only what would cause विस्मय; *e. g.* in आसीदञ्जन etc. there is no reference to the sentiment of wonder in the speaker or reader *i. e.* the speaker or reader is not represented as engrossed in relishing अद्भुतरस but rather as perceiving as it were what is past or future. This state of his may *cause* विस्मय to *others*. But as regards *him*, there is no विस्मय and hence no अद्भुतरस. Pramadadâsa asks us to read अहेतुत्वात् for हेतुत्वात्. But then it would be hard to explain the words, as he himself remarks "It indeed seems odd to speak of the representation of a wonderful object causing no wonder." The ms. G reads विस्मयं प्रति तस्याहेतुत्वात्, which seems to have been due to the copyist transcribing again the words in the preceding line 'तस्याहेतुत्वात्'.

न चाति……भावात् (p. 60, ll. 17-18). भाविक is not अतिशयोक्ति, because there is no introsusception in the former (while it exists in the latter). In अतिशयोक्ति, one thing is completely swallowed up by another and is spoken of in terms of the latter. In भाविक also, a thing which is past or future is spoken of as being present; and so there is अभेदाध्यवसाय. This objection our author meets with a flat denial. In भाविक there is no अभेदाध्यवसाय at all. Even when the past or future object vividly presents itself to the mind as if it were present, there is a deep-seated but certain knowledge that the object *is past or future*. Compare अलं. स. 'नापीयमतिशयोक्तिः । अन्यस्यान्यतयाध्यवसायाभावात् ।' p. 179. It should be observed that the Uddyota says that भाविक is the same as that अतिशयोक्ति in which there is असम्बन्धे सम्बन्धः. 'असम्बन्धे सम्बन्धरूपातिशयोक्तयैव गतार्थमिदम् । प्रत्यक्षासम्बन्धेऽपि तत्सम्बन्धवर्णनात् । भूतादिवस्त्वसम्बन्धेऽपि तत्सम्बन्धवर्णनाच्चेति ।' उद्योत p. 93.

न च……प्रकाशनात् (p. 60, ll. 18-19). Our author copies the very words of the अलं. स. In भ्रान्तिमान्, one thing is mistaken for another similar to it. Here there is no mistake; for what is past or future is mentioned as past or future, as in आसीदञ्जन etc.

न च स्वभावोक्तिः……र्तीति (p. 60, ll. 19-21). It was said above that in भाविक there is a description of an extraordinarily striking object (whether past or future). In स्वभावोक्ति also there is a description of an object with regard to its क्रिया or रूप. What difference is there between the two? The reply is:—In स्वभावोक्ति, there is a faithful description of the nice (सूक्ष्म) characteristics of an objet of everyday experience; while in भाविक, there is the peculiarly striking circumstance, viz. an object (really past or future) appearing as present. Clearly put, the difference is as follows:—I. in स्वभावोक्ति there is a description of the peculiar धर्मs of a लौकिक वस्तु, such as a child, a beast, a frightened person etc.; in भाविक there is a description of an अलौकिकवस्तु as in 'मुनिः' etc.; II in स्वभावोक्ति the description is admitted by all to be faithful, but there is no appearance of a past or future object as if it were present; in भाविक, a past or future object *does appear* as if it were present. 'नापीदं सुन्दरवस्तुस्वभाववर्णनात् स्वभावोक्तिः। तस्यां लौकिकवस्तुगतसूक्ष्मधर्मवर्णने साधारण्येन हृदयसंवादसम्भवात्, इह न लोकोत्तराणां वस्तूनां स्फुटतया (पुरःस्फुरद्रूपतया) ताटस्थ्येन प्रतीतौ (तेः?)' अलं. स. p. 181.

यदि पुन......सङ्करः If, in a rare case, in the description of the nature of an object, the above peculiarity occurs, then there is a commixture of the two figures (भाविक and स्वभावोक्ति). If while describing the peculiar धर्मs of a लौकिकवस्तु, it so happens that the thing, being past or future, vividly appears before the mind as if it were present, then there is सङ्कर of भाविक and स्वभावोक्ति. An example of such a सङ्कर is given by जयरथ. "'हेरम्भोऽत्र हरीश्वरे नखमुखैः कण्डूयमाने गलं कुर्वन्पुच्छविवर्तनां निविशतो रोमन्थलीलाविनाद्। संमीलन्नयने विसंस्थुलतरस्तालं नतोत्तामितग्रीवं निश्चलकर्णमीश्वरबलीवर्दः सुखं मन्यते ॥' अत्र वृषभस्य पुच्छविवर्तनादिसूक्ष्मधर्मवर्णनेन स्वभावोक्तिः, प्रत्यक्षायमाणत्वेन भाविकमित्यनयोः समावेशः।" अ. स. वि. p. 181.

अनात......इत्यादौ (p 60, ll. 23–27). अनातपत्रः अपि (अविद्यमानं आतपत्रं छत्रं यस्य) अयं सितातपत्रैः (सितच्छत्रैः सार्वभौमत्वसूचकैः) सर्वतः वृत इव अत्र लक्ष्यते। एषः अचामरोऽपि (अविद्यमानं चामरं यस्य) कोऽपि अयं सदैव विलासवालव्यजनेन (विलासा एव वालव्यजनं चामरं तेन विलासयुक्तेन वालव्यजनेन वा, 'चामरा चामरं वालव्यजनं रोमगुच्छकम्' इति रभसः) वीज्यते. अचामरोऽप्येष etc. who is he that, without a *chāmara*, is ever fanned with a graceful *chāmara* or with a *chāmara* of graceful movements? कोऽपि may also mean 'some wonderful or indescribable person.' Here some great man is spoken of. He appears to the speaker as covered with white umbrellas (perhaps on account of his majestic mien or his fame), although he be without any. Somebody may say that here also the figure is भाविक. Our author replies that there is no भाविक in the verse, because the subject of description is what is actually apprehended (and not what is past or future). The person spoken of is present before the speaker and besides the description of the umbrella and *châmara* as being present is due to a sort of reasoning (viz. as he is possessed of kingly lustre, he must be surrounded by umbrellas). वर्णना......स्वरूपत्वात् And because this figure has for its essence the circumstance of appearing as present solely through the force of the description. Compare अलं. स. "इह कश्चिद्वर्णनीयस्य वर्णनानुरोधादेव प्रत्यक्षायमाणत्वम्। कश्चित्प्रत्यक्षायमाणस्यैव वर्णनम्। आद्यो यथोदाहृतं प्राक् (मुनिर्जयतीत्यादि)। द्वितीयो यथा—'अनातपत्रो' इत्यादि—तत्राद्यस्त्वयमेव मयत्नमुत्तरत्र प्रकारविषये वर्णितमिति नायमलङ्कारः।" pp. 182-83. यत्पुनरत्र......इत्यादौ where something, though not actually present appears as if present on account of the description, there this figure occurs as in 'आसीदञ्जन' etc.

An example of a future वस्तु is "क्षिप्तोत्क्षिप्ताखिलक्षुरपुटाहन्यमानाद्रि-रौद्रध्वानत्रस्तसुरवरनमस्कारवाचालकर्णः। पार्ष्णिन्यस्ताङ्घ्रिनतुरगं प्रेरयन्म्लेच्छजाति जेष्यत्येष त्रिभुवनविभुः कल्किरूपेण विष्णुः॥" अ. स. वि. p. 182. Jayaratha gives the following as an example of भाविक 'दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा। आसीद्विवृत्तवदना च विमोचयन्ती शाखासु वल्कलमसक्तमपि द्रुमाणाम्॥' शा० II. ('अत्र पादयोः शकुन्तलायाश्च मुखेन प्रत्यक्षत्वेन प्रतीतिः।').

68 उदात्तम् (The Exalted).

लोकातिशयसम्पत्तिवर्णना (लोकातिक्रान्ता सम्पत्तिः समृद्धिः तस्याः वर्णना) उदात्तम् उच्यते, यद् वा अपि महतां चरितं प्रस्तुतस्य (वर्णनीयत्वेन अङ्गिनः) अङ्गं भवेत्. The description of prosperity exceeding all ordinary experience is उदात्त (I); so also it is उदात्त when the actions of the great become (are represented as) subordinate or collateral to the subject in hand (II).

An example of (I) is अधःकृता etc. (61, ll. 1-2). यस्यां (नगर्यां) अधःकृताम्भोधरमण्डलानां (अधःकृतं अम्भोधराणां पयोधराणां मण्डलं यैः) ज्योत्स्नानिपाताद् क्षरतां (स्यन्दमानानां) शशाङ्कोपलकुट्टिमानां (चन्द्रकान्तमणिभिः निबद्धानां कुट्टिमानां 'कुट्टिमोऽस्त्री निबद्धा भूः') पयोभिः (जलैः) केलिवनं (क्रीडाकाननं) वृद्धि (पुष्टि) उरीकरोति (स्वीकरोति, पुष्टिं गच्छतीत्यर्थः). अधःकृताम्भोधरमण्डलानां शशा...मानाम् of the roofs of the moonstone, which (roofs) leave the sphere of the clouds far beneath them, i. e. which are built so high. Here what is to be conveyed is the extreme prosperity of the citizens. For this purpose a hyperbolical description is given to the effect that pleasure-gardens were fed by the water oozing from roofs of moonstone etc.

An example of (II) is नाभि etc. **(61, ll. 3-4).** This occurs in रघु॰ XIII. 6. नाभिप्ररूढाम्बुरुहासनेन (नाभेः प्ररूढं उद्गतं अम्बुरुहं पद्मं आसनं यस्य) प्रथमेन धात्रा (वेधसा, दक्षादीनामपि स्रष्ट्रा) संस्तूयमानः, युगान्तोचितयोगनिद्रः (युगान्ते उचिता परिचिता योगनिद्रा यस्य) पुरुषः (परमात्मा विष्णुः) लोकान् संहृत्य (विलयं नीत्वा) अमुं (समुद्रं) अधिशेते. Here the subject of description is the ocean and it is therefore the principal topic (अङ्गिन्). The actions of the lord Vishṇu are here subordinate or collateral (अङ्ग) to the description of the sea. The great Lord, who is used to the slumber of Yoga at the end of a mundane period and who destroys the worlds, is here spoken of as resting on the ocean. This suggests the greatness of the latter.

The two varieties of उदात्त are really two distinct figures but they have been treated together because the same name is given to both. The first is called उदात्त, because there is a description of the possession of enormous prosperity; the second variety is called उदात्त, because in it the subject of description is connected with the actions of a truly noble personage. Compare 'पूर्वत्र उदात्तैश्वर्ययोगादुदात्तः प्रयुक्तः, अयं तूदात्तपुरुषचरितयोगादुदात्त इति पूर्वस्मादस्य पृथगलङ्कारोऽर्थभेदात्। परं तु शब्दसाम्यादस्यैव(मैव ?) निरूपणम्।" तरल p. 331. भट्टि called this figure उदार and रुद्रट speaks of it as अवसर.

What distinguishes उदात्त from भाविक and स्वभावोक्ति is that in the two latter, things are described as they are, while in उदात्त (1st variety) the poet gives an imaginative description of an object as possessed of prosperity beyond the experience of man. 'स्वभावोक्तौ भाविके च यथावद्वस्तुवर्णनम्। तद्विपक्षत्वेनारोपितवस्त्वात्मन उदात्तस्यावसरः। तत्रासम्भाव्यमानविभूतियुक्तस्य वस्तुनो वर्णनं कविप्रतिभोत्थापितमैश्वर्यलक्षणमुदात्तम्।' अलं. स. pp. 183-184.

Examples of उदात्त are:—उवाह च वक्षः क्रोडे वेणुकुञ्जरजन्मभिः। मुक्ताफलैरलङ्कारः शबरीणामपीच्छया॥ पुष्पेन्द्रनीलवैडूर्यपद्मरागमयैर्वियत्। शिरोभिरुल्लिखत्यत्र शिखरं गन्धमादनम्॥ उद्भट IV. 19 and 20; चाणक्यो नक्तमुपयाचन्द्रगुप्तगृहं यथा। शशिकान्तोपलच्छन्नं विवेद पयसां गणैः॥ भामह III. 13; II. तदिदमरण्यं यस्मिन्दशरथवचनानुपालनव्यसनी। निवसन्बाहुसहायश्चकार रक्षःक्षयं रामः॥ रुद्रट VII. 104.

69, 70, 71, 72 रसवत्, प्रेयस्, ऊर्जस्वि, समाहितम्. (Impassioned, Devoted, Impetuous and Allayment).

(1) When रस or (2) भाव, or (3) the semblance of रस and भाव,

or (4) the quelling of a भाव (sentiment), are reduced to a subordinate condition, they become ornaments and are respectively termed रसवत्, प्रेयः, ऊर्जस्वि, and समाहित.

Rasas are Love etc. which are particular states of the mind of the spectator or reader, and are evolved by appropriate विभावs, अनुभावs and व्यभिचारिभावs. All these terms have been explained in the notes on the 1st Pari. It sometimes so happens that the principal Rasa is one, while another Rasa helps on its development and is therefore subordinate to it. When this is the case, the figure is रसवत्, which is so called because in it there is association of a Rasa. Compare "प्रधानतां यत्र रसादयो गता रसो रसादिध्वनिगोचरो भवेत् । भवन्ति ते यत्र रसादिपोषका रसाद्यलङ्कारदशा हि सा पृथक् ॥" quoted by Jayaratha, p. 186; 'यस्मिन्काव्ये प्रधानतयाऽन्योऽर्थो वाक्यार्थीभूतस्तस्य चाङ्गभूता ये रसादयस्ते रसादेरलङ्कारस्य विषय इति मामकीनः पक्षः ।' ध्वन्यालोक p. 71. An example of रसवद् is 'अयं स रसनोत्कर्षी पीनस्तनविमर्दनः । नाभ्यूरुजघनस्पर्शी नीवीविस्रंसनः करः ॥' महाभारत स्त्रीपर्व अ० 24. 19. This verse was cited by Vis'vanātha in the 4th Pari. These are the words of the wives of Bhūris'ravas, who fell in battle, at the sight of his hand. 'अयं दृश्यमानानन्यः कर इत्यन्वयः । पूर्वावस्थामेवाह-रसनेत्यादि । रसनां काञ्चीमुत्कर्षतीति । तथा पीनयोः स्तनयोर्विमर्दकारी । नाभिश्च ऊरू च जघनं चैतानि स्पृशतीति तच्छीलः । ('नीवी संग्रथनं नार्या जघनस्थस्य वाससः' नाममाला) वसनग्रन्थेर्विस्रंसनः मोचकः इति । एवं चैवंविधशृङ्गारलीलापात्रभूतस्य देहस्य दुरवस्थामाप्तामिति करुणपरिपोषः ।' उ. चं. p. 159. This verse forms part of the lamentations of the women. The principal Rasa is करुण (Pathos). In the present verse the Rasa is शृङ्गार (Love). The description of the amorous movements of the hand, that are remembered by the women, heightens the main Rasa (viz. करुण), because the recollection of those movements is an excitant (उद्दीपनविभाव) of करुण (the loss of the women appears the greater when it is seen what the hand had been to them). Thus love being not the principal Rasa intended, but only subordinate (as heightening the main Rasa, Karuṇa) the figure is रसवद्. एवमन्यत्रापि—Similarly in the case of other Rasas. An example of रसवद्, where करुण is an अङ्ग is 'किं हास्येन न मे प्रयास्यसि पुनः प्राप्तश्चिराद्दर्शनं केयं निष्करुण प्रवासरुचिता केनासि दूरीकृतः । स्वप्नान्तेष्विति ते वदन्प्रियतमव्यासक्तकण्ठग्रहो बुद्ध्वा रोदिति रिक्तबाहुवलयस्तारं रिपुस्त्रीजनः ॥' ध्व० p. 72 (इत्यत्र करुणरसस्य शुद्धस्याङ्गभावात्स्पष्टमेव रसवदलङ्कारत्वम्). Another example, where हास्य is an अङ्ग of शृङ्गार is 'का त्वं रक्तपटावगुण्ठितमुखी मुग्धे तवाहं सखी किं शून्योकसि केवला निवसति त्वामागतान्वेषितुम् । एतावत्युदितेऽवेति वदनमन्यालोक्य पूर्वं ततः पत्युः स्मेरमुखाम्बुजस्य तरुणी याता विलक्षस्मिता ॥' विक्र० p. 188.

प्रेयः—The figure is so called, because of its being a favourite of the best (of critics), or because of its causing great pleasure (प्रकृष्टानां प्रियं तस्य भावः, or प्रकृष्टं प्रियं यस्मिन् तस्य भावः प्रकृष्टप्रियत्वं तस्मात्). The figure प्रेयः occurs when what is called भाव (Incomplete रस) becomes subordinate to something else. भाव is defined by Mammaṭa as 'रतिर्देवादिविषया व्यभिचारी तथाञ्जितः। भावः प्रोक्तः', which is explained by प्रदीप as follows:—"रतिरिति स्थायिभावोपलक्षणम्। देवादिविषयेत्यप्राप्तरसावस्थोपलक्षणम्। तेन देवादिविषया सर्वा, कान्तादिविषयाप्यपुष्टा रतिः, हासादयश्चाप्राप्तरसावस्थाः, प्राधान्येन व्यञ्जितो व्यभिचारी च भाव इत्यवगन्तव्यम्।" p. 106 (Nir.). भाव occurs when (I) (the स्थायिभाव) Love has for its object God, a sage etc. (not the husband or wife), or when (II) Love, even though its object be the husband or wife, is not well nourished or when (III) the other स्थायिभावs, such as हास etc. are so described as not to reach the condition of Rasa, or when (IV) a Vyabhichāri-bhāva is developed as the principal sentiment. An example of भाव, where a व्यभिचारिभाव (this term has been explained already) is developed as the principal sentiment is 'तिष्ठेत्कोपवशात्प्रभावपिहिता दीर्घं न सा कुप्यति स्वर्गायोत्पतिता भवेन्मयि पुनर्भावार्द्रमस्या मनः। तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनीं सा चात्यन्तमगोचरं नयनयोर्यातेति कोऽयं विधिः॥' अत्र हि विप्रलम्भरससद्भावेऽपीयति वितर्काख्यव्यभिचारिचमत्कृतिप्रयुक्त आस्वादातिशयः। लोचन p. 65. An example of प्रेयः is आमीलितालस etc. (p. 61, ll. 11–12). आमीलिते ईषन्मुकुलिते अलसविवर्तिततारके (रसोद्रेकेण अलसं यथा स्यात् तथा विवर्तिते घूर्णिते तारके, 'तारकाक्ष्णः कनीनिका' ययोः) अक्षिणी यस्याः (ताम्), मत्कण्ठबन्धे (मत्कण्ठाश्लेषे) दरश्लथा (ईषच्छ्लथा शिथिला) बाहुवल्ली बाहुलता यस्याः (ताम्), प्रस्वेदवारिकणिकाचितगण्डबिम्बां (सुरतश्रमेण जनितैः) प्रभूतस्वेदजलबिन्दुभिः आचितं पूर्णं गण्डबिम्बं कपोलपाली यस्याः ताम्, अनिशं (अविरतं) संस्मृत्य अन्तः (अन्तःकरणं) शान्तिं न एति. आमीलिता......क्षीं—With eyes half closed, in which the eyeballs were languidly moved. Here the first three lines describe the characteristics of सम्भोगशृङ्गार (Love in union), which is subordinate to the mood (व्यभिचारिभाव) called स्मरण (Reminiscence). The व्यभिचारिभाव itself is subordinate to विप्रलम्भशृङ्गार (Love in separation), because the topic of description is the state of the separated lover who remembers his past experiences of love. Another example of प्रेयः is "त्वद्वक्त्रामृतपानदुर्ललितया दृष्ट्या क विश्रम्यतां त्वद्वाक्यश्रवणाभियोगपरयोः श्रान्तं कुतः कर्णयोः। पर्यस्तत्परिरम्भनिर्भरतरैरङ्गैः कथं स्थीयतां कष्टं तद्विरहेण संप्रति वयं कृच्छ्रामवस्थां गताः॥ अत्र चिन्ताख्यो व्यभिचारिभावः (विप्रलम्भशृङ्गारस्याङ्गम्)" अलं. स. p. 189. Both भामह and दण्डिन् quote the same verse as an example of प्रेयः 'प्रेयो गृहागतं कृष्णमवादीद्विदुरो यथा। अद्य या मम गोविन्द

जाता त्वयि गृहागते । कालेनैषा भवेत्प्रीतिस्तवैवागमनात्पुनः ॥ भामह III. 5; the same is काव्यादर्श II. 276 on which दण्डी says 'इत्याह युक्तं विदुरो नान्यतस्तादृशी धृतिः । भक्तिमात्रसमाराध्यः सुप्रीतश्च ततो हरिः ॥'. But the प्रेयः of भामह and दण्डी is not such a complicated affair as that of later writers.

ऊर्जस्वि—When रसाभास and भावाभास become subordinate to something else, there is ऊर्जस्वि. We have explained in our notes on the 1st Pari. the meaning of रसाभास. When रस and भाव are described in connection with improper (or unworthy) objects, there occur respectively रसाभास and भावाभास. 'आभासत्वमविषयप्रवृत्त्याऽनौचित्यम् ।' अलं. स. p. 185. The figure is called ऊर्जस्वि, because in it there is 'ūrjas,' *i. e.* impetuosity or force, in so for as there is improper procedure. An example of ऊर्जस्वि (due to रसाभास) is 'वने etc.' (p. 61, ll. 15-16). निजक्रियाः परिहृत्य अखिलकलासक्ताः (नृत्यगीतादिकलासु आसक्ताः) पुलिन्दाः (किराताः) वने त्वद्वैरिवनितावृन्दे (तव वैरिणां याः वनिताः तासां समूहे) रतिं कुर्वते. Here the principal sentiment is that of love having for its object the king (राजविषया रति is a भाव and not रस according to the definition quoted above 'रतिर्देवादिविषया etc.'). This sentiment is helped by the description of the love of the savages for the royal ladies. This is शृङ्गाराभास (and not शृङ्गार), because there is impropriety (अनौचित्य) in the love as it is adulterous. As शृङ्गाराभास is here subordinate to something else, the figure is ऊर्जस्वि. The same holds good in the case of ऊर्जस्वि based upon भावाभास. An example of it is "द्विषां त्वदारण्यनिवासभीरुणां नितम्बिनीनां निकुरम्बकं नृप । मुहुर्मुहुर्लम्बलवल्गद्विलोचने न केन पल्लीपतिना निरीक्षितः (तम् ?) ॥" (quoted by Jayaratha, p. 190). Here the (व्यभिचारिभाव) औत्सुक्य (eagerness) of the S'abaras, having for its object the wives of others, is a भावाभास. This भावाभास is subordinate to the main sentiment of Love for the king.

समाहित—समाहित means 'giving up or quelling' (of a sentiment). The figure समाहित occurs when भावप्रशम (or भावशान्ति) becomes subordinate to something else. An example is अविरल etc. This is quoted by Mammaṭa (K. P. V, Vā, p. 198). अविरलकरवालकम्पनैः (अविरलानि निरन्तराणि करवालानां खड्गानां कम्पनानि तैः) भ्रुकुटीतर्जनगर्जनैः (भ्रुकुटीतर्जनं च गर्जनं च) मुहुः (वारंवारं) तव वैरिणां मदः (दर्पः) ददृशे (दृष्टः), तव ईक्षणे क्षणात् स क्वापि गतः. Here the quelling of the sentiment of pride in the enemies is subordinate to the sentiment of love for the king (which is principal). Another example of समाहित is 'अत्युच्चाः परितः स्फुरन्ति गिरयः स्फारास्तथाम्भोधयस्ताने-

वानपि विभ्रती किमपि न श्रान्तासि तुभ्यं नमः। आश्चर्येण मुहुर्मुहुः स्तुतिमिति प्रस्तौमि यावद्भुवस्तावद्बिभ्रदिमां स्मृतस्तव भुजो वाचस्ततो मुद्रिताः॥ अत्र राजविषयायां रतेरङ्गभूतस्य भूविषयस्य रत्याख्यभावस्य प्रशाम्यत्त्वम्।' विमर्शिनी p. 190. The समाहित of भामह and दण्डी is nearly the same as the figure समाधि of विश्वनाथ.

73, 74, 75 भावोदयः, भावसन्धिः, भावशबलः.

(Excitement of a mood, Conjunction of moods, and Commixture of moods).

When there is an excitement of a mood, when there is a conjunction of moods, and when there is a commixture of moods, all of them being subordinate to something else, there are भावोदय, भावसन्धि and भावशबल respectively. Our author does not expressly say that भावोदय etc must be subordinate in order to constitute the figure भावोदय etc. But that qualification necessarily follows from the treatment of the four figures रसवद् etc.

What is meant by भावोदय is:—The word भाव has been already explained. उदय means 'the condition of being in process of evolution.' भावोदय occurs when a भाव is described as occurring or as being in process of evolution, and not when the भाव is completely evolved. The latter is the province of the figure प्रेयः. When भावोदय becomes subordinate to some thing else the figure is भावोदय. An example is मधु* etc. (p. 61, ll. 25-26). ते (तव) वैरिणः (शत्रवः) सुहृद्भिः सह मधुपानप्रवृत्ताः (मधुपानाय प्रवृत्ताः) कुतोऽपि त्वन्नाम श्रुत्वा विषमां दशां लेभिरे. Here the principal sentiment is love for the king. The sentiment of terror that is described as arising is subordinate to this main sentiment.

भावसन्धि—भावसन्धि occurs when two भावs (that are opposed to each other) are described as competing with each other. प्रदीप explains it as 'experience of two equally strong sentiments at the same time' (सन्धिरेककालमेव तुल्यकक्षयोरास्वादः। प्र० p. 110). भावसन्धि (the figure) occurs when भावसन्धि is subordinate to something else. An example is जन्मान्तरीण etc. (p. 61, ll

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* This bears a very close resemblance to the example of भावोदय given by जयरथ "साकं कुरङ्गकदृशा मधुपानलीलां कर्तुं सुहृद्भिरपि वैरिणि ते प्रवृत्ते। अन्याभिधायि तव नाम विभो गृहीतं केनापि तत्र विषमामकरोदवस्थाम्॥" p. 191.

28-29). जन्मान्तरीणस्य (अन्यस्मिन् जन्मनि भूतस्य) रमणस्य प्रियस्य अङ्गसङ्गेन समुत्सुका सख्याः अन्तिके (समीपे) च सलज्जा पार्वती सदा नः पातु. Here the sentiment of love having for its object a divinity, viz. Pārvati, is principal. The conjunction of the two Bhāvas, Longing and Bashfulness (which, occurring together, compete with each other) is subordinate to this main sentiment. Another example of भावसन्धि is "परिचुम्बनीयचलकाकपक्षकं तनयं कथं विसृजतु क्षितेः पतिः । अभिवन्दनीयतमपादपङ्कजं सहसा प्रतीपयतु वा कथं मुनिम् ॥ अत्र सुतमुनिविषययो रत्याख्यभावयोः सन्धिः रते रामचरितं प्रत्यङ्गत्वमित्यलङ्कारत्वम् ।" विम० p. 192.

भावशबल—When many Bhāvas are represented as successively taking the place of each preceding one, there is भावशबल 'शबलता तु कालभेदेन निरन्तरतया पूर्वपूर्वोपमर्दिनाम् (आस्वादः) ।' प्रदीप p. 110 (Nir). The figure भावशबल occurs when भावशबल is represented as subordinate. An example of the figure भावशबल is 'पश्येत् etc'. This is found in K. P. V. (Vā. p. 200). कश्चित् पश्येत् (आवां इति अध्याहार्यम्), चपल (चञ्चलस्वभाव), चल (दूरमपसर), रे का त्वरा (किमर्थमेवं त्वरसे), अहं कुमारी (त्वया सह एकाकिन्या नैव गन्तुं युक्तम्), हस्तालम्बं (हस्तस्य अवलम्बं) वितर (देहि), हहहा व्युत्क्रमः (हहहा इति खेदे, व्युत्क्रमः विपरीताचारः, यदहं कुमारी सती त्वामवलम्बे अननुरूपमेवैतत् कुमारीभावस्य) क्व असि (क्व) यासि. यद्वा 'असि' इति 'त्वम्' इत्यर्थे तिङन्तप्रतिरूपकमव्ययम्, (पृथ्वीपरिवृढ) (पृथ्व्याः प्रभो), अरण्यवृत्तेः (अरण्ये वृत्तिर्वर्तनं यस्य तस्य) भवद्विद्विषः (भवतः शत्रोः) कन्या फलकिसलयानि आददाना इत्थम् कञ्चित् (पुरुषं) अभिधत्ते. पश्येत्......कुमारी O, we may be seen together. Go away, thou fickle man. Why this haste? I am a maiden. हस्तालम्बं......व्युत्क्रमः 'Give me the support of thy hand. Alas! Alas!! what a transgression of maidenly conduct.' Here the principal sentiment is the love for the king. Many Bhāvas, which rise one after another, are subordinate to this main sentiment. The Bhāvas are Apprehension (शंका in 'पश्येत्कश्चित्'), Resentment (असूया in 'चल चपल रे'), Equanimity (धृति in 'का त्वरा'), Recollection (स्मृति in 'अहं कुमारी'), Weariness (श्रम in 'हस्तालम्बं वितर'), Wretchedness (दैन्य in 'हहहा'), Awakening (विबोध in 'व्युत्क्रमः'), Longing (औत्सुक्य in 'क्वासि यासि'). Another example of भावशबल is 'श्यामो नैष शिशुः सुतो रघुकुले याति प्रतीपो गुरुस्तातान्तस्य सहोदरा विजयते क्षत्रस्य शस्त्रग्रहः । बाल्यस्निग्धजनमादमेति हृदयं त्वार्तेः परार्थेन मे भ्रामुकान्त्यमुना विना प्रकृतयो भान्तो मुनिः प्रीयताम् ॥ अत्र पुत्रादिविषयाणां रतीनां पूर्वपूर्वोपमर्देनोपनिबद्धानां शबलत्वम् ।' विम० p. 192.

इह केचिदाहुः......युक्ता इति (p. 62, ll. 4-6). Some say :—ornaments are those alone which heighten the Rasa etc. by embellishing the form of words (वाचक) and senses (वाच्य). But Rasa etc., being such as to be helped (उपकार्य) by words and senses (and not उपकारक), should not properly be called ornaments. What is meant is :—It was said in the first Pari. that Rasa is the soul of Poetry, words and senses the body and Alaṅkāras (figures) are ornaments which heighten the soul of Poetry through the body (viz. word and sense). Hence it follows that Rasa is always उपकार्य (to be helped or embellished) and not उपकारक (helping or embellishing others) and that whatever is called an ornament must heighten Rasa, the soul of Poetry, through word and sense, the body. It is laid down above that रस, भाव, etc. when they are subordinate to something else, become the figures रसवद्, प्रेयः etc. These persons assert that in this there is a contradiction. If they are रस etc. they cannot be Alaṅkāras, because Rasa and Alaṅkāra are by their very nature distinct (as Rasa is उपकार्य being the soul and Alaṅkāra is उपकारक being merely an ornament). If you say they are Alaṅkāras, you cannot call them Rasa. Thus these objectors are not ready to admit रसवद् etc. as ornaments. It should be observed that Mammaṭa also does not regard रसवद् etc. as Alaṅkāras; he includes them under the 2nd variety of काव्य, viz. गुणीभूतव्यंग्य (see K. P. V Ul. p. 201 VA.) 'एते च रसवदाद्यलङ्काराः। यद्यपि भावोदयभावसन्धिभावशबलत्वानि नालङ्कारतयोक्तानि तथापि कैश्चिदुक्तादित्युक्तम्।'. The वक्रोक्तिजीवित also denies that रसवद्, प्रेयस्, उदात्त are अलङ्कारs e. g. 'कर्तस्फुटताभिमतयोः पौर्वापर्यवर्णितयोः। अलङ्करणमोत्सङ्गकृत्वं न विद्यते ॥' (3rd उन्मेष). Its position is that these are not अलङ्कारs but अलङ्कार्य.

अन्ये तु......एव इति (p. 62, ll. 6-7). Others again say :—The designation of ornament given to रसवद् etc. merely because they help (the development of) Rasa etc. is purely secondary (भाक्त) and must be accepted in compliance with the practice of the ancients. What these people mean is :—Alaṅkāras are those which heighten the body of Poetry. We have seen above that in रसवद् etc. रस, भाव etc. are subordinate to (i. e. heighten) another Rasa etc. There is a difference between Alaṅkāras and रसवद् etc. The former heighten Rasa etc. indirectly through the body of poetry, viz. word and sense, i. e. words and senses (the body) are adorned by ornaments and then the soul is set off to greater advantage by the embellished words and senses; while in रसवद् etc., रस etc. directly enhance another Rasa etc. In spite of this difference, there is one thing in common between Alaṅkāras properly so called and रसवद् etc. viz. that both of them heighten the Rasa (directly or indirectly) by being subservient to it. On account of this similarity between the two, the word Alaṅkāra which is properly applicable only to such figures as Upamā is applied to रसवद् etc. by *lakshaṇā*. We have seen above (p. 54) that सादृश्य is one of the circumstances which are at the root of *lakshaṇā*. रसवद् etc. do not, properly speaking, deserve to be called Alaṅkāras. The application of the word Alaṅkāra to them is secondary and has the sanction of ancient and respectable authority, before which we must bow. भाक्त is derived from the word भक्ति and means the same thing as लाक्षणिक. The Lochana, while commenting upon the words 'भाक्तमाहुस्तमन्ये', has the following note on the word भाक्तः—"भज्यते सेव्यते पदार्थेन प्रसिद्धतयोत्प्रेक्ष्यते इति भक्तिर्धर्मोऽभिधेयेन सारूप्यादिः । तत आगतो भाक्तो लाक्षणिकोऽर्थः । यदाहुः 'अभिधेयेन सारूप्यात् सामीप्यात् समवायतः । वैपरीत्यात्क्रियायोगाल्लक्षणा पञ्चधा मता ॥' इति * । गुणसमुदायवृत्तेः शब्दस्यार्थभागस्तैक्ष्ण्यादिर्भक्तिः तत आगतो गौणोऽर्थो भाक्तः । भक्तिः प्रतिपाद्ये सामीप्यतैक्ष्ण्यादौ श्रद्धातिशयः । तां प्रयोजनत्वेनोद्दिश्य तत आगतो भाक्त इति गौणो लाक्षणिकश्च । मुख्यस्य वा अर्थस्य भङ्गो भक्तिरित्येवं मुख्यार्थबाधनिमित्तप्रयोजनमिति त्रयसद्भाव उपचारबीजमित्युक्तं भवति ।" p. 9. Vide शाबरभाष्य vol. II. p. 49 'भक्त्या भविष्यति यथा यजमानो वै यूप इति ।'. The ancient authority alluded to is that of Bhāmaha, Udbhaṭa, and others who define रसवद् etc. as figures of speech. Compare Udbhaṭa 'प्रेयो रसवदूर्जस्वि पर्यायोक्तं समाहितम् । द्विधोदात्तं तथा श्लिष्टमलङ्कारान्परे विदुः ॥' IV. 1. It must be remarked that ancient authority is not unanimous in defining these figures. The समाहित of Daṇḍin is quite different from that of Udbhaṭa, moreover भावोदय, भावसन्धि and भावशबल are not defined by Udbhaṭa and Bhāmaha and मम्मट is the the first great writer to define these three. Still, रसवद् etc. have generally been defined in the same way by many.

अपरे तु......न्यायेन इति (p. 62, ll. 7-9). Others say:—Strictly speaking, an ornament becomes so merely by subserving Rasa etc. (रसाद्युपकारमात्रेणालङ्कारत्वं मुख्यतः); the circumstance that such figures as Rūpaka etc. embellish the sense etc. (which is the body of Poetry) is analogous to the nipple attached to the neck of a she-goat (which nipple serves no purpose). What these people mean is:—Alaṅkāra is that which heightens Rasa etc. In रसवद् etc. as well as in Rūpaka etc. Rasa, the soul of poetry, is embellished. Therefore the application of the designation of Alaṅkāra to Rasaved etc. is *not secondary* (गौण, as said by those who hold the second view propounded in the text) but is rather strictly correct. The only difference between Rūpaka etc. and Rasavad etc. is that the former embellish Rasa through word and sense and that the latter directly do so. But this difference is of no importance. The circumstance that in Rūpaka etc. the senses (and words) also are embellished is purely accidental and serves no purpose, just as the nipple on the neck of a she-goat serves no purpose (it cannot yield milk). These persons hold the ·view that Rasavad etc. are properly called Alaṅkāras. The view is opposed to those who hold that the application of the word Alaṅkāra to रसवद् etc. is गौण. We have explained वाच्याद्युपधाने as वाच्याद्यलङ्करणम् in accordance with Rāmacharaṇa's explanation. The word उपधान, however, generally means 'a pillow.' Taking this meaning of the word, we may translate 'रूपकादौ तु...न्यायेन' as "The circumstance that in Rūpaka etc. the figures rest upon the sense etc. is (of no importance), being analogous to the nipple attached to the neck of a she-goat."

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* The अभिधावृत्तिमातृका on कारिका 9-10 and the काव्यप्रकाशसङ्केत (p. 17. आनन्दाश्रम ed.) read this verse as 'अभिधेयेन सम्बन्धात् सादृश्यात्समवायतः' and ascribe it to भर्तृमित्र.

अभियुक्तास्तु...इति मन्यन्ते. स्वव्यञ्जक=अङ्गभूतरसादिव्यञ्जक. अङ्गिनः= प्रधानीभूतस्य. But those who have deeply considered the matter say:—Rasa etc. which have become subordinate (to something else) and which are themselves helped (उपकृत) by words and senses that manifest them, quite properly obtain the denomination of ornament, because they help (other) Rasas etc, which are principal, by embellishing the words and senses that suggest the latter. In समासोक्ति, it is merely the behaviour of the Nāyikā etc. (that is imposed upon the behaviour of another) that constitutes the ornament and not the relish that is derivable from the representation; because, (the behaviour etc. being itself the ultimate thing) it wants the said condition of assisting a principal Rasa through ornamenting the words and senses suggestive thereof. What is meant by this view (which is the one held by our author) is:—Alaṅkāras are those which assist the principal Rasa through words and senses that manifest it. In रसवद् etc. certain words and senses manifest a particular Rasa or Bhāva; this latter again is subordinate to another Rasa and assists it through words and senses which manifest the principal Rasa. It is therefore quite proper that रसवद् etc. are called Alaṅkāras. In समासोक्ति, the ascription of the behaviour of one to another constitutes the Alaṅkāra. But Samāsokti does not possess the characteristics of Rasavad etc. There is no आस्वाद (Aesthetic enjoyment or flavour) of one Rasa which assists another through words and senses, as in रसवद्. What is charming is simply the व्यवहार, which is not Rasa etc. So, although there is a difference between रसवद् etc. and समासोक्ति etc. (because in the former there is रसास्वाद, while in the latter there is none), still both of them are very properly called Alaṅkāras, because to both of them the definition of Alaṅkāra (viz. what heightens the Rasa through words and senses is a figure) is applicable. The आस्वाद of a subordinate Rasa etc. in Rasavad etc. heightens the principal Rasa through word and sense; the व्यवहार also heightens the Rasa through word and sense. The words 'सम्यग्ज्ञ......व्यपदेशो लभ्यते' are an answer to the objection contained in the first view propounded in the text 'रसादयस्तु...उपकारी एव.' According to the *siddhānta* (the view of our author) रस etc. are not always उपकार्य (to be helped); they can also be उपकारक, as in Rasavad.

अत एव......मतिः (p. 62, ll. 13-14). Our author supports his position by quoting the words of a highly respectable authority (perhaps the highest authority) on such matters. Construe अन्यत्र (रसरूपे वस्तुमात्रेऽलङ्कारतायोग्ये वा) प्रधाने वाक्यार्थे यत्र (यस्मिन्काव्ये) रसादयः अङ्गं तस्मिन् काव्ये रसादिः अलङ्कारः इति मे मतिः. The verse is explained by Lochana as follows:—"यस्मिन् काव्ये ते पूर्वोक्ता रसादयोऽङ्गभूता वाक्यार्थीभूतश्चान्यः ।......तस्य काव्यस्य सम्बन्धिनो ये रसादयोऽङ्गभूतास्ते रसादिरलङ्कारस्य रसवदाद्यलङ्कारशब्दस्य विषयाः । स एव अलङ्कारशब्दवाच्यो भवति योऽङ्गभूतः, न तन्त्र इति यावत् ।" p. 71. The meaning is:—In that piece of poetry, where Rasa etc. are subordinate to the main purport of the passage (whether another Rasa or a sense that is principal), the former (Rasa etc.) constitute in my opinion the province of an ornament.

यदि न......प्रसङ्गेन (p. 62, l. 15). This is an answer to those who hold the 3rd view mentioned in the text. If it be said that the mere circumstance of assisting a Rasa etc. constitutes an Alaṅkāra, then it would follow that words etc. also are Alaṅkāras because they also assist Rasa etc. It was said above by those who hold the third view that the circumstance of embellishing वाच्य etc. is of no importance, being like

अप्रागल्भ्यम् and that mere रसाद्युपकार constitutes an Alaṅkāra. If that were so, words themselves, which together with senses constitute the body of Poetry, will have to be called Alaṅkāras (because they also are रसाद्युपकारक inasmuch as they manifest Rasa); but this is absurd.

एवं च......परास्तम् (p. 62, ll. 16–17). Similarly the dictum of some that the figures Rasavad etc. occur when Rasa etc. are principal and that when the latter are subordinate, the figure is Udātta (of the 2nd sort, अङ्गभूतमहापुरुषचरितवर्णनम्) is wrong. Some writers on Rhetoric denied the existence of ध्वनि (suggested sense) in Poetry. They said that wherever रस etc. are principal, there is रसवद् अलङ्कार; where रस etc. are subordinate there is the 2nd variety of Udātta. These views are wrong, for the simple reason that words also will then have to be called Udātta Alaṅkāra, because they also are subordinate to the principal Rasa (just as Udātta is said to be constituted by Rasa etc. being subordinate). Moreover there are other grave objections against this theory. If Rasa, even when principal, is to be called Alaṅkāra, then what is the soul of Poetry? This theory is alluded to by the अलं. स. 'तत्र ध्वनिदर्शने (ध्वन्यभाववादिनां मते इत्यर्थः । वि०) वाक्यार्थीभूता रसादयो रसवदाद्यलङ्काराः तत्राङ्गभूतरसादिविषये रसवदाद्यलङ्कारः । द्वितीये उदात्तालङ्कारः।" (रसवदाद्यलङ्कारास्तत्राङ्गभूतरसादिविषये द्वितीय उदात्तालङ्कारः । !) p. 190.

76 संसृष्टिः (Conjunction).

यदि एते एव अलङ्काराः परस्परविमिश्रिताः तदा संसृष्टिः तथा सङ्करः (इति) पृथक् अलङ्कारौ. If any of the ornaments that are treated of here are combined together, then there arise two distinct figures, संसृष्टि and सङ्कर.

यथा......पृथगलङ्कारत्वं (p. 62, l. 20). As the ornaments (worn on the body) in ordinary life produce a distinct beauty when they are combined together and are hence counted as distinct ornaments. Compare 'यथा बाह्यालङ्काराणां सौवर्णमणिमयमुक्तानां पृथक्चारुत्वहेतुत्वेऽपि सङ्घटनाकृतं चारुत्वान्तरं जायते तद्वत्प्रकृतालङ्काराणामपि संयोजने चारुत्वान्तरमुपलभ्यते ।" अलं. स. p. 193.

मिथो......च्यते (p. 62, l. 23). एतेषां (अलङ्काराणाम्) मिथः (परस्परम्) अनपेक्षतया (निरपेक्षतया) स्थितिः संसृष्टिः उच्यते. The existence of these independently of each other is संसृष्टि. This mixture of figures is like the mixture of sesame and rice. There may be a mixture of शब्दालङ्कार॰ only (I), or of अर्थालङ्कार॰ only (II), or (III) of a शब्दालङ्कार and an अर्थालङ्कार.

An example is देवः etc. **(p. 62, ll. 25–26).** स्मेरेन्दीवरलोचनः (स्मेरे विकसिते इन्दीवरे इव लोचने यस्य सः) संसारध्वान्तविध्वंसहंसः (संसारः एव ध्वान्तं तमः तस्य विध्वंसः तस्मिन् हंसः रविः 'रविश्वेतच्छदौ हंसौ' अमर॰ III 3. 323) कंसनिषूदनः (कंसस्य हन्ता) देवः (कृष्णः) नः (अस्मान्) अपायात् पायात् (रक्षतु). Here we have a यमक (Rhyme) in पायादपायात् and अनुप्रास (Alliteration) in 'संसारध्वान्तविध्वंसहंसः'. Thus there is a संसृष्टि of two Alaṅkāras of *s'abda* (I). There is an Upamā in स्मेरेन्दीवरलोचनः and a Rūpaka in 'संसारध्वान्तविध्वंसहंसः कंसनिषूदनः' (Krishṇa is identified with the sun and *saṁsāra* with darkness). Therefore there is a संसृष्टि of two figures of sense (II). As both these conjunctions reside in the same verse, there is a संसृष्टि of शब्दालङ्कार and अर्थालङ्कार (III). यमक and अनुप्रास deserve a passing notice. अनुप्रास is defined as 'वर्णसाम्यमनुप्रासः'. The repetition of the same letters (consonants) constitutes अनुप्रास. It is possible in various ways:—e. g. (I) the same consonant may be repeated twice; (II) many consonants (व्यञ्जनसङ्घ) may be repeated only once and in the same order; or (III) the same consonant may be repeated a number of times. Examples of the three sorts (the second called छेकानुप्रास and the first and third वृत्त्यनुप्रास) are 'ततोऽरुणपरिस्पन्दमन्दीकृतवपुः शशी। दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥'; 'आदाय बकुलगन्धानन्धीकुर्वन् पदे पदे भ्रमरान् । अयमेति मन्दमन्दं कावेरीवारिपावनः पवनः ॥'; 'अनङ्गरङ्गप्रतिमं तदङ्गं भङ्गीभिरङ्गीकृतमानताङ्ग्याः । कुर्वन्ति यूनां सहसा यथैताः स्वान्तानि शान्तापरचिन्तितानि ॥'. यमक (Rhyme) is defined as 'स्वरव्यञ्जनसमुदायपौनरुक्त्यं यमकम्' or 'आवृत्तिं वर्णसङ्घातगोचरां यमकं विदुः' K. D. I. 61. When more syllables than one are repeated in the same order in which they first occurred, but in a different sense, there is यमक. Examples are 'दशरथोऽनुशशास महारथो यमवतामवतां च धुरि स्थितः ।' रघु॰ IX. 1.; 'यो यः पश्यति तन्नेत्रे रुचिरे वनजायते । तस्य तस्यान्यनेत्रेषु रुचिरेव न जायते ॥' (रुचिरे मनोरमे, वनं जलं वनजं पद्मं तदिव आयते दीर्घे, रुचिः प्रीतिः). There are other kinds of अनुप्रास called श्रुत्यनुप्रास, लाटानुप्रास etc.

The verse क्व सूर्य etc. is an example of संसृष्टि, where the two अलङ्कार॰ of sense, विषम and निदर्शना, are combined.

77 सङ्कर (Commixture).

(I) When two or more ornaments stand in the relation of principal and subordinate, (II) when they reside in the same place, or (III) when there is a doubt about them, there is सङ्कर, which is thus three-fold. It is said that the mixture of figures in सङ्कर is like the mixture of milk and water.

An example of (I) is आकृष्टि etc. **(p. 63, ll. 4–5).** This occurs in अलं. स. p. 93. यस्य अम्बुराशेः (जलनिधेः) पादमूले (एकदेशे, पक्षे चरणमूले 'पादा रश्म्यङ्घ्रितुर्यांशाः' अमर० III. 3. 89.) मन्दाकिनी (गङ्गा) आकृष्टिवेगेन* (समुद्रमन्थनकाले देवैः यद् आकर्षणं तस्य वेगेन) विगलन् प्रच्यवन् यः भुजगेन्द्रस्य वासुकेः भोगस्य देहस्य फणात्मा वा निर्मोकः कञ्चुकः (त्वक्), निर्मोकः पट्ट इव 'पट्टः पेषणपाषाणे व्रणादीनां च बन्धने' तद्वेष्टनया तद्वेष्टनच्छलेन (मन्थव्यथाव्युपशमार्थमिव) आशु (शीघ्रं) चिरम् अवेष्टत. Long did Mandâkini cling to his feet (in kneading them) under the disguise of that bandage of the (white) slough, that had slipped, through the force of pulling, from the body of Vāsuki (employed as the string), as if to remove the worry the ocean had suffered in the churning. When the ocean was churned with Vāsuki as the string, the slough slipped from the serpent's body (the poet says) and encircled the ocean. The poet says it was not the slough that encircled the ocean, but it was the Ganges that had assumed that form and came there quickly out of love for her lord (the ocean). The Ganges remained at his पादमूल, to shampoo her lord's feet in order to remove the great fatigue that he must have felt when he was churned by the Gods.

अत्र...समासोक्तेरङ्गम् **(p. 63, ll. 6-10).** Here Mandākinī is superimposed upon the slough, the real nature of which is denied; so we have the figure अपह्नुति (प्रकृतं निषिध्यान्यस्थापनं अपह्नुतिः). अपह्नुति is subordinate to श्लेष, inasmuch as it gives rise to Paronomasia, because the actual पादमूलवेष्टन (clinging to a portion of the sea) of the Ganges (under the disguise of the slough) is the same as चरणमूलवेष्टन (clinging to the feet), as the word पाद is capable of two senses. श्लेष is subordinate to अतिशयोक्ति, because पादमूल in one sense is identified (भेदेऽभेदः) with पादमूल in another sense. अतिशयोक्ति is subordinate to उत्प्रेक्षा contained in 'मन्थ......र्थमिव'. The natural पादमूलवेष्टन of the Ganges (disguised as slough) being identified with पादमूलवेष्टन (clinging to the feet), 'मन्थ......र्थमिव' is fancied as the हेतु of पादमूलवेष्टन (clinging to the feet in order to knead them). उत्प्रेक्षा is subordinate to समासोक्ति, inasmuch as it conveys the idea of the ocean and the Mandākinī behaving like a husband and his loving wife (who tries to remove her husband's fatigue and pain by kneading his feet etc.).

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* See विष्णुपुराण 1. 9. 75-76 'आनीय सहिता दैत्यैः क्षीराब्धौ सकलौषधीः । मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् ॥ मथ्यताममृतं देवाः साहाय्ये मय्यवस्थिते '.

अनुरागवती......समागमः (p. 63, ll. 12–13). This verse is cited in the ध्वन्या॰ p. 37. We read there दैवगतिः कीदृक्. अनुरागवती (अनुरागः रक्तिमा, पक्षे प्रेम तद्युक्ता) संध्या, दिवसः तत्पुरःसरः (तस्याः पुरःसरः पुरोवर्ती, पक्षे संमुखः आज्ञाकरः) अहो दैवगतिः चित्रा (आश्चर्यवहा), तथापि न समागमः (मिलनं, पक्षे स्त्रीपुंससंगमश्च). Here the meaning of the words as they stand is 'The Evening glows with अनुराग (redness) and the day is ever present *before* her; yet how wonderful is the working of Destiny—they are never united (when there is day, there is no संध्या; when the संध्या comes, there is no day)'. The words संध्या and दिवस, on account of their gender, and the words अनुरागवती and तत्पुरःसर (which are Paronomastic) suggest the behaviour of a lover and his sweet-heart. The meaning then is:—(The sweet-heart) is full of affection and (the lover) is ever ready to do her bidding; but alas, wonderful is the working of Fate—there is no union of the two (this being due to the fact that one or both of them are prevented by the elders from meeting each other). Thus there is समासोक्ति. This समासोक्ति is subordinate to विशेषोक्ति. Although the causes of समागम, viz. अनुराग (in the woman) and तत्पुरःसरत्व (in the lover) are present, the fruit of them does not follow. Therefore there is विशेषोक्ति.

An example of सन्देहसङ्कर (III) is 'इदमाभाति' etc. (p. 63, ll. 15–16). The verse can be construed in many ways. 'इदम्' may be construed with ऐन्दवं मण्डलम् or separately (as referring to face etc.). सन्ततं (सर्वत्र प्रसृतं) तमः (अन्धकारं, पक्षे अज्ञानं) भिन्दानं (निरस्यत्) अमन्दं अनल्पं नयनानन्दं करोतीति अमन्दनयनानन्दकरं ऐन्दवं मण्डलं (चन्द्रस्य बिम्बम्) गगने आभाति. Here doubts arise as to the figure as follows:—It may be अतिशयोक्ति if we suppose that the face is swallowed up as it were by the moon and spoken of in the terms of the moon, as in 'कथमुपरि कलापिनः कलापः' above; the figure may be Rūpaka consisting in the super-imposition of the moon upon a face pointed out by the pronoun 'this' (as if we were to say इदं मुखं इन्दुमण्डलम्); the figure may be तुल्ययोगिता (defined as 'पदार्थानां प्रस्तुतानां' etc), if we suppose that a face (pointed out by the pronoun 'this') and the lunar orb are both subjects of discussion (प्रकृत) and are connected with the same attribute of destroying darkness (whether internal or external does not matter); the figure may be दीपक (अप्रस्तुतप्रस्तुतयोरेकधर्माभिसम्बन्धः दीपकम्). If we suppose that the moon is not प्रकृत (and that the face is प्रकृत); the figure may be समासोक्ति, if we suppose that the face is अप्रस्तुत (and the moon in 'इदं ऐन्दवं माण्डलम्' is प्रस्तुत) and that it is suggested by the sameness of attributes (viz. तमः भिन्दानं and अमन्दनयनानन्दकरं); it may be अप्रस्तुतप्रशंसा (5th variety तुल्ये प्रस्तुते तुल्यस्य अप्रस्तुतस्य अभिधानम्), the face being in question and understood through the description of the moon which is not in question (on account of the similarity between them); or it may be पर्यायोक्त, the time that excites love (viz, night) being meant to be described through the description of the moon, the rise of which is the effect of night. Thus there being a doubt on account of the possibility of many Alaṅkāras, there is सन्देहसङ्कर.

यथा वा......सन्देहः (p. 63, ll. 24–25). In the sentence 'मुखचन्द्रं पश्यामि' it is doubtful whether the figure is उपमा, as the compound may mean 'the moon-like face' (मुखं चन्द्र इव) or whether it is Rūpaka, as the compound may mean 'the moon in the form of the face' (मुखमेव चन्द्रः). There is nothing here to determine the figure with certainty.

साधकबाधक...रूपकसमास एव (p. 63, l. 25-p. 64, l. 6). साधक...सन्देहः. When there is some circumstance favourable to one ornament and some other circumstance unfavourable to another, or when even one of these exists, then there is no doubt (and no सङ्कर). For example in 'He kisses the मुखचन्द्र,' the circumstance that kissing is consistent with the face and inconsistent in the case of the moon is a reason for regarding the figure to be a simile and is a reason against regarding it as Rūpaka. If we dissolve the compound मुखचन्द्र as मुखं चन्द्र इव, मुख becomes prominent and can be well construed with the action of kissing; but if we dissolve it as मुखमेव चन्द्रः, चन्द्र becomes more prominent and cannot be well construed with the action of kissing. Therefore the figure is Upamā and not Rūpaka. Here there exist both साधक and बाधक circumstances. मुखचन्द्र...उपमाबाधकः. In this example, the attribute of shiningness is a circumstance favourable to the recognition of Rūpaka (because it is construable with the moon in its primary sense) and is not unfavourable to simile because it can be construed with the face in a secondary sense. It is a general rule of interpretation that where the primary meaning is applicable, a secondary meaning should not be resorted to. So in 'मुखचन्द्रः प्रकाशते' there is रूपक only. Here there is a साधक circumstance but nothing बाधक (i.e. nothing that forbids the recognition of उपमा). राज... रूपकम्. Here, the circumstance of a woman embracing one *like* her lord being improper, the embrace of the king *as such*, on the part of Lakshmī, is impossible and so the recognition of Upamā is forbidden (if we dissolve as राजा नारायण इव, राजा becomes prominent and is likened to Vishṇu); but the embrace of Nārāyaṇa by Lakshmī being possible, there is a रूपक (i.e. we must dissolve the compound as राजा एव नारायणः, where नारायण becomes prominent and the king is identified with Nārāyaṇa). Thus here there is a बाधक of simile and therefore the figure is रूपक. एवम्......बाधकता. In 'the lotus-face of the fawn-eyed lady shines with tremulous eyes', the eye being possible only in the face, the recognition of Upamā is favoured (i.e. we must dissolve वदनाम्बुज as 'वदनं अम्बुजमिव' where वदन becomes prominent and is well construed with चञ्चल्लोचनम्) and as the eye is impossible in lotus, the recognition of Rūpaka is prevented (we cannot dissolve वदनाम्बुज as 'वदनमेव अम्बुजम्' because then अम्बुजम् will be prominent and cannot be well-construed with 'चञ्चल्लोचनम्'). एवं......रूपकसमास एव. In such a sentence as 'सुन्दरं वदनाम्बुजम्', where the common property (सुन्दरत्व) is mentioned, the compound वदनाम्बुज cannot be so dissolved as to bring out an Upamā, according to the sūtra of Pāṇini (II. 1. 56) 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' (an object of comparison, उपमेय, is compounded with व्याघ्र etc. the Upamānas, when the common attribute is not mentioned) and therefore the recognition of a simile is debarred. The compound here must be taken to be रूपक and as belonging to the class which begins with मयूरव्यंसक ('मयूरव्यंसकादयश्च' पा० II. 1. 72. मयूरो व्यंसकः मयूरव्यंसकः व्यंसकः धूर्तः । सि० कौ०).

एकाश्रयानुप्रवेशो......लङ्कारयोः (p. 64, ll. 7-14). An example of the residence of figures in the same place (the 2nd variety of सङ्कर) is कटाक्षेण etc. यदि सा क्षणमपि कटाक्षेण अपि ईषत् (मां) निरीक्षेत तदा सान्द्रः (घनः) पिहिताशेषविषयः (पिहिताः संवृताः अशेषाः अखिलाः विषयाः विषयसाक्षात्काराः येन) आनन्दः (हृदये) स्फुरति, अम्भोरुहदृशः (कमलाक्ष्याः) सरोमाञ्चोदञ्चत्कुचकलशनिर्भिन्नवसनः (सरोमाञ्चौ प्रियस्पर्शेन सञ्जातपुलकौ उदञ्चन्तौ उन्नतिमन्तौ यौ कुचकलशौ स्तनकुम्भौ ताभ्यां निर्भिन्नं प्रभ्रष्टं वसनं वस्त्रं यस्मिन्) परीरम्भारम्भः (परीरम्भः आलिङ्गनं तस्य आरम्भः उपक्रमः) क इव (कीदृशः) भविता (भविष्यति). पिहिताशेषविषयः which shuts out the consciousness of all external objects. अत्र......अनुप्रवेशः.

Here the छेकानुप्रास contained in 'कटाक्षेणापीषत्क्षणमपि' and the वृत्त्यनुप्रास consisting in the occurrence of the compound letter क्ष् twice in 'कटाक्षेणापीषत्क्षणमपि' and once in निरीक्षेत have the same position. We explained above what is meant by अनुप्रास. छेकानुप्रास occurs when a number of consonants are repeated again in the same order. Here क्ष्, ण् and प् are repeated again in the same order in 'कटा......पि.' प्रतीहारेन्दुराज on उद्भट (I.) explains "छेकशब्देन कुलायाभिरतानां पक्षिणामभिधानम्। तदुक्तम्—'छेकान्गृहेष्वभिरतानुशन्ति मृगपक्षिणः' इति। तेषां च कुलायाभिरतत्वादन्येन केनचिदनावासमानानामनेनानुप्रासेन सदृशी मधुरा वागुच्चरति। अतोऽयमनुप्रासश्छेकैर्व्यपदिश्यते छेकानुप्रास इति। अथवा छेका विदग्धाः। तद्वल्लभत्वादस्य छेकानुप्रासता।". वृत्त्यनुप्रास occurs when a single consonant is repeated once or many times, or when many consonants occur once again but not in the same order, or when many consonants occur more than once and in the same order. The letter क्ष् occurs thrice in 'कटाक्षेण...निरीक्षेत' and there is therefore वृत्त्यनुप्रास. एवं च......लङ्कारयोः So also there is एकवाचकानुप्रवेश of अनुप्रास and अर्थापत्ति. If at the mere glance of the woman, all consciousness of external objects is lost (as in ब्रह्मानन्द) then what would happen at the time of embracing her? This is अर्थापत्ति. The same words which cause this figure also present अनुप्रास and therefore there is एकवाचकानुप्रवेश.

यथा वा......यमकयोः (p. 64, ll. 14-16). In 'संसारध्वान्तविध्वंसहंसः' which is part of a verse quoted above, there is सङ्कर by एकवाचकानुप्रवेश of रूपक and अनुप्रास. 'संसार......हंसः' is a single (compound) word. ध्वान्त and संसार are identified. The letters स्, ध्व् are repeated; therefore there is सङ्कर of अनुप्रास and रूपक. Another example of the सङ्कर of two figures (here, of word) is 'कुरबका रवकारणतां ययुः' which is the last *pāda* of Raghu. IX. 29, the first three being 'विरचिता मधुनोपवनश्रियामभिनवा इव पत्रविशेषकाः। मधुलिहां मधुदानविशारदाः'. Here there is a सङ्कर of two यमकs occurring in the same place; रबका and रवका form one यमक and बकार and वकार from another. We have explained Yamaka above. It may be said that रबका and रवका do not form a यमक, because in रबका there is ब and in रवका there is व. Against this the following reply is given. It is the general convention of poets to regard ब and व, ड and ल as non-different in यमक, श्लेष and such चित्रबन्धs as मुरजबन्ध etc. 'यमकश्लेषचित्रेषु बवयोर्डलयोर्न भित्। नानुस्वारविसर्गौ च चित्रभङ्गाय संमतौ।' वाग्भटालङ्कार 1. 20.

यथा वा—प्रविष्टमिति (p. 64, ll. 17-21). 'अभिनवपयोदरसितेषु पथिकश्यामायितेषु दिवसेषु। शोभते प्रसारितग्रीवाणां नृत्यं मयूरवृन्दानाम्॥'. This is

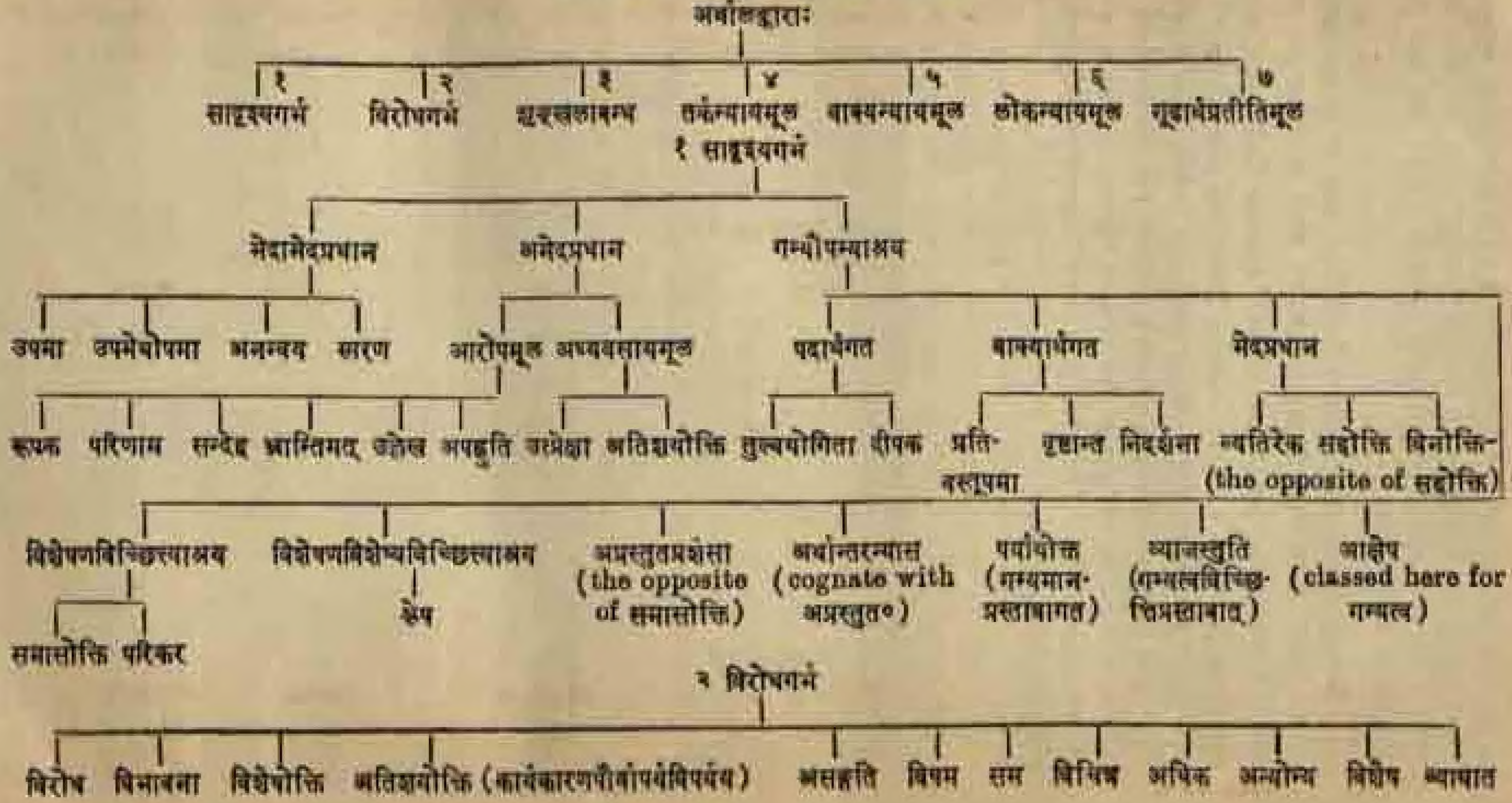
गाथासप्तशती IV. 59. The readings in the printed edition of that work are 'अभिनवप्रावृड्रसितेषु' for 'अभिनवपयोदरसितेषु', 'रभसप्रसारित०' for 'शोभते प्रसारित०', 'शोभते श्यामायितेषु' for पथिकश्यामायितेषु.' The readings adopted in the text are sanctioned by the high authority of the ध्वन्यालोक and लोचन (see p. 230 ध्व०). राम० appears to have read महति for शोभते. "अभिनवं हृद्यं पयोदानां मेघानां रसितं (गर्जितं) येषु दिवसेषु। तथाविधान् पथिकान् प्रति श्यामायितेषु मोहजनकत्वाद्रात्रिरूपतामाचरितवत्सु। यदि वा पथिकानां श्यामायितं दुःखवशेन येभ्यः। शोभते प्रसारितग्रीवाणां मयूरवृन्दानां नृत्तम्"। लोचन p. 230. The expression 'पहिअसामाइएसु' may stand for पथिकसामाजिकेषु as well as for पथिकश्यामायितेषु. The meaning of पथिकसामाजिकेषु is पथिका एव सामाजिकाः (सभासदः) येषु (the spectators in the form of travellers). The verse means 'charming is the dance of the peacocks, whose necks are out-stretched, in these days, noisy with the fresh (or charming) rumbling of clouds and appearing to the travellers gloomy as the night (because they are separated from their wives; compare मेघदूत 'मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे).' If we read 'पथिकसामाजिकेषु', the meaning will be 'charming is the dance of the peacocks etc. in these days with travellers as spectators'. The readings of the printed गाथासप्तशती also yield a good meaning. 'अभिनवप्रावृड्रसितेषु शोभते श्यामायितेषु (or सामाजिकेषु) दिवसेषु। रभसप्रसारितग्रीवाणां नृत्तं मयूरवृन्दानाम्॥'. Charming is the dance of the peacocks whose necks are stretched out through joy (or quickly 'रभसो वेगहर्षयोः' विश्व०) in these days, with the first roars of the rainy season and appearing dark as night (or in these days that are spectators). अत्र......रूपकं प्रविष्टमिति. Here in the same place, via the Prākrit expression 'पहिअसामाइएसु', there is a simile in पथिकश्यामायितेषु and a Rūpaka in पथिकसामाजिकेषु. The word श्यामायित is the past passive participle of a denominative verb श्यामायते which is explained as श्यामाः इव आचरन्ति. Therefore in श्यामायित, there is उपमा (धर्मलुप्ता according to our author). In पथिकसामाजिकेषु (पथिका एव सामाजिकाः) there is रूपक. Therefore there is सङ्कर of उपमा and रूपक by एकवाचकानुप्रवेश. 'पथिकान् प्रति श्यामा इवाचरन्तीति प्रत्ययेन लुप्तोपमा निर्दिष्टा। पथिकसमाजेष्विति कर्मधारयस्य स्पष्टत्वाद्रूपकम्।' लोचन p. 233. राम० justly contends that this is not a proper example of सङ्कर by एकवाचकानुप्रवेश; but that it is an example of सन्देहसङ्कर, as 'मुखचन्द्रं पश्यामि is. The Prākrit expression पहिअसामाइएसु does not simultaneously admit two figures, as in संसारध्वान्त etc. but alternately and therefore there is a doubt.

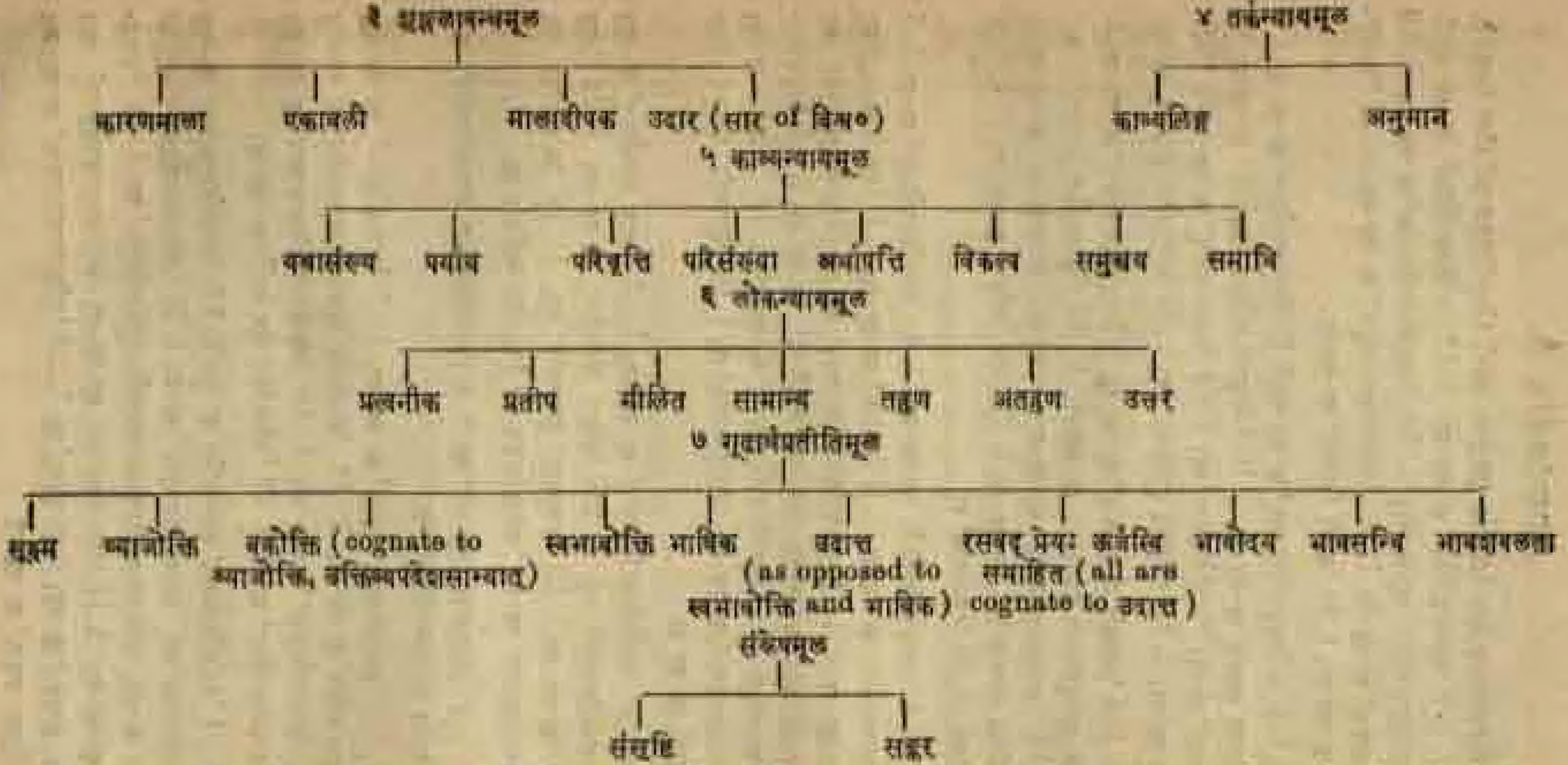
The difference between सन्देहसङ्कर and सङ्कर by एकवाचकानुप्रवेश

is that in the former we are in doubt as to what the figure is, there being no determining circumstance, while in the latter we are certain about the figures, which occur in the same phrase or expression.

Mammaṭa appears to have held that सङ्कर by एकवाचकानुप्रवेश occurs only when one figure of word and another of sense reside together in] the same place (स्फुटमेकत्र विषये शब्दार्थालङ्कृतिद्वयं व्यवस्थितं च K. P. X.). Our author, following the अलं. स., holds that सङ्कर by एकवाचकानुप्रवेश occurs not only when one figure of word and another of sense reside together, but also when two figures of word as in 'कुरवका' etc. or two figures of sense reside in the same place. The प्रदीप also says "शब्दार्थालङ्कृतीति प्रायोवादः। शब्दालङ्कारयोरप्येतद्दर्शनात्."

Classification of Alaṅkāras according to the Alaṅkārasarvasva, which is followed in the main by Vis'vanātha.


अर्थालङ्काराः
१ सादृश्यगर्भ
२ विरोधगर्भ
३ शृङ्खलाबन्ध
४ तर्कन्यायमूल
५ वाक्यन्यायमूल
६ लोकन्यायमूल
७ गूढार्थप्रतीतिमूल
१ सादृश्यगर्भ
भेदाभेदप्रधान
अभेदप्रधान
गम्यौपम्याश्रय
उपमा
उपमेयोपमा
अनन्वय
स्मरण
आरोपमूल
अध्यवसायमूल
रूपक
परिणाम
सन्देह
भ्रान्तिमत्
उल्लेख
अपह्नुति
उत्प्रेक्षा
अतिशयोक्ति
पदार्थगत
वाक्यार्थगत
भेदप्रधान
तुल्ययोगिता
दीपक
प्रतिवस्तूपमा
दृष्टान्त
निदर्शना
व्यतिरेक
सहोक्ति
विनोक्ति (the opposite of सहोक्ति)
विशेषणविच्छित्त्याश्रय
विशेषणविशेष्यविच्छित्त्याश्रय
अप्रस्तुतप्रशंसा (the opposite of समासोक्ति)
अर्थान्तरन्यास (cognate with अप्रस्तुत०)
पर्यायोक्त (गम्यमानप्रस्तावागत)
व्याजस्तुति (गम्यत्वविच्छित्तिप्रस्तावात्)
आक्षेप (classed here for गम्यत्व)
समासोक्ति
परिकर
श्लेष
२ विरोधगर्भ
विरोध
विभावना
विशेषोक्ति
अतिशयोक्ति (कार्यकारणपौर्वापर्यविपर्यय)
असङ्गति
विषम
सम
विचित्र
अधिक
अन्योन्य
विशेष
व्याघात


३ शृङ्खलाबन्धमूल
कारणमाला
एकावली
मालादीपक
उदार (सार of विश्व०)
४ तर्कन्यायमूल
काव्यलिङ्ग
अनुमान
५ काव्यन्यायमूल
यथासंख्य
पर्याय
परिवृत्ति
परिसंख्या
अर्थापत्ति
विकल्प
समुच्चय
समाधि
६ लोकन्यायमूल
प्रत्यनीक
प्रतीप
मीलित
सामान्य
तद्गुण
अतद्गुण
उत्तर
७ गूढार्थप्रतीतिमूल
सूक्ष्म
व्याजोक्ति
वक्रोक्ति (cognate to व्याजोक्ति, वक्तिव्यपदेशसाम्यात्)
स्वभावोक्ति
भाविक
उदात्त (as opposed to स्वभावोक्ति and भाविक)
रसवद् प्रेयः ऊर्जस्वि समाहित (all are cognate to उदात्त)
भावोदय
भावसन्धि
भावशबलता
संकरमूल
संसृष्टि
सङ्कर

विश्वनाथ adds निश्चय after अपह्नुति, defines व्याजस्तुति, पर्यायोक्त, अर्थान्तरन्यास, काव्यलिङ्ग, अनुमान in the order in which they are mentioned here, adds हेतु and अनुकूल before आक्षेप; puts विभावना and विशेषोक्ति before विरोध, defines मालादीपक first and then एकावली; puts उत्तर before अर्थापत्ति.

Appendix A.

(The references are to the pages and the lines of the text).

P. 1, l. 9 'काव्यफलेनैव' क-ख-ग; l. 12. ०'दिवद्वर्तितव्यं' क-ख-ग; l. 17 'नारायणस्तवादिना' क-ख-ग; l. 18 'इत्यादिवाक्येभ्यश्च' क-ख-ग; l. 19 ०'प्राप्तिश्च प्रत्यक्ष' क-ख-ग; l. 20 'तज्जन्यफलानु०' क-ख-ग; l. 21 'वेदादिशास्त्रेभ्यः' क-ख-ग; l. 24 'काव्ये किमिति' क-ख-ग.

P. 2, l. 3 'आग्नेयपुराणेऽप्युक्तम्' क-ख-ग; l. 6. 'विष्णुपुराणे च' क-ख-ग; l. 9 'हेतुना काव्यस्य स्वरूपं' क-ख-ग; l. 10 '०पेक्षायां कश्चित् तददोषौ' क-ख-ग; l. 11 'क्वापीत्याह' क-ग; 'क्वापीतित्वाह' ख; l. 14 'राक्षसमयान्' क-ख; l. 18 'वैनाव्याप्तिः' क-ख-ग; l. 21 ०'देवांशं दूषयन्तः' ख; l. 29 'नञ्प्रयोग इति' क-ख-ग.

P. 3, l. 2 '०लक्षणे न वाच्यम्' क-ख-ग; '०वैपरीहारादिवद्' क-ख-ग; l. 4 'तद्वदत्रापि श्रुतिदुष्टादयः काव्यस्य' क-ख-ग; l. 10 'काव्यत्वेनाभिमतयोः' क-ख-ग; l. 19 '०वयवसंस्थानवद्' क-ख-ग; 'अलङ्काराः कुण्डलादि०' क-ख-ग; l. 22 'काव्यमिति सालङ्कार०' क-ख-ग; l. 25 'यच्च कवि०' क-ख-ग; l. 30 'अत्र विभावना०' ग; l. 31 'स्फुटत्वाद्' ग.

P. 4, l. 4 '०लक्षणाभिविधौ' क-ख-ग; l. 5 'रसादिमात्रो वा' क-ग; l. 6 'रसादिमात्ररूपध्वनि०' क-ख-ग; l. 8 'दिवसए' क-ख-ग; l. 9 'मह सेज्जाए णिमज्जिहिसि' क-ख-ग; l. 11 'रसाभासवत्तयैवेति भ्रमः' ख-ग; 'रसाभासतयैवेति' क; l. 13 'काव्यप्रयोजनं' क-ख-ग; 'रसास्वादसुखपिण्ड' क-ख-ग; l. 14 '०पुत्रप्रभृतीनां' क-ख-ग; l. 16 '०पुराणे वाग्वैदग्ध्य०' क-ख-ग; l. 18 'संक्षिप्ति' क-ग; l. 19. 'आत्मपदलाभः' क-ख-ग; 'इतिहासादेव' ग; l. 20 'केषामपि पद्यानां नीरसानां काव्यत्वं' क-ख-ग.

P. 5, l. 1 'ध्वनिरित्यादिष्वत्र०' क-ख-ग; l. 12 'अत्र सम्भोग०' क-ख; 'अत्र शृङ्गारसम्भोगाख्यो' ग; l. 21 'श्लेषेण संस्पर्श०' क-ख-ग; l. 22 'अत्र हि सम्भोग०' क-ख-ग; l. 23 '०स्वरूपा इत्युच्यते' ख; l. 25 'खञ्जत्वादय इव देहद्वारेण शब्दार्थद्वारेण' ख-ग; '०खञ्जत्वादय इव देहद्वारेण व्यभि०' क.

P. 6, l. 1 'किंस्वरूपा इत्युच्यते' ख; l. 4 '०द्वारेणैतस्यैव काव्यात्मभूतं' क-ग; 'द्वारेण तस्यैव काव्यस्यात्मभूतं' ख.

P. 7, l. 6 'इत्तोलाद्यपि वाक्यं' क-ख-ग; l. 8 'तत्राकांक्षा०' क-ख-ग; l. 11 '०युक्त इत्येव' क-ख-ग; l. 13 'इत्थमिति वाक्यमहावाक्यत्वेन' क-ख-ग; l. 14 'अङ्गाङ्गित्वाद्यपेक्षया' क-ख-ग; l. 18 '०लक्षणमित्यपेक्षायामाह' क-ख-ग; l. 20 '०पदिकान्यवच्छेदः' क-ग; l. 22 '०विवक्षितं तत्र अर्थौ' क-ख-ग.

P. 8 l. 1 'ता अभिधाद्याः' इति नास्ति क-पुस्तके; l. 5 'आवापोद्धाराभ्यां' क-ग; l. 6 'आनयशब्दस्य' ख, 'आनयेतिशब्दस्य' क-ग; l. 15 'अधिश्रयणावश्रयणान्तादिः पूर्वापरीभूतः' क-ग; 'अधिश्रयणादिरवश्रयणान्तादिः पूर्वापरीभूतः' ख; l. 16 'पाकादिवाच्यः' क-ख-ग; l. 17 'अनन्तव्यभि०' क-ख-ग; 'व्यभिचाररूपदोषा०' ख; l. 22 'यथा शबला' क-ख; 'यथा शुक्ला' ग; l. 26 'प्रतिपादनालभ्यस्य' क-ख-ग; l. 28 'स्यादित्यत उक्तम्' क-ख-ग.

P. 9, l. 1 'वेषामयमाशयः' क-ख-ग; l. 2 'कुश आतीति' क-ख-ग; l. 3 'विवेनकत्वसाधर्म्य०' क-ख-ग; 'बोधयतीति' क-ख-ग; l. 6 'गमेर्धातोः' क-ख-ग; l. 7 'शयनकारिणि प्रयोगात्' क-ख-ग; l. 13 'प्रवेशनक्रियवान्वय०' क-ग; '०क्रिययोरन्वय०' ख; l. 14 'क्वचरत्र कुन्ता०' क-ख-ग; l. 25 'अत्रापकारकादीनां' क-ख; 'वाक्यार्थान्वय०' क; l. 27 '०पकाराद्यतिशयः' क-ख-ग; l. 29 '०भेदा लक्षणाः' क-ख-ग.

P. 10, l. 3 '०समवेतगुण' क-ख-ग; l. 6 'युज्यति' क-ख-ग; 'आचार्यो-देवः' ख; l. 8 '०वैलक्षण्येनाव्यभिचारेणात्युत्करत्वं' क-ख-ग; l. 11 'यथाग्र०' ख; 'यथा चाग्र०' क-ग; l. 12 'ब्राह्मणोपि तथा' क-ख-ग; l. 13 'अत्र तादर्थ्यं… सम्बन्धः' इति नास्ति क-पुस्तके; l. 21 'केहरूपमुख्यार्थं' क-ख-ग; l. 22 'राज-कुमा…गच्छन्तु' इति नास्ति क-पुस्तके.

P. 11, l. 3 'गोशब्दमात्रबोध०' क; l. 6 'वाहीकगता गुणाः' क-ख-ग; l. 8 'वाहीकार्थस्यास०' क-ग; 'वाहीकस्यार्थस्यास०' ख; l. 9 'प्रवेशाभावात्' क-ख-ग; l. 10 'शब्देनैव पूर्वे' क-ख-ग; 'यदि गोशब्दात्' क-ख-ग; l. 11 'तदास्य गोशब्दस्य च' क-ख-ग; l. 12 'असमञ्जसं' क-ख-ग; l. 15 अन्तरेणाभिधानात्' क-ख-ग; l. 16 'अत्यन्तविशक०' क-ख-ग; l. 18 'नात्यन्तभेद०' क-ख-ग; l. 21 'मुख्यो वाक्यार्थभावना०' क-ख-ग; l. 23 'अतिस्पष्टतया' क-ख-ग; '०व्यवसेयः' क-ख-ग.

P. 12, l. 8 'दिङ्मात्रं यथा' इत्यस्य स्थाने 'क्रमेणोदाहरति' क-ख-ग; l. 9. 'गौणः अत्र तदादिषु लक्ष्येषु' क-ख-ग; '०पावनत्वाद्यतिशयस्य धर्मस्यातिशयः' क-ग; l. 14 'तत्वादिभिन्नभेदाः' एतन्नास्ति क-ख-ग-पुस्तकेषु; 'पदगतत्वे यथा' क-ख-ग; l. 15 'वाक्यगतत्वे' क-ख-ग; l. 22 '०प्रत्ययादेश शक्तिः' क-ख-ग.

P. 13, l. 7 '०चक्रसंयोगेन' क-ख-ग; l. 11 'पुरारातिरिति पुरारातिः' क-ख-ग; l. 13 'भाति गगने' क-ख-ग; l. 14 '०भानुरश्मिः' क-ख-ग; l. 15 'तस्य विशेषो नोदाहृतः' क-ख-ग; l. 17 'भरतस्य मुनेः' ग; l. 18 'प्रतीतिकृदेवेति तद्विषये' क-ख-ग; 'तथाहि' एतन्नास्ति क-ग-पुस्तकयोः; l. 21 '०नियन्त्रितयोरर्थयोरनुरूपत्वेन' क; '०नियन्त्रितयोरनुरूप०' ग; l. 24 'मान्यानां' इति नास्ति ख-पुस्तके; 'नामत इत्यलमुपजीव्यानां व्याख्यानेषु' क; 'नव इत्युपजीव्यानां व्याख्यानेष्वलं कदाग्र०' ग; l. 27 'शक्तिः' इति नास्ति क-ग-पुस्तकयोः; l. 29 'चतुर्दशभाषामहाकवीश्वर०' क-ख-ग.

P. 14, l. 5 'प्रकरणेनाभिधया' ग; '०भिधाया' क; '०भिधे या' ख; l. 11 '०पावनत्वातिशयादि०' क-ख. ग; l. 18 'ममैव' क-ख-ग; l. 28 '०लक्षणया लक्षितस्य रन्तुमिति' क.

P. 15, l. 2 'जय' क; 'गिरिकन्दा' क-ख; l. 4 'विजृम्भत्वं' क-ख-ग; l. 11 'नैष्यतीत्यपि' क-ख-ग; l. 21 '०प्रत्ययादिव्यञ्जकत्वं प्रपञ्च०' क-ख-ग.

P. 16 l. 4 '०विरहात्' ग; 'पदार्थानामन्वयस्य' क. ख;

(In the tenth परि० only ms. ग was available).

P. 17, l. 13 इवार्थे; l. 14 तुल्यार्थे; l. 16 ०दर्पणगतं सादृश्य०; l. 21 'वर्णेरप्युपादाने'

P. 18, l. 2 पूर्णाः; l. 6 तद्भेदानाह; l. 17 क्षितीन्द्रः; l. 20 यथानुस्यादि; l. 21 °प्रतिपादकस्य वतेर्लोपे; l. 23 प्रत्ययत्वेनास्वत°.

P. 19 l. 5 नास्ते रम्यं; l. 9 प्राचीनैर्द्विप्रकार°; l. 26 °विक्रमालोके.

P. 20 l. 8 त्रिलोपे तु; l. 11 लोचने इव लोचने; l. 12 °धर्मोपमेयानां लोपः; l. 18 तत्र एकरूपो यथा.

P 21, l. 3 अत्र नेत्रादीनामुत्पलसादृश्यं; l. 21 प्रतिनिर्देशोपमा.

P. 22, l. 3 °दुपमानोपमेयता; l. 8 नान्यदस्तीति भावः; l. 11 °खञ्जनगञ्जनम्; l. 13 इत्यादौ तु स्तुतेः.

P. 23, l. 1 राजमण्डलो नृप°; l. 2 मालारूपकं; l. 15 °मुखादीनां राहुत्वारोपो; l. 24 अमृतत्वाद्यारोपितम्; l. 29 मधुत्वाद्यारोपः; पद्मत्वाद्यारोपः.

P. 24, l. 12 वक्ष्यते; l. 16 सौविदल्लत्वारोपे हेतुः; l. 20 करमुदयमहीधरस्तनाग्रे इत्यादि; l. 24 पर्वतत्वादिरूपणं विना; l. 28 प्रकृते तद्विवक्षितम्.

P. 25, l. 11 अत्र न केषां; l. 12 °कारेष्वेवंविधेषु दोषत्वम्; l. 14 °वैशिष्ट्यहीनं रूपकम्; l. 25 व्रतपणायाः; l. 26 अत्रोपात्तनयनौ; l. 28 आरोप्यचन्द्रादेः.

P. 26, l. 1 इदं तूपायनादेः; l. 5 तत्कस्यचिदप्रस्तुतः; l. 15 मञ्जरी; l. 19 मध्ये च निश्चयः; l. 23 महिषकल्लोलमालिनीति शिरः; l. 25 द्वितीयसंशयस्योत्थाना°

P. 27 l. 4 प्रतिभोत्थिता; l. 11 °विरहवितर्कैः; l. 12 सखे सा पुनरेका; l. 19 प्रयोजिकाः यथाह.

P. 28, l. 1 उद्रेकात्स्मिचालङ्कारत्वप्रयोजकः, l. 2 अम्बरविवर°; l. 4 भ्रान्तिमेवेः; l. 6 श्रीमद्दाच°; l. 8 °श्रीकण्ठादिमननपदं भ्रान्तिकृत एवाम्बरविवरत्वाद्या°; l. 17 भ्रानेकोल्लेखे; l. 22 इदं पद्यं मम; l. 30 पदनामात्रेणैतन्यथा.

P. 29, l. 2 'इह पुरोनिल°' इत्यस्माच्छ्लोकादनन्तरं 'भ्रमन् । सीत्कारं शपति (शिक्षयति ?) अपयलाधरं तनोति रोमाञ्चम् । नागरिकः किमु मिलितो नहि नहि सखि हैमनः पवनः ॥' इत्यधिकम्; l. 3 इह स्तोकेरिति; l. 9 °दृशो मधुकर न मुधा परिभ्राम्य; l. 19 किं च विवक्षितेपि; l. 20 सम्भवत्येव; l. 21 प्रस्तुतानिषेधात्.

P. 30, l. 3 उदाहरणदिग्यथा; l. 27 'महिलासहस्स' इति निखिलं पद्यं पठ्यते. उत्प्रेक्षां विनापि.

P. 31, l. 1 °हेतुगतत्वेन; l. 16 °सौन्दर्यातिशयो; l. 24 धर्मान्तरतादात्म्य°; l. 29 प्रतिदिगन्तर°.

P. 32 l. 3 अत्राञ्जनघटितत्वादेः; विषयोत्प्रेक्षात्वं; l. 10 वहेत्; l. 14 श्लेषहेतुकं यथा; l. 23 पर्यवसानेपि जलधितीरे शैवलस्थितेः सम्भवोपपत्तेः.

P. 33, l. 6 अन्ये त्वनिर्धारणरूपविच्छित्त्यभावत्वेनैकत्रोत्प्रेक्षाधिकोपि; l. 16 न सापह्नवोत्प्रेक्षा; l. 18 तस्य चोत्प्रे°; l. 31 चेतनगतं मौलि°.

P. 34, l. 15 °कृतेन सम्भवेन; l. 25 तथाप्यत्रान्यदेव l. 26 साम्यत्वमित्युत्प्रेक्षाशी°;

P. 35, l. 3 रुचिरं; l. 4 तमोवर्णनस्य प्रस्तुतरसात्; l. 6 तदङ्गमार्दवं; l. 11 सारमुद्धरेत्; l. 19 निश्चलप्रकृतेः; l. 25 इदं वचं मम.

P. 36, l. 9 चन्द्रिकानामकर्मणि; l. 10 रतकर्मणि.

P. 37 l. 2 °प्रागितिरूपकर्मत्वात्; परतादिनां; l. 3 °सम्बन्धनिबन्धना त्वेक°; l. 4 °द्विधा; l. 8 कलनमसम्भवहसितादिकमवगमयत्; l. 13 नासम्भवन्द्रंसगतिमिव; l. 15 इदं...वपुरित्यादि; l 17 अभेदान्वयः; l. 18 तपस्तापनक्लम°; l. 21 जन्मैव व्यर्थता; °भोगप्रलोभिना.

P. 38 l. 2 नाशात्मकेति; l. 11 उक्ते नोक्ते पुनस्त्रिधा; l. 26 जयन्तीन्दुः त्विवादित्युत्यादि°.

P. 39 l. 4 °वर्धते सततम्; l. 6 यौवनस्वेदं°; l. 11 दूतपथः; l. 16 °व्यवसायमूला च; l. 23 तनुदीपार्चि°; l. 24 मालयापि भवति; l. 26 °वोक्तिमूलत्वाभावा°; l. 29 श्रीमननत्ववचन°.

P. 40, 10 °प्रयोगाभावे महार्थविवक्षायां; l. 16 °मश्लेषमसाधन्य°; l. 17 गन्धवाहे कामुकत्व°; l. 20 न सत्यां; l. 24 रागावेगात्.

P. 41 l. 1 व्यपहन्तुमीशः; l. 3 °मार्थमपेक्षत एवेति; l. 10 °सापेक्षं मुखचन्द्रादेः; l. 14 नायिकाया व्यवहार°; l. 22 °रिणेक्षणाया लता°; l. 23 यथा दन्तप्रभापुष्पेत्यादौ सुवेलस्य स्थाने परीतेति; l. 31 शरदो नायिका°; l. 32 नन्वत्रार्द्रनखक्षताभमित्यत्रापि°.

P. 42 l. 3 एवंविधानिर्वाहकष्ट°; l. 6 तदुपजीवितायाः; l. 8 तत्त्वभीष्मे यद्य°; l. 10 °देशवर्तित्वाङ्गी°; l. 14 सर्वत्र चाप्य; l. 15 शास्त्रीयव्यवहार°; l. 16 लौकिके शास्त्रीयव्यव°; l. 24 °मात्मरूपसंगति°; l. 25 तत्पूर्वार्धस्यातः; l. 26 न तु रूपसमा°; l. 28 उक्तैर्विशेषणैः.

P. 43, l. 1 शब्दश्लेषस्य व्यवच्छेदः; l. 20 °विधीभावस्याप्रसिद्धत्वेन तस्याभावः; l. 24 शिथिला बद्धाः; l. 25 'जनतुल्यत्वादिभ्यः; l. 28 मुक्त्वा तिर्य°; l. 31 कार्ये प्रस्तुते कारण°; l. 32 सादृश्यमूला च.

P. 44, l. 1 विशेषणमात्रे श्लेषवद्विशेष्यस्यापि भवतीति; l. 2 श्रीसमाश्रितः; l. 4 °मात्रस्य श्लेषवशात्प्रस्तुतात् सहकारात्; l. 6 प्रणमने; l. 8 प्रचुरप्रयोगप्रसिद्धया; l 12 सत्वं परमिह शरणं; l. 22 °श्चारोपं विना; l. 26 कस्यचिदारोपं विना.

P. 45, l. 4 प्रागिव विश्वस्ता अपि कुपितेति त्वयि रिपु°; l. 12 कारणरूपं; l. 20 °क्रन्दनजननत्वमपि; l. 25 भवन्तमाकर्ण्य.

P. 46, l. 5 सामान्यरूपोर्थः; l. 12 रामः करोति; l. 14 सम्यकरणं; l. 20 पापप्रदत्वं; l. 25 त्वद्गमनानुकारि°; l. 6 न नः क्षम्यते.

P. 47, l. 3 वाच्यार्थगतेन; l. 9 °त्वेनापेक्षते.

P. 48 l. 1 °कुल्यमानुकुल्यानुबन्धि; l. 9 सूचितस्य विशेषे निषेधः; l. 11 वस्तुरूपस्य निषेधः; l. 14 विश्रम्यं; l. 25 °द्वितीयेऽवयवत्वादि.

P. 49 l. 11 ययोरूपं निमित्त°; l. 21 हरेण न हृतं; l. 22 तनुहरणेपि; l. 24 °मुखेनापि.

P. 50, l. 2 °मद्भुरानल:; l. 14 मन्दादीनां बहु°; l. 15 विरहहेतुत्वाच्च समाधानम्; l. 17 °ज्ञयाशु समाधि:; l. 18 विरोध: कविप्रौढो°; l. 20 कार्यस्याभावेन कारणमेव; l. 27 °जनाश्रिते°.

P. 51, l. 19 स पुनस्त्रिधैक; l. 31 कुर्वी भुवनानि विक्षिप्य.

P. 52, l. 4 °रैकक्रिययो: करणं; l. 14 रिपव: पुर:; l. 26 सहागमनहेतुस्तत:; l. 27 प्रस्तुत गमने ततोपि.

P. 53, l. 18 यथोत्तरविशेषणतया; l. 22 धनमपोहनमपि.

P. 54, l. 2 व्यापारा:; l. 3 चैकसंक्रमात्; l. 16 संहाररूपा कापिपुरे:; l. 26 असाधिकेन; l. 32 सदसद्विचारम्.

P. 55, l. 2 क: सेव्य: सत्समागम:; l. 8 संततये; l. 9 तस्य विमोनं केवलं; l. 22 साध्यसाधकयोर्निर्देशे; l. 25 अयोधात्तं भवतीत्येष न्यायो.

P. 56, l. 3 नमन्तु; l. 4 अत्र धनुषां शिरसां नमनयो:; l. 5 °कदैव कर्तव्यतासम्भवात्; l. 6 स्वर्वाधा: सुम्भा°; l. 7 °धम्यगर्भेत्ते एवं; l. 21 मत्तत्वादीनामङ्गेन°; l. 27 °शोभनत्वमिति सह°.

P. 57, l. 3 प्रस्तुत क्रमभङ्गात्; l. 4 साहित्येनावतार:; l. 5 लौकिकस्य कार्यं प्रति; l. 13 °कारण नियमविपर्यया°

P. 58, l. 3 शोभादिवहनात्; l. 17 कोपेपि रक्तान्यपि; l. 21 मल्लिकाचयधम्मिल्ला:; l. 23 मीलितेऽप्युत्कृष्टगुणेन; l. 28 तदंशुदर्शनांशु°.

P. 59, l. 7 न च न चोपचीयते; l. 10 यमुनयो: सङ्गेपि; l. 13 सूक्ष्मं यत्र त°. l. 16 पुंस्त्वं तस्या:; l. 17 संकल्पितं पुनर्भावितं. l. 18 °लिखनेनापि; l. 23 °क्लिष्टस्य न वस्तुन:; l. 26 रोमाञ्चादि°; l. 28 मण्डलमुखै:.

P. 60 l. 6 स्फूर्जद्भूत्कारयो:; l. 7 प्रतिबलमथनोच्छून°. l. 17 विमर्षं प्रति तस्याहेतुत्वात्; l. 19 तस्या लौकिक°; l. 21 यदि पुन: स्वभावोच्यायस्य°; l. 26 प्रलक्ष्यायमाणत्वस्यैव स्वरूपत्वात्.

P. 61 l. 1 °मण्डलायां; l. 22 मिलितत्वे तदात्मका:; l. 23 तदात्मका इति; भावोदय°; l. 30 °लक्षयो: सन्धि.---विषयरत्नम्.

P. 62 l. 6 अन्ये न रसाद्युपकारकत्वमात्रे°; l. 7 °ङ्गीकार्य इति; l. 11 मात्रस्यैवालङ्कारता; l. 15 तदा वाक्यादिष्वपि तथा; l. 16 रसवदाद्यलङ्कारस्तदपि पराणां; l. 27 तृतीयेपि च; l. 29 °रयोरुभयो: स्थितत्वाच्छब्दार्थालङ्कारसंसृष्टि: एवं शब्दालङ्कारसंसृष्टेश्च स्थितत्वात्संसृष्टि:.

P. 63 l. 4 आकृष्टवेग; l. 5 चिरमपेक्षित; l. 7 पादमूलपीडन°; तच्चरणमूलपीडन°; l. 18 चन्द्रारोपात्; l. 19 चंद्रस्य प्रकृतत्वात्; l. 20 अप्रस्तुतस्यार्थस्य गम्यत्वात्; l. 29 °रितत्वेन प्रतीयते.

P. 64 l. 19 सहइ पसारिअगीआण; मोरविरुआणं; l. 20 °इयमाविधिविस्तुपमा पथिका सामाजिका येश्विति; l. 24 °दर्पणमिमं; l. 25 °खिलं स्वयमेव.

Appendix B.

(The Kârikâs occurring in the text.)

प्रथमः परिच्छेदः

शरदिन्दुसुन्दररुचिश्चेतसि सा मे गिरां देवी । अपहृत्य तमः सन्ततमर्थानखिलान्प्रकाशयतु ॥
चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि । काव्यादेव यतस्तेन तत्स्वरूपं निरूप्यते ॥
वाक्यं रसात्मकं काव्यं दोषास्तस्यापकर्षकाः । उत्कर्षहेतवः प्रोक्ता गुणालङ्काररीतयः ॥

द्वितीयः परिच्छेदः

वाक्यं स्याद्योग्यताकाङ्क्षासत्तियुक्तः पदोच्चयः । वाक्योच्चयो महावाक्यमित्थं वाक्यं द्विधा मतम् ॥
वर्णाः पदं प्रयोगार्हानन्वितैकार्थबोधकाः । अर्थो वाच्यश्च लक्ष्यश्च व्यङ्ग्यश्चेति त्रिधा मतः ॥
वाच्योऽर्थोऽभिधया बोध्यो लक्ष्यो लक्षणया मतः । व्यङ्ग्यो व्यञ्जनया ताः स्युस्तिस्रः शब्दस्य शक्तयः ॥
तत्र सङ्केतितार्थस्य बोधनादग्रिमाभिधा । सङ्केतो गृह्यते जातौ गुणद्रव्यक्रियासु च ॥
मुख्यार्थबाधे तद्युक्तो ययान्योऽर्थः प्रतीयते । रूढेः प्रयोजनाद्वासौ लक्षणा शक्तिरर्पिता ॥
मुख्यार्थस्येतराक्षेपो वाक्यार्थेऽन्वयसिद्धये । स्यादात्मनोऽप्युपादानादेषोपादानलक्षणा ॥
अर्पणं स्वस्य वाक्यार्थे परस्यान्वयसिद्धये । उपलक्षणहेतुत्वादेषा लक्षणलक्षणा ॥
आरोपाध्यवसानाभ्यां प्रत्येकं ता अपि द्विधा । विषयस्यानिगीर्णस्यान्यतादात्म्यप्रतीतिकृत् ॥
सारोपा स्यान्निगीर्णस्य मता साध्यवसानिका । सादृश्येतरसम्बन्धाः शुद्धास्ताः सकला अपि ॥
सादृश्यात्तु मता गौण्यस्तेन षोडश भेदिताः । व्यङ्ग्यस्य गूढागूढत्वाद्द्विधा स्युः फललक्षणाः ॥
धर्मिधर्मगतत्वेन फलस्यैता अपि द्विधा । तदेवं लक्षणाभेदाश्चत्वारिंशन्मता बुधैः ॥
पदवाक्यगतत्वेन प्रत्येकं ता अपि द्विधा । विरतास्वभिधाद्यासु ययार्थो बोध्यते परः ॥
सा वृत्तिर्व्यञ्जना नाम शब्दस्यार्थादिकस्य च । अभिधालक्षणामूला शब्दस्य व्यञ्जना द्विधा ॥
अनेकार्थस्य शब्दस्य संयोगाद्यैर्नियन्त्रिते । एकत्रार्थेऽन्यधीहेतुर्व्यञ्जना साभिधाश्रया ॥
लक्षणोपास्यते यस्य कृते तत्तु प्रयोजनम् । यया प्रत्याय्यते सा स्याद्व्यञ्जना लक्षणाश्रया ॥
वक्तृबोद्धव्यवाक्यानामन्यसंनिधिवाच्ययोः । प्रस्तावदेशकालानां काकोश्चेष्टादिकस्य च ॥
वैशिष्ट्यादन्यमर्थं या बोधयेत्सार्थसम्भवा । त्रैविध्यादियमर्थानां प्रत्येकं त्रिविधा मता ॥
शब्दबोध्यो व्यनक्त्यर्थः शब्दोऽप्यर्थान्तराश्रयः । एकस्य व्यञ्जकत्वे तदन्यस्य सहकारिता ॥
अभिधादित्रयोपाधिवैशिष्ट्यात्त्रिविधो मतः । शब्दोऽपि वाचकस्तद्वल्लक्षको व्यञ्जकस्तथा ॥
तात्पर्याख्यां वृत्तिमाहुः पदार्थान्वयबोधने । तात्पर्यार्थं तदर्थं च वाक्यं तद्बोधकं परे ॥

दशमः परिच्छेदः (अर्थालङ्काराः)

साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः ॥
सा पूर्णा यदि सामान्यधर्म औपम्यवाचि च । उपमेयं चोपमानं भवेद्वाच्यमियं पुनः ॥
श्रौती यथेववाशब्दा इवार्थो वा वतिर्यदि । आर्थी तुल्यसमानाद्यास्तुल्यार्थो यत्र वा वतिः ॥
द्वे तद्धिते समासेऽथ वाक्ये पूर्णा षडेव तत् । लुप्ता सामान्यधर्मादेरेकस्य यदि वा द्वयोः ॥
त्रयाणां वानुपादाने श्रौत्यार्थी सापि पूर्ववत् । पूर्णावद्धर्मलोपे सा विना श्रौतीं तु तद्धिते ॥
आधारकर्मविहिते द्विविधे च क्यचि क्यङि । कर्मकर्त्रोर्णमुलि च स्यादेवं पञ्चधा पुनः ॥
उपमानानुपादाने द्विधा वाक्यसमासयोः । औपम्यवाचिनो लोपे समासे क्विपि च द्विधा ॥

द्विधा समासे वाक्ये च लोपे धर्मोपमानयोः । क्विप्समासगता द्वेधा धर्मवादिविलोपने ॥
उपमेयस्य लोपे तु स्यादेका प्रत्यये क्यचि । धर्मोपमेयलोपेऽन्या त्रिलोपे च समासगा ॥
तेनोपमाया भेदाः स्युः सप्तविंशतिसंख्यकाः । एकरूपः क्वचित्क्वापि भिन्नः साधारणो गुणः ॥
भिन्ने बिम्बानुबिम्बत्वं शब्दमात्रेण वा भिदा । एकदेशविवर्तिन्युपमा वाच्यत्वगम्यते ॥
भवेतां यत्र साम्यस्य कथिता रसनोपमा । यथोर्ध्वमुपमेयस्य यदि स्यादुपमानता ॥
मालोपमा यदेकस्योपमानं बहु दृश्यते । उपमानोपमेयत्वमेकस्यैव त्वनन्वयः ॥
पर्यायेण द्वयोरेतदुपमेयोपमा मता । सदृशानुभवाद्वस्तुस्मृतिः स्मरणमुच्यते ॥
रूपकं रूपितारोपाद्विषये निरपह्नवे । तत्परम्परितं साङ्गं निरङ्गमिति च त्रिधा ॥
यत्र कस्यचिदारोपः परारोपणकारणम् । तत्परम्परितं श्लिष्टाश्लिष्टशब्दनिबन्धनम् ॥
प्रत्येकं केवलं मालारूपं चेति चतुर्विधम् । अङ्गिनो यदि साङ्गस्य रूपणं साङ्गमेव तत् ॥
समस्तवस्तुविषयमेकदेशविवर्ति च । आरोप्याणामशेषाणां शाब्दत्वे प्रथमं मतम् ॥
यत्र कस्यचिदार्थत्वमेकदेशविवर्ति तत् । निरङ्गं केवलस्यैव रूपणं तदपि द्विधा ॥
मालाकेवलरूपत्वात्, तेनाष्टौ रूपके भिदाः । दृश्यन्ते क्वचिदारोप्याः श्लिष्टाः साङ्गेऽपि रूपके ॥
अधिकारूढवैशिष्ट्यं रूपकं यत्तदेव तत् । विषयात्मतयारोप्ये प्रकृतार्थोपयोगिनि ॥
परिणामो भवेत्तुल्यातुल्याधिकरणो द्विधा । सन्देहः प्रकृतेऽन्यस्य संशयः प्रतिभोत्थितः ॥
शुद्धो निश्चयगर्भोऽसौ निश्चयान्त इति त्रिधा । साम्यादतस्मिंस्तद्बुद्धिर्भ्रान्तिमान्प्रतिभोत्थितः ॥
क्वचिद्भेदाद्ग्रहीतॄणां विषयाणां तथा क्वचित् । एकस्यानेकधोल्लेखो यः स उल्लेख उच्यते ॥
प्रकृतं प्रतिषिध्यान्यस्थापनं स्यादपह्नुतिः । गोपनीयं कमप्यर्थं द्योतयित्वा कथंचन ॥
यदि श्लेषेणान्यथा वान्यथयेत्साप्यपह्नुतिः । अन्यन्निषिध्य प्रकृतस्थापने निश्चयः पुनः ॥
भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना । वाच्या प्रतीयमाना सा प्रथमं द्विविधा मता ॥
वाच्येवादिप्रयोगे स्यादप्रयोगे परा पुनः । जातिर्गुणः क्रिया द्रव्यं यदुत्प्रेक्ष्यं द्वयोरपि ॥
तदष्टधाऽपि प्रत्येकं भावाभावाभिमानतः । गुणक्रियास्वरूपत्वान्निमित्तस्य पुनश्च ताः ॥
द्वात्रिंशद्विधतां यान्ति, तत्र वाच्याभिदाः पुनः । विना द्रव्यं त्रिधा सर्वाः स्वरूपफलहेतुगाः ॥
उक्त्यनुक्त्योर्निमित्तस्य द्विधा तत्र स्वरूपगाः । प्रतीयमानाभेदाश्च प्रत्येकं फलहेतुगाः ॥
उक्त्यनुक्त्योः प्रस्तुतस्य प्रत्येकं ता अपि द्विधा । अलङ्कारान्तरोत्था सा वैचित्र्यमधिकं भजेत् ॥
मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादयः । सिद्धत्वेऽध्यवसायस्यातिशयोक्तिर्निगद्यते ॥
भेदेऽप्यभेदः सम्बन्धेऽसम्बन्धस्तद्विपर्ययौ । पौर्वापर्यात्ययः कार्यहेत्वोः सा पञ्चधा ततः ॥
पदार्थानां प्रस्तुतानामन्येषां वा यदा भवेत् । एकधर्माभिसम्बन्धः स्यात्तदा तुल्ययोगिता ॥
अप्रस्तुतप्रस्तुतयोर्दीपकं तु निगद्यते । अथ कारकमेकं स्यादनेकासु क्रियासु चेत् ॥
प्रतिवस्तूपमा सा स्याद्वाक्ययोर्गम्यसाम्ययोः । एकोऽपि धर्मः सामान्यो यत्र निर्दिश्यते पृथक् ॥
दृष्टान्तस्तु सधर्मस्य वस्तुनः प्रतिबिम्बनम् । सम्भवन्वस्तुसम्बन्धोऽसम्भवन्वापि कुत्रचित् ॥
यत्र बिम्बानुबिम्बत्वं बोधयेत्सा निदर्शना । आधिक्यमुपमेयस्योपमानान्न्यूनताथवा ॥
व्यतिरेक, एक उक्तेऽनुक्ते हेतौ पुनस्त्रिधा । चतुर्विधोऽपि साम्यस्य बोधनाच्छब्दतोऽर्थतः ॥
आक्षेपाच्च द्वादशधा श्लेषेऽपीति त्रिरष्टधा । प्रत्येकं स्यान्मिलित्वाष्टचत्वारिंशद्विधः पुनः ॥
सहार्थस्य बलादेकं यत्र स्याद्वाचकं द्वयोः । सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत् ॥
विनोक्तिर्यद्विनान्येन नासाध्वन्यदसाधु वा । समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः ॥
व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः । उक्तिर्विशेषणैः साभिप्रायैः परिकरो मतः ॥
शब्दैः स्वभावादेकार्थैः श्लेषोऽनेकार्थवाचनम् । क्वचिद्विशेषः सामान्यात्सामान्यं वा विशेषतः ॥
कार्यान्निमित्तं कार्यं च हेतोरथ समासमम् । अप्रस्तुतात्प्रस्तुतं चेद्गम्यते पञ्चधा ततः ॥
अप्रस्तुतप्रशंसा स्यात्, उक्ता व्याजस्तुतिः पुनः । निन्दास्तुतिभ्यां वाच्याभ्यां गम्यत्वे
स्तुतिनिन्दयोः ॥

पर्यायोक्तं यदा भङ्ग्या गम्यमेवाभिधीयते । सामान्यं वा विशेषेण विशेषस्तेन वा यदि ॥
कार्यं च कारणेनेदं कार्येण च समर्थ्यते । साधर्म्येणेतरेणार्थान्तरन्यासोऽष्टधा ततः ॥
हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गं निगद्यते । अनुमानं तु विच्छित्त्या ज्ञानं साध्यस्य साधनात् ॥
अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह । अनुकूलं प्रातिकूल्यमनुकूलानुबन्धि चेत् ॥
वस्तुनो वक्तुमिष्टस्य विशेषप्रतिपत्तये । निषेधाभास आक्षेपो वक्ष्यमाणोक्तगो द्विधा ॥
अनिष्टस्य तथार्थस्य विध्याभासः परो मतः । विभावना विना हेतुं कार्योत्पत्तिर्यदुच्यते ॥
उक्तानुक्तनिमित्तत्वाद्द्विधा सा परिकीर्तिता । सति हेतौ फलाभावो विशेषोक्तिस्तथा द्विधा ॥
जातिश्चतुर्भिर्जात्याद्यैर्गुणो गुणादिभिस्त्रिभिः । क्रिया क्रियाद्रव्याभ्यां यद्द्रव्यं द्रव्येण वा मिथः
विरुद्धमिव भासेत विरोधोऽसौ दशाकृतिः । कार्यकारणयोर्भिन्नदेशतायामसङ्गतिः ॥
गुणौ क्रिये वा चेत्स्यातां विरुद्धे हेतुकार्ययोः । यद्वारब्धस्य वैफल्यमनर्थस्य च सम्भवः ॥
विरूपयोः सङ्घटना या च तद्विषमं मतम् । समं स्यादानुरूप्येण श्लाघायोग्यस्य वस्तुनः
विचित्रं तद्विरुद्धस्य कृतिरिष्टफलाय चेत् । आश्रयाश्रयिणोरेकस्याधिक्येऽधिकमुच्यते ॥
अन्योन्यमुभयोरेकक्रियायाः करणे मिथः । यदाधेयमनाधारमेकं चानेकगोचरम् ॥
किञ्चित्प्रकुर्वतः कार्यमशक्यस्येतरस्य वा । कार्यस्य करणं दैवाद्विशेषस्त्रिविधस्ततः ॥
व्याघातः स तु केनापि वस्तु येन यथा कृतम् । तेनैव चेदुपायेन कुरुतेऽन्यस्तदन्यथा ॥
सौकर्येण च कार्यस्य विरुद्धं क्रियते यदि । परं परं प्रति यदा पूर्वपूर्वस्य हेतुता ॥
तदा कारणमाला स्यात्, तन्मालादीपकं पुनः । धर्मिणामेकधर्मेण सम्बन्धो यद्यथोत्तरम् ॥
पूर्वं पूर्वं प्रति विशेषणत्वेन परं परम् । स्थाप्यतेऽपोह्यते वा चेत्स्यात्तदेकावली द्विधा ॥
उत्तरोत्तरमुत्कर्षो वस्तुनः सार उच्यते । यथासंख्यमनूद्देश उद्दिष्टानां क्रमेण यत् ॥
क्वचिदेकमनेकस्मिन्ननेकं चैकगं क्रमात् । भवति क्रियते वा चेत्तदा पर्याय इष्यते ॥
परिवृत्तिर्विनिमयः समन्यूनाधिकैर्भवेत् । प्रश्नादप्रश्नतो वापि कथिताद्वस्तुनो भवेत् ॥
तादृगन्यव्यपोहश्चेच्छाब्द आर्थोऽथवा तदा । परिसंख्या, उत्तरं प्रश्नस्योत्तरादुन्नयो यदि ॥
यच्चासकृदसम्भाव्यं सत्यपि प्रश्न उत्तरम् । दण्डापूपिकयान्यार्थागमोऽर्थापत्तिरिष्यते ॥
विकल्पस्तुल्यबलयोर्विरोधश्चातुरीयुतः । समुच्चयोऽयमेकस्मिन्सति कार्यस्य साधके ॥
खलेकपोतिकान्यायात्तत्करः स्यात्परोऽपि चेत् । गुणौ क्रिये वा युगपत्स्यातां यद्वा गुणक्रिये ॥
समाधिः सुकरे कार्ये दैवाद्वस्त्वन्तरागमात् । प्रत्यनीकमशक्तेन प्रतीकारे रिपोर्यदि ॥
तदीयस्य तिरस्कारस्तस्यैवोत्कर्षसाधकः । प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् ॥
निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते । उक्त्वा चात्यन्तमुत्कर्षमत्युत्कृष्टस्य वस्तुनः ॥
कल्पितेऽप्युपमानत्वे प्रतीपं केचिदूचिरे । मीलितं वस्तुनो गुप्तिः केनचित्तुल्यलक्ष्मणा ॥
सामान्यं प्रकृतस्यान्यतादात्म्यं सदृशैर्गुणैः । तद्गुणः स्वगुणत्यागादत्युत्कृष्टगुणग्रहः ॥
तद्रूपाननुहारस्तु हेतौ सत्यप्यतद्गुणः । संलक्षितस्तु सूक्ष्मोऽर्थ आकारेणेङ्गितेन वा ॥
कयापि सूच्यते भङ्ग्या यत्र सूक्ष्मं तदुच्यते । व्याजोक्तिर्गोपनं व्याजादुद्भिन्नस्यापि वस्तुनः ॥
स्वभावोक्तिर्दुरूहार्थस्वक्रियारूपवर्णनम् । अद्भुतस्य पदार्थस्य भूतस्याथ भविष्यतः ॥
यत्प्रत्यक्षायमाणत्वं तद्भाविकमुदाहृतम् । लोकातिशयसम्पत्तिवर्णनोदात्तमुच्यते ॥
यद्वापि प्रस्तुतस्याङ्गं महतां चरितं भवेत् । रसभावौ तदाभासौ भावस्य प्रशमस्तथा ॥
गुणीभूतत्वमायान्ति यदालङ्कृतयस्तदा । रसवत्प्रेय ऊर्जस्वि समाहितमिति क्रमात् ॥
भावस्य चोदये सन्धौ मिश्रत्वे च तदाख्यकाः । यद्येत एवालङ्काराः परस्परविमिश्रिताः ॥
तदा पृथगलङ्कारौ संसृष्टिः सङ्करस्तथा । मिथोऽनपेक्षयैतेषां स्थितिः संसृष्टिरुच्यते ॥
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Appendix E.

तृतीयः परिच्छेदः ।

अथ कोऽयं रस इति । उच्यते—

विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा ।
रसतामेति रत्यादिः स्थायिभावः सचेतसाम् ॥ १ ॥

विभावादयो वक्ष्यन्ते । सात्त्विकाश्चानुभावरूपत्वान्न पृथगुक्ताः । व्यक्तो दध्यादिन्यायेन रूपान्तरपरिणतो व्यक्तीकृत एव रसः । न तु दीपेन घट इव पूर्वसिद्धो व्यज्यते । तदुक्तं लोचनकारैः (ध्व.पृ ६९)—'रसाः प्रतीयन्त इति त्वोदनं पचतीतिवद्व्यवहारः' इति । अत्र च रत्यादिपदोपादानादेव [3]स्थायित्वे प्राप्ते पुनः स्थायिपदोपादानं रत्यादीनामपि रसान्तरे[4]ष्वस्थायित्वप्रतिपादनार्थम् । ततश्च हासक्रोधादयः शृङ्गारवीरादौ व्यभिचारिण एव । तदुक्तम्—'रसावस्थः परं भावः स्थायितां प्रतिपद्यते' इति ।

अथास्य स्वरूपकथनगर्भमास्वादनप्रकारः कथ्यते—

सत्त्वोद्रेकादखण्डस्वप्रकाशानन्दचिन्मयः ।
वेद्यान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः ॥ २ ॥
लोकोत्तरचमत्कारप्राणः कैश्चित्प्रमातृभिः ।
स्वाकारवदभिन्नत्वेनायमास्वाद्यते रसः ॥ ३ ॥
रजस्तमोभ्यामस्पृष्टं मनः सत्त्वमिहोच्यते ।

इत्युक्तप्रकारो बाह्यमेयविमुखतापादकः कश्चनान्तरो धर्मः सत्त्वं तस्योद्रेको रजस्तमसी अभिभूयाविर्भावः । तत्र हेतुस्तथाविधालौकिककाव्यार्थपरिशीलनम् । अखण्ड इत्येक एवायं विभावादिरत्यादिप्रकाश[5]सुखचमत्कारात्मकः । अत्र हेतुं वक्ष्यामः । स्वप्रकाशत्वाद्यपि वक्ष्यमाणरीत्या । चिन्मय इति स्वरूपार्थे मयट् । चमत्कारश्चित्तविस्ताररूपो विस्मयापरपर्यायः । तत्प्राणत्वं चास्मद्वृद्धप्रपितामहसहृदयगोष्ठीगरिष्ठकविपण्डितमुख्यश्रीमन्नारायणपादैरुक्तम् । तदाह धर्म[6]दत्तः स्वग्रन्थे—'रसे सारश्चमत्कारः सर्वत्राप्यनुभूयते । तच्चमत्कारसारत्वे सर्वत्राप्यद्भुतो रसः । तस्माद[7]द्भुतमेवाह कृती नारायणो रसम् ॥' इति ।

कैश्चिदिति प्राक्तनपुण्यशालिभिः । यदुक्तम्—'पुण्यवन्तः प्रमिण्वन्ति योगिवद्रससन्ततिम् ।' इति । यद्यपि 'स्वादः काव्यार्थसम्भेदादात्मानन्दसमुद्भवः' (दशरूपक ४.३) इत्युक्तदिशा रसस्यास्वादानतिरिक्तत्वम्, तथापि 'रसः स्वाद्यते' इति काल्पनिकं भेदमुररीकृत्य कर्मकर्तरि वा प्रयोगः । तदुक्तम्—'रस्यमानतामात्रसारत्वात्प्रकाशशरीरादनन्य एव हि रसः' इति । एवमन्यत्राप्येवंविधस्थलेषूपचारेण प्रयोगो ज्ञेयः । अनेनाप्यत्र रसस्याज्ञेयत्वमुक्तं भवति[9] । व्यञ्जनायाश्च [10]ज्ञानविशेषत्वाद् द्वयोरैक्यमापतितम् । ततश्च—

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[1] 'स्थायी भावः' क-ग-घ. [2] 'यतो व्यक्तो व्यक्तीकृत एव' क-ग. [3] 'प्राप्ते स्थायित्वे' ख-क-ग. [4] 'ष्वस्थायित्वप्रतिपादनार्थम्' ख. [5] 'प्रकाशसुख॰' क-ख. [6] 'धर्मदत्तग्रन्थे' क. [7] 'तत्रद्भुत॰' क-ग. [8] 'भेदेन ज्ञेयः' ख. [9] 'भवतीति' ख. [10] 'ज्ञानविशेषत्वात्' क-ग.

'स्वज्ञानेनान्यधीहेतुः सिद्धेऽर्थे व्यञ्जको मतः ।
यथा दीपोऽन्यथाभावे को विशेषोऽस्य कारकात् ॥'

इत्युक्तदिशा घटप्रदीपवद् व्यङ्ग्यव्यञ्जकयोः पार्थक्येनैवेति कथं रसस्य व्यङ्ग्यतेति चेत्, सत्यमुक्तम् । अत एवाहुः—'विलक्षण एवायं कृतिज्ञप्तिभेदेभ्यः स्वादनाख्यः कश्चिद्व्यापारः' इति । अत एव हि रसनास्वादनचमत्करणादयो विलक्षणा एव व्यपदेशा इति । अभिधादिविलक्षणव्यापारमात्रप्रसाधनग्रहिलैरस्माभी रसादीनां व्यङ्ग्यत्वमुक्तं भवतीति ।

ननु तर्हि करुणादीनां[2] रसानां दुःखमयत्वाद्रसत्वं न स्यादिति, उच्यते—

करुणादावपि रसे जायते यत्परं सुखम् ॥ ४ ॥
सचेतसामनुभवः प्रमाणं तत्र केवलम् ।

आदिशब्दाद्बीभत्सभयानकादयः । तथाप्यसहृदयानां मुखमुद्रणाय पक्षान्तरमुच्यते—

किं च तेषु यदा दुःखं न कोऽपि स्यात्तदुन्मुखः ॥ ५ ॥

नहि कश्चित्सचेतन आत्मनो दुःखाय प्रवर्तते । करुणादिषु च सकलस्यापि साभिनिवेशप्रवृत्तिदर्शनात्सुखमयत्वमेव । अनुपपत्त्यन्तरमाह—

तथा रामायणादीनां भविता दुःखहेतुता ।

करुणरसस्य दुःखहेतुत्वे[6] करुणरसप्रधानरामायणादिप्रबन्धानामपि दुःखहेतुताप्रसङ्गः स्यात् । ननु कथं दुःखकारणेभ्यः सुखोत्पत्तिरित्याह—

हेतुत्वं शोकहर्षादेर्गतेभ्यो लोकसंश्रयात् ॥ ६ ॥
शोकहर्षादयो लोके जायन्तां नाम लौकिकाः ।
अलौकिकविभावत्वं प्राप्तेभ्यः काव्यसंश्रयात् ॥ ७ ॥
सुखं सञ्जायते तेभ्यः सर्वेभ्योऽपीति का क्षतिः ।

ये खलु रामवनवासादयो लोके दुःखकारणानीत्युच्यन्ते त एव हि काव्यनाट्यसमर्पिता अलौकिकविभावनव्यापारवत्तया कारणशब्दवाच्यतां विहायालौकिकविभावशब्दवाच्यत्वं भजन्ते । तेभ्यः सुरते दन्तपातादिभ्य इव सुखमेव जायते । अतश्च 'लौकिकशोकहर्षादिकारणेभ्यो लौकिकशोकहर्षादयो जायन्ते' इति लोक एव प्रतिनियमः । काव्ये पुनः सर्वेभ्योऽपि विभावादिभ्यः सुखमेव जायते इति नियमान्न कश्चिद्दोषः । कथं तर्हि हरिश्चन्द्रादिचरितस्य काव्यनाट्ययोरपि दर्शनश्रवणाभ्यामश्रुपातादयो जायन्त इति । उच्यते—

अश्रुपातादयस्तद्वद्द्रुतत्वाच्चेतसो मताः ॥ ८ ॥

तर्हि कथं काव्यतः सर्वेषामीदृशी रसाभिव्यक्तिर्न जायत इत्याह—

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[1] 'व्यापारतया प्रसाधन॰' ख; 'मात्रसाधन॰' नि. [2] 'करुणादीनां दुःखत्वात्' क-ग. [3] 'सचेता' ख. [4] 'सुखमयत्वमेव' इति नास्ति ख-पुस्तके. [5] 'अनुपपत्त्यन्तर॰' नि. [6] 'दुःखहेतुत्वात्' ख. [7] 'हेतुत्वं स्यात्' क-ग. [8] 'ये खलु वनवा॰' नि. [9] 'एव नियमः' क-ग. [10] 'इत्यत आह' नि.

न जायते तदास्वादो विना रत्यादिवासनाम् ।

वासना[1] चेदानींतनी प्राक्तनी च रसास्वादहेतुः । तत्र यद्याद्या न स्यात्तदा[2] श्रोत्रियजरन्मीमांसकादीनामपि सा स्यात् । यदि द्वितीया न स्यात्तदा यद्रागिणामपि केषांचिद्रसोद्बोधो न दृश्यते तन्न स्यात् । उक्तं च धर्मदत्तेन—'सवासनानां सभ्यानां रसस्यास्वादनं भवेत् । निर्वासनास्तु रङ्गान्तः काष्ठकुड्याश्मसंनिभाः[3] ॥' इति ।

ननु कथं रामादिरत्याद्युद्बोधकारणैः सामाजिकरत्याद्युद्बोध इत्युच्यते—

व्यापारोऽस्ति विभावादेर्नाम्ना साधारणी कृतिः ॥ ९ ॥
तत्प्रभावेण यस्यासन्पाथोधिप्लवनादयः ।
प्रमाता तदभेदेन स्वात्मानं प्रतिपद्यते ॥ १० ॥

ननु कथं मनुष्यमात्रस्य समुद्रलङ्घनाद्युत्साहोद्बोध इत्युच्यते—

उत्साहादिसमुद्बोधः साधारण्याभिमानतः ।
नृणामपि समुद्रादिलङ्घनादौ न दुष्यति ॥ ११ ॥

रत्यादयोऽपि साधारण्येनैव प्रतीयन्त[4] इत्याह—

साधारण्येन रत्यादिरपि तद्वत्प्रतीयते ।

रत्यादेरपि स्वात्मगतत्वेन[5] प्रतीतौ सभ्यानां व्रीडातङ्कादिर्भवेत् । परगतत्वेन त्वरस्यतापत्तिः[6] । विभावादयोऽपि प्रथमं साधारण्येन प्रतीयन्त इत्याह—

परस्य न परस्येति ममेति न ममेति च[7] ॥ १२ ॥
तदास्वादे विभावादेः परिच्छेदो न विद्यते ।

ननु तथापि कथमलौकिकत्वमेतेषां[8] विभावादीनामिति । उच्यते—

विभावनादिव्यापारमलौकिकमुपेयुषाम् ॥ १३ ॥
अलौकिकत्वमेतेषां भूषणं न तु दूषणम् ।

आदिशब्दादनुभावनसञ्चारणे । तत्र विभावनं रत्यादेर्विशेषेणास्वादाङ्कुरणयोग्यतानयनम् । अनुभावनमेवंभूतस्य रत्यादेः समनन्तरमेव रसादिरूपतया भावनम् । सञ्चारणं तथाभूतस्यैव[9] तस्य सम्यक्चारणम् ।

विभावादीनां यथासंख्यं कारणकार्यसहकारित्वे कथं त्रयाणामपि रसोद्बोधे कारणत्वमित्युच्यते—

कार्यकारणसञ्चारिरूपा अपि हि लोकतः ॥ १४ ॥
रसोद्बोधे विभावाद्याः कारणान्येव[10] ते मताः[11] ।

ननु तर्हि कथं रसास्वादे तेषामेकः प्रतिभास इति । उच्यते—

प्रतीयमानः प्रथमं प्रत्येकं हेतुरुच्यते ॥ १५ ॥
ततः संवलितः सर्वो विभावादिः सचेतसाम् ।
प्रपानकरसन्यायाच्चर्व्यमाणो रसो भवेत् ॥ १६ ॥

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[1] 'वासना चेत्तदानींतनी' क. [2] 'तदा' इति नास्ति ख-पुस्तके. [3] [illegible] क.
[4] 'साधारण्येन प्रतीयन्ते' क-ग. [5] 'स्वात्मगतत्वेन' ख-पुस्तके. [6] '°रस्यतापत्तिः' क-ग.
[7] 'न ममेति ममेति न' क-ग. [8] 'कथमेवमलौकिकत्वं तेषाम्' क-ग. [9] 'भूतस्यैव' ख.
[10] 'कारणान्येव' नि. [11] 'कारणं कार्यसञ्चारित्वा' ख.

यथा खण्डमरिचादीनां संमेलनादपूर्व इव कश्चिदास्वादः प्रपाणकरसे सञ्जायते। विभावादिसंमेलनादिहापि तथेत्यर्थः।

ननु यदि विभावानुभावव्यभिचारिभिर्मिलितैरेव रसस्तत्कथं तेषामेकस्य द्वयोर्वा सद्भावेऽपि स स्यादिति। उच्यते—

सद्भावश्चेद्विभावादेर्द्वयोरेकस्य वा भवेत्।
झटित्यन्यसमाक्षेपे तदा दोषो न विद्यते॥ १७॥

अन्यसमाक्षेपश्च प्रकरणादिवशात्। यथा—

'दीर्घाक्षं शरदिन्दुकान्तिवदनं बाहू नतावंसयोः
संक्षिप्तं निबिडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव।
मध्यः पाणिमितो नितम्बि जघनं पादावुदग्राङ्गुली
छन्दो नर्तयितुर्यथैव मनसः सृष्टं तथास्या वपुः॥' (मालवि. २-३)

अत्र मालविकामभिलषतोऽग्निमित्रस्य मालविकारूपविभावमात्रवर्णनेऽपि[3] सञ्चारिणामौत्सुक्यादीनामनुभावानां च नयनविस्फारादीनामौचित्यादेवाक्षेपः। एवमन्याक्षेपेऽप्यूह्यम्। अनुकार्यगतो रस इति वदतः प्रत्याह—

पारिमित्याल्लौकिकत्वात्सान्तरायतया तथा।
अनुकार्यस्य रत्यादेरुद्बोधो न रसीभवेत्॥ १८॥

सीतादिदर्शनादिजो रामादिरत्याद्युद्बोधो हि परिमितो लौकिको नाट्यकाव्यदर्शनादेः सान्तरायश्च, तस्मात्कथं रसरूपतामियात्। रसस्यैतद्धर्मत्रयविलक्षणधर्मकत्वात्।

अनुकर्तृगतत्वं चास्य निरस्यति—

शिक्षाभ्यासादिमात्रेण राघवादेः संरूपताम्।
दर्शयन्नर्तको नैव रसस्यास्वादको भवेत्॥ १९॥

किं च।

काव्यार्थभावनेनायमपि सभ्यपदास्पदम्।

यदि पुनर्नटोऽपि काव्यार्थभावनया रामादिस्वरूपतामात्मनो दर्शयेत्तदा सोऽपि सभ्यमध्य एव गण्यते।

नायं ज्ञाप्यः स्वसत्तायां प्रतीत्यव्यभिचारतः॥ २०॥

यो हि ज्ञाप्यो घटादिः स सन्नपि कदाचिदज्ञातो भवति न ह्ययं तथा प्रतीतिमन्तरेणाभावात्।

यस्मादेष विभावादिसमूहालम्बनात्मकः।
तस्मान्न कार्यः

यदि रसः कार्यः स्यात्तदा विभावादिज्ञानकारणक एव स्यात्। ततश्च रसप्रतीतिकाले विभावादयो न प्रतीयेरन्। कारणज्ञानतत्कार्यज्ञानयोर्युगपददर्शनात्। नहि

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१ 'सद्भावे रसः स्यादेव' इति क-ग. २ 'तथा' नि. ३ 'अपि' इति नास्ति ख-पुस्तके.
४ 'रत्यादेरुद्बोधो न रसो भवेत्' नि. ५ 'स्वरूपताम्' ख. ६ 'रसस्य स्वादको' क-ग.
७ 'रामादिरत्या०' नि. ८ 'यस्मादेव' क-ग. ९ 'ज्ञानयोर्युग०' नि.

चन्दनस्पर्शज्ञाने तज्जन्यसुखज्ञाने चैकदा सम्भवति। रसस्य च विभावादिसमूहालम्बनात्मकतयैव प्रतीतेर्न विभावादिज्ञानकारणकत्वमित्यभिप्रायः।

नो नित्यः पूर्वसंवेदनोज्झितः।
असंवेदनकाले हि न भावोऽप्यस्य विद्यते ॥ २१ ॥

न खलु नित्यस्य वस्तुनोऽसंविदनकालेऽसम्भवः।

नापि[1] भविष्यन्साक्षादानन्दमय[2]प्रकाशरूपत्वात्।
कार्यज्ञाप्यविलक्षणभावान्नो[3] वर्तमानोऽपि ॥ २२ ॥
विभावादिपरामर्शविषयत्वात्सचेतसाम्।
परानन्दमयत्वेन संवेद्यत्वा[4]दपि स्फुटम् ॥ २३ ॥
न निर्विकल्पकं ज्ञानं तस्य ग्राहकमिष्यते।
तथाभि[5]लापसंसर्गयोग्यत्वविरहान्न च ॥ २४ ॥
सविकल्पकसंवेद्यः

सवि[6]कल्पकज्ञानसंवेद्यानां हि वचनप्रयोगयोग्यता। न तु रसस्य तथा।

साक्षात्कारतया न च।
परोक्षस्तत्प्रकाशो नापरोक्षः शब्दसम्भवात् ॥ २५ ॥

तत्कथय कीदृगस्य तत्त्व[7]मश्रुतादृष्टनिरूपणाकारस्येत्याह—

तस्मादलौकिकः सत्यं वेद्यः सहृदयैरयम्।

तत्किं पुनः प्रमाणं तस्य सद्भाव इत्याह—

प्रमाणं चर्वणै[9]वात्र स्वाभिन्ने विदुषां मतम् ॥ २६ ॥

चर्वणा आस्वादनम्। तच्च 'स्वादः काव्यार्थ[8]सम्भेदादात्मानन्दसमुद्भवः' इत्युक्तप्रकारम्। ननु यदि रसो न कार्यस्तत्कथं महर्षिणा 'विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः' (नाट्य. अ. ६) इति लक्षणं कृतमिति। उच्यते—

निष्पत्त्या चर्वणस्यास्य निष्पत्तिरुपचारतः।

यद्यपि रसाभिन्नतया चर्वणस्यापि न कार्यत्वं तथापि तस्य कादाचित्कतया उप[10]चरितेन कार्यत्वेन कार्यत्वमुपचर्यते।

अवाच्यत्वादिकं तस्य वक्ष्ये व्यञ्जनरूपणे ॥ २७ ॥

तस्य रसस्य। आदिशब्दा[11]ल्लक्ष्यत्वादि।

ननु यदि मिलिता रत्यादयो रसस्तत्कथमस्य स्व[12]प्रकाशत्वं कथं चाखण्डत्वमित्याह—

रत्यादिज्ञानतादात्म्यादेव यस्माद्रसो भवेत्।

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[1] 'इयं कारिका वृत्तित्वेन मुद्रिता ख-पुस्तके. [2] '°मयत्वप्रकाश°' ख. [3] 'भावान्न वर्तमानोपि' क-ग; रामचरणेनापि व्याख्यातोऽयं पाठः. [4] '°वेद्यत्वादपि स्फुटम्' क-ग. [5] '°भिलापसंसर्ग°' क. [6] 'सविकल्पक' 'तथा न च' इत्येतन्नास्ति क-पुस्तके. [7] 'तत्कथम्। यत्समुत्पाद०' ख; 'दृष्टलौकिक०' नि-ग. [8] 'संभेदादात्मा०' क. ग. [9] 'चर्वणैवात्र' क-ग. [10] 'उपचरितेन कार्यत्वेन' इत्येतन्नास्ति क-ग-पुस्तकयोः. [11] 'शब्दाल्लक्ष्यत्वादि' क-ग. [12] 'प्रकाशत्वं' ख.

ततोऽस्य[1] स्वप्रकाशत्वमखण्डत्वं च सिध्यति ॥ २८ ॥

यदि रत्यादिकं प्रकाशशरीरादतिरिक्तं स्यात्तदैवास्य स्वप्रकाशत्वं न सिध्येत्। न च तथा। तादात्म्याङ्गीकारात्। यदुक्तम्—'यद्यपि रसानन्यतया चर्वणापि न[2] कार्या तथापि कादाचित्कतया कार्यत्वमुपकल्प्य तदेकात्मन्यनादिवासनापरिणतिरूपे रत्यादिज्ञानेऽपि[3] व्यवहार इति भावः[4]' इति। सुखादितादात्म्याङ्गीकारे चास्माकं सिद्धान्तशय्यामधिशय्य दिव्यं वर्षसहस्रं प्रमोदनिद्रामुपेया इति च। 'अभिन्नोऽपि स प्रमात्रा वासनोपनीत[5]रत्यादितादात्म्येन गोचरीकृतः' इति च। ज्ञानस्य स्वप्रकाशत्वमनङ्गीकुर्वतामुपरि वेदान्तिभिरेव पातनीयो दण्डः। तादात्म्यादेवास्याखण्डत्वम्।

रत्यादयो हि प्रथममेकैकशः प्रतीयमानाः सर्वेऽप्येकीभूताः स्फुरन्त एव रसतामापद्यन्ते। तदुक्तम्—

'विभावा अनुभावाश्च सात्त्विका व्यभिचारिणः।
प्रतीयमानाः प्रथमं खण्डशो यान्त्यखण्डताम्॥' इति।

'परमार्थतस्त्वखण्ड एवायं वेदान्तप्रसिद्धब्रह्मतत्त्ववद्वेदितव्यः' इति च।

अथ के ते विभावानुभावव्यभिचारिण इत्यपेक्षायां विभावमाह—

रत्याद्युद्बोधका[6] लोके विभावाः काव्यनाट्ययोः।

ये हि लोके रामादिगतरतिहासादीनामुद्बोधकारणानि सीतादयस्त एव काव्ये नाट्ये च निवेशिताः सन्तः 'विभाव्यन्ते आस्वादाङ्कुरप्रादुर्भावयोग्याः क्रियन्ते सामाजिकरत्यादिभावा एभिः' इति विभावा उच्यन्ते। तदुक्तं भर्तृहरिणा—

'शब्दोपहितरूपांस्तान्[7]बुद्धेर्विषयतां गतान्।
प्रत्यक्षानिव[8] कंसादीन्साधनत्वेन मन्यते॥' (वाक्यपदीय ३.७.५.)

तद्भेदावाह—

आलम्बनोद्दीपनाख्यौ तस्य भेदावुभौ[9] स्मृतौ।

स्पष्टम्।

तत्र—

आलम्बनो नायकादिस्तमालम्ब्य रसोद्गमात्[10] ॥ २९ ॥

आदिशब्दान्नायिकाप्रतिनायिकादयः। अत्र यस्य रसस्य यो विभावः[11] स तत्स्वरूपवर्णने वक्ष्यते। तत्र नायकः—

त्यागी कृती कुलीनः सुश्रीको रूपयौवनोत्साही।
दक्षोऽनुरक्तलोक[12]स्तेजोवैदग्ध्यशीलवान्नेता ॥ ३० ॥

दक्षः क्षिप्रकारी। शीलं सद्वृत्तम्। एवमादिगुणसम्पन्नो नेता नायको भवति।

तद्भेदानाह—

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[1] 'अतोऽस्य च प्रकाश॰' क-ग. [2] 'चर्वणा न' ख. [3] 'रत्यादिज्ञानेति' ख; 'रत्यादिभावे' क-ग. [4] 'भाव इति' नास्ति ख-ङ-पुस्तकयोः. [5] 'तादात्म्येनोपनीत॰' ख. [6] 'रत्याद्युद्बोध॰' क-ग. [7] 'रूपांश्च' इति मुद्रितपुस्तकपाठः. [8] 'प्रत्यक्षमिव' इति मुद्रितपुस्तकपाठः (वाक्यपदीये). [9] 'भावावुभौ' क-ग. [10] 'रसोद्गमात्' क-ग. [11] 'यो यस्य रसस्य विभावः स' क-ग. [12] 'रक्तलोक' क-ग.

धीरोदात्तो धीरोद्धतस्तथा धीरललितश्च ।
धीरप्रशान्त इत्ययमुक्तः प्रथमश्चतुर्भेदः ॥ ३१ ॥

स्पष्टम् । तत्र धीरोदात्तः—

अविकत्थनः क्षमावानतिगम्भीरो महासत्त्वः ।
स्थेयान्निगूढमानो धीरोदात्तो दृढव्रतः कथितः ॥ ३२ ॥

अविकत्थनोऽनात्मश्लाघाकरः । महासत्त्वो हर्षशोकाद्यनभिभूतस्वभावः । निगूढमानो विनयच्छन्नगर्वः । दृढव्रतोऽङ्गीकृतनिर्वाहकः । यथा—रामयुधिष्ठिरादिः ।

अथ धीरोद्धतः—

मायापरः प्रचण्डश्चपलोऽहङ्कारदर्पभूयिष्ठः ।
आत्मश्लाघानिरतो धीरैर्धीरोद्धतः कथितः ॥ ३३ ॥

यथा—भीमसेनादिः । अथ धीरललितः—

निश्चिन्तो मृदुरनिशं कलापरो धीरललितः स्यात् ।

कला नृत्यादिका । यथा—रत्नावल्यादौ वत्सराजादिः । अथ धीरप्रशान्तः—

सामान्यगुणैर्भूयान्द्विजादिको धीरशान्तः स्यात् ॥ ३४ ॥

यथा—मालतीमाधवादौ माधवादिः ।

एषां च शृङ्गारिरूपत्वे भेदानाह—

एभिर्दक्षिणधृष्टानुकूलशठरूपिभिस्तु षोडशधा ।

तत्र तेषां धीरोदात्तादीनां प्रत्येकं दक्षिणधृष्टानुकूलशठत्वेन षोडशप्रकारो नायकः ।

एषु त्वनेकमहिलासमरागो दक्षिणः कथितः ॥ ३५ ॥

द्वयोस्त्रिचतुःप्रभृतिषु वा नायिकासु तुल्यानुरागो दक्षिणनायकः । यथा—

'स्नाता तिष्ठति कुन्तलेश्वरसुता वारोऽङ्गराजस्वसु-
  र्द्यूतै रात्रिरियं जिता कमलया देवी प्रसाद्याद्य च ।
इत्यन्तःपुरसुन्दरीः प्रति मया विज्ञाय विज्ञापिते
  देवेनाप्रतिपत्तिमूढमनसा द्वित्राः स्थितं नाडिकाः ॥'

कृतागा अपि निःशङ्कस्तर्जितोऽपि न लज्जितः ।
दृष्टदोषोऽपि मिथ्यावाक्कथितो धृष्टनायकः ॥ ३६ ॥

यथा मम—

'शोणं वीक्ष्य मुखं विचुम्बितुमहं यातः समीपं, ततः
  पादेन प्रहृतं तया, सपदि तं धृत्वा सहासे मयि ।
किञ्चित्तत्र विधातुमक्षमतया बाष्पं त्यजन्त्याः सखे
  ध्यातश्चेतसि कौतुकं वितनुते कोपोऽपि वामभ्रुवः ॥'

अनुकूल एकनिरतः

एकस्यामेव नायिकायामासक्तोऽनुकूलनायकः । यथा—

'अस्माकं सखि वाससी न रुचिरे ग्रैवेयकं नोज्ज्वलं
  नो वक्रा गतिरुद्धतं न हसितं नैवास्ति कश्चिन्मदः ।

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१ 'शृङ्गारादिरूपत्वे' नि. २ '°सुन्दरी' ग. ३ दशरूपके (२.७ इत्यत्र) उदाहृतमिदम्.

किं त्वन्येऽपि जना वदन्ति सुभगोऽप्यस्याः प्रियो[1] नान्यतो
दृष्टिं निक्षिपतीति विश्वमियता मन्यामहे दुःखितम्॥' (शृङ्गार. १.२५)

शठोऽयमेकत्र बद्धभावो यः।
दर्शितबहिरनुरागो विप्रियमन्यत्र गूढमाचरति॥ ३७॥

यः पुनरेकस्यामेव नायिकायां बद्धभावो द्वयोरपि नायिकयोर्बहिर्दर्शितानुरागोऽन्यस्यां नायिकायां गूढं विप्रियमाचरति स शठनायकः। यथा—

'शठान्यस्याः[2] काञ्चीमणिरणितमाकर्ण्य सहसा
यदाश्लिष्यन्नेव प्रशिथिलभुजग्रन्थिरभवः।
तदेतत्क्वाचक्षे घृतमधुमयत्वद्बहुवचो
विषेणाघूर्णन्ती किमपि न सखी मे गणयति॥' (अमरु० १०९)

एषां च त्रैविध्यादुत्तममध्याधमत्वेन।
उक्ता नायकभेदाश्चत्वारिंशत्तथाष्टौ च॥ ३८॥

एषामुक्तनायकभेदानाम्। अथ प्रसङ्गादेतेषां सहायानाह—

दूरानुवर्तिनि स्यात्तस्य प्रासङ्गिकेतिवृत्ते[3] च।
किञ्चित्तद्गुणहीनः सहाय एवास्य पीठमर्दाख्यः॥ ३९॥

तस्य नायकस्य बहुव्यापिनि प्रसङ्गगतेतिवृत्ते[4]ऽनन्तरोक्तैर्नायकसामान्यगुणैः किञ्चिदूनः पीठमर्दनामा सहायो भवति। यथा—रामादीनां सुग्रीवादयः।

अथ शृङ्गारविषये सहायाः—

शृङ्गारेऽस्य सहाया विटचेटविदूषकाद्याः स्युः।
भक्ता नर्मसु निपुणाः कुपितवधूमानभञ्जनाः शुद्धाः॥ ४०॥

आदिशब्दान्मालाकाररजकताम्बूलिकगान्धिकादयः। तत्र विटः—

सम्भोगहीनसम्पद्विटस्तु धूर्तः कलैकदेशज्ञः।
वेशोपचारकुशलो वाग्मी मधुरोऽथ बहुमतो गोष्ठ्याम्॥ ४१॥

चेटः प्रसिद्ध एव।

कुसुमवसन्ताद्यभिधः कर्मवपुर्वेषभाषाद्यैः[5]।
हास्यकरः कलहरतिर्विदूषकः स्यात्स्वकर्मज्ञः॥ ४२॥

स्वकर्म भोजनादि। अर्थचिन्तनसहायमाह—

मन्त्री स्यादर्थानां चिन्तायां

अर्थास्त्रितन्त्रावापादयः। यत्तु सहायकथनप्रस्तावे 'मन्त्री स्वं चोभयं वापि सखा तस्यार्थचिन्तने' इति (दश० २-४२) केनचिल्लक्षणं कृतम्, तदपि राज्ञोऽर्थचिन्तनोपायलक्षणप्रकरणे लक्षयितव्यम्। न तु सहायकथनप्रस्तावे। 'नायकस्यार्थचिन्तने मन्त्री सहायः' इत्युक्तेऽपि नायकस्यार्थत एव सिद्धत्वात्। यदप्युक्तम् 'मन्त्रिणा ललितः

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[1] 'पति' ग. [2] 'शठोऽन्यस्याः' ख. [3] '°त्ते तु' नि-ब. [4] '°सङ्गगते इतिवृत्ते' नि-ब.
[5] 'वपुर्वेष°' ग. 'वपुर्वेश°' नि-ब.

शेषा मन्त्रिस्वायत्तसिद्धयः' (दश० २.४३) इति, तदपि स्वलक्षणकथनेनैव लक्षितस्य धीरललितस्य मन्त्रिमात्रायत्तार्थचिन्तनोपपत्तेर्गतार्थम् । न चार्थचिन्तने तस्य मन्त्री सहायः । किं तु स्वयमेव निष्पादकः । तस्यार्थचिन्तनाद्यभावात् ।

अथान्तःपुरसहायाः—

तद्वदवरोधे ।
वामनषण्ढकिरातम्लेच्छाभीराः शकारकुब्जाद्याः ॥ ४३ ॥
मदमूर्खताभिमानी दुष्कुलतैश्वर्यसम्पेतः ।
सोऽयमनूढाभ्राता राज्ञः श्यालः शकार इत्युक्तः ॥ ४४ ॥

आद्यशब्दान्मूकादयः । तत्र षण्ढवामनकिरातकुब्जादयो यथा रत्नावल्याम्—

'नष्टं वर्षवरैर्मनुष्यगणनाभावादपास्य त्रपा-
मन्तःकञ्चुकिकञ्चुकस्य विशति त्रासादयं वामनः ।
पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतं
कुब्जा नीचतयैव यान्ति शनकैरात्मेक्षणाशङ्किनः ॥' (रत्ना० २.३)

शकारो मृच्छकटिकादिषु प्रसिद्धः । अन्येऽपि यथादर्शनं ज्ञेयाः । अथ दण्डसहायाः—

दण्डे सुहृत्कुमाराटविकाः सामन्तसैनिकाद्याश्च ।

दुष्टनिग्रहो दण्डः । स्पष्टम् । अथ धर्मसहायाः—

ऋत्विक्पुरोधसः स्युर्ब्रह्मविदस्तापसास्तथा धर्मे ॥ ४५ ॥

ब्रह्मविदो वेदविदः, आत्मविदो वा । अत्र च

उत्तमाः पीठमर्दाद्याः

आद्यशब्दान्मन्त्रिपुरोहितादयः ।

मध्यौ विटविदूषकौ ।
तथा शकारचेटाद्या अधमाः परिकीर्तिताः ॥ ४६ ॥

आद्यशब्दात्ताम्बूलिकगान्धिकादयः ।

अत्र प्रसङ्गाद्दूतानां विभागगर्भलक्षणमाह—

निसृष्टार्थो मितार्थश्च तथा सन्देशहारकः ।
कार्यप्रेष्यस्त्रिधा दूतो दूत्यश्चापि तथाविधाः ॥ ४७ ॥

तत्र कार्यप्रेष्यो दूत इति लक्षणम् । तत्र—

उभयोर्भावमुन्नीय स्वयं वदति चोत्तरम् ।
सुश्लिष्टं कुरुते कार्यं निसृष्टार्थस्तु स स्मृतः ॥ ४८ ॥

उभयोरिति येन प्रेषितो यदन्तिके च प्रहितः ।

मितार्थभाषी कार्यस्य सिद्धकारी मितार्थकः ।
यावद्भाषितसन्देशहारी सन्देशहारकः ॥ ४९ ॥

अथ सात्त्विका नायकगुणाः—

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१ 'मन्त्रिस्वायत्त°' नि–ब. २ 'लक्षितस्य' इत्येतन्नास्ति ग–ब–पुस्तकयोः. ३ 'संयुतः' नि–ब.
४ 'अथ...याः' इत्येतन्नास्ति नि–पुस्तके.

शोभा विलासो माधुर्यं गाम्भीर्यं धैर्यतेजसी ।
ललितौदार्यमित्यष्टौ सात्त्विकाः पौरुषा गुणाः ॥ ५० ॥

तत्र

शूरता दक्षता सत्यं महोत्साहोऽनुरागिता ।
नीचे घृणाधिके स्पर्धा यतः शोभेति तां विदुः ॥ ५१ ॥

तत्रानुरागिता यथा—

'अहमेव मतो महीपतेरिति सर्वः प्रकृतिष्वचिन्तयत् ।
उदधेरिव निम्नगाशतेष्वभवन्नास्य विमानना क्वचित् ॥' (रघु ८.८)

एवमन्यदपि । अथ विलासः—

धीरा दृष्टिर्गतिश्चित्रा विलासे सस्मितं वचः ।

यथा—

'दृष्टिस्तृणीकृतजगत्त्रयसत्त्वसारा धीरोद्धता नमयतीव गतिर्धरित्रीम् ।
कौमारकेऽपि गिरिवद्गुरुतां दधानो वीरो रसः किमयमेत्युत दर्प एव ॥'
(उत्तरराम० ६.१९)

संक्षोभेष्वप्यनुद्वेगो माधुर्यं परिकीर्तितम् ॥ ५२ ॥

ऊह्यमुदाहरणम् ।

भीशोकक्रोधहर्षाद्यैर्गाम्भीर्यं निर्विकारता ।

यथा—

'आहूतस्याभिषेकाय विसृष्टस्य वनाय च ।
न मया लक्षितस्तस्य स्वल्पोऽप्याकारविभ्रमः ॥'

व्यवसायादचलनं धैर्यं विघ्ने महत्यपि ॥ ५३ ॥

यथा—

'श्रुताप्सरोगीतिरपि क्षणेऽस्मिन्हरः प्रसंख्यानपरो बभूव ।
आत्मेश्वराणां नहि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति ॥' (कुमार० ३.४०)

अधिक्षेपापमानादेः प्रयुक्तस्य परेण यत् ।
प्राणात्ययेऽप्यसहनं तत्तेजः समुदाहृतम् ॥ ५४ ॥
वाग्वेषयोर्मधुरता तद्वच्छृङ्गारचेष्टितं ललितम् ।
दानं सप्रियभाषणमौदार्यं शत्रुमित्रयोः समता ॥ ५५ ॥

एतेषामप्युदाहरणान्यूह्यानि ।

अथ नायिका त्रिभेदा स्वान्या साधारणी स्त्रीति ।
नायकसामान्यगुणैर्भवति यथासम्भवैर्युक्ता ॥ ५६ ॥

नायिका पुनर्नायकसामान्यगुणैस्त्यागादिभिर्यथासम्भवैर्युक्ता भवति । सा च स्वस्त्री अन्यस्त्री साधारणस्त्रीति त्रिविधा । तत्र स्वस्त्री—

विनयार्जवादियुक्ता गृहकर्मपरा पतिव्रता स्वीया ।

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[1] 'भीशोक...विभ्रमः' इत्येतत् ख-ग-पुस्तकयोः 'व्यव...भवन्ति' इत्यस्मात्परं विन्यस्तम्.
[2] दशरूपके (२.५) उदाहृतमिदम्.

यथा—

'लज्जापज्जत्तपसाहणाइं [1]परभत्तिणिप्पिवासाइं ।
अविणअदुम्मेहाइं धण्णाण घरे कलत्ताइं ॥' (लज्जापर्याप्तप्रसाधनानि परभर्तृनिष्पिपासानि । अविनयदुर्मेधानि धन्यानां गृहे कलत्राणि ॥)

सापि कथिता त्रिभेदा मुग्धा मध्या प्रगल्भेति ॥ ५७ ॥

तत्र—

प्रथमावतीर्णयौवनमदनविकारा रतौ वामा ।
कथिता मृदुश्च माने समधिकलज्जावती मुग्धा ॥ ५८ ॥

तत्र प्रथमावतीर्णयौवना यथा मम तातपादानाम्—

'मध्यस्य प्रथिमानमेति जघनं वक्षोजयोर्मन्दता
दूरं यात्युदरं च रोमलतिका नेत्रार्जवं धावति ।
कन्दर्पं परिवीक्ष्य नूतनमनोराज्याभिषिक्तं क्षणा-
दङ्गानीव परस्परं विदधते निर्लुण्ठनं सुभ्रुवः ॥'

प्रथमावतीर्णमदनविकारा यथा मम प्रभावतीपरिणये—

'दत्ते सालसमन्थरं भुवि पदं, निर्याति नान्तःपुरात्,
नोद्दामं हसति, क्षणात्कलयते ह्रीयन्त्रणां कामपि ।
किंचिद्भावगभीरवक्रिमलवस्पृष्टं मनाग्भाषते
सभ्रूभङ्गमुदीक्षते प्रियकथामुल्लासयन्तीं[3] सखीम् ॥'

रते वामा यथा—

'दृष्टा दृष्टिमधो ददाति, कुरुते नालापमाभाषिता,
शय्यायां परिवृत्य तिष्ठति, बलादालिङ्गिता वेपते ।
निर्यान्तीषु सखीषु वासभवनान्निर्गन्तुमेवेहते
जाता वामतयैव संप्रति मम प्रीत्यै नवोढा प्रिया ॥' (नागा० ३·४)

माने मृदुर्यथा[6]—

'सा पत्युः प्रथमापराधसमये सख्योपदेशं विना
नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिसंसूचनम् ।
स्वच्छैरच्छकपोलमूल[4]गलितैः पर्यस्तनेत्रोत्पला
बाला केवलमेव रोदिति लुठल्लोलालकैरश्रुभिः[5] ॥' (अमरु० २९)

समधिकलज्जावती यथा—'दत्ते सालसमन्थरं—' इत्यत्र श्लोके । अत्र समधिकलज्जावत्त्वेनापि लब्धाया रतिवामताया विच्छित्तिविशेषवत्तया पुनः कथनम् । अथ मध्या—

मध्या विचित्रसुरता प्ररूढस्मरयौवना ।
ईषत्प्रगल्भवचना मध्यमव्रीडिता मता ॥ ५९ ॥

विचित्रसुरता यथा—

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[1] 'परलत्तणिप्पि०' क; 'परलत्ति' ग; 'परचित्ताणत्तिणि०' ख. [2] दशरूपके (२.१५ इत्यत्र) समुद्धृतम्. [3] 'मुल्लापयन्तीम्' नि-च. [4] '०कपोलपालि०' ग. [5] 'लुलल्लोलोदकैरश्रुभिः' ख-ग. [6] 'यथा' ग.

'कान्ते तथा कथमपि प्रथितं मृगाक्ष्या चातुर्यमुद्धतमनोभवया रतेषु ।
तत्कूजितान्यनुवदद्भिरनेकवारं शिष्यायितं गृहकपोतशतैर्यथास्याः ॥'
(शृङ्गारतिलक १.१९)

प्ररूढस्मरा यथाविबोधाहरणे । प्ररूढयौवना यथा मम—

'नेत्रे खञ्जनगञ्जने सरसिजप्रत्यर्थि पाणिद्वयं
वक्षोजौ करिकुम्भविभ्रमकरीमत्युन्नतिं गच्छतः ।
कान्तिः काञ्चनचम्पकप्रतिनिधिर्वाणी सुधास्पर्धिनी
स्मेरेन्दीवरदामसोदरवपुस्तस्याः कटाक्षच्छटा ॥'

एवमन्यत्रापि । अथ प्रगल्भा—

स्मरान्धा गाढतारुण्या समस्तरतकोविदा ।
भावोन्नता दरव्रीडा प्रगल्भाक्रान्तनायका ॥ ६० ॥

स्मरान्धा यथा—

'धन्यासि या कथयसि प्रियसङ्गमेऽपि विस्रब्धचाटुकशतानि रतान्तरेषु ।
नीवीं प्रति प्रणिहिते तु करे प्रियेण सख्यः शपामि यदि किञ्चिदपि स्मरामि ॥'

गाढतारुण्या यथा—

'अभ्युन्नतस्तनमुरो नयने सुदीर्घे वक्रे भ्रुवावतितरां वचनं ततोऽपि ।
मध्योऽधिकं तनुरनूनगुरुर्नितम्बो मन्दा गतिः किमपि चाद्भुतयौवनायाः ॥'
(धनिकस्य दश० २.१८)

समस्तरतकोविदा यथा—

'क्वचित्ताम्बूलाक्तः क्वचिदगरुपङ्काङ्कमलिनः
क्वचिच्चूर्णोद्गारी क्वचिदपि च सालक्तकपदः ।
वलीभङ्गाभोगैरलकपतितैः शीर्णकुसुमैः
स्त्रियाः सर्वावस्थं कथयति रतं प्रच्छदपटः ॥' (अमरु० १०७)

भावोन्नता यथा—

'मधुरवचनैः सभ्रूभङ्गैः कृताङ्गुलितर्जनै रभसरचितैरङ्गन्यासैर्महोत्सवबन्धुभिः ।
असकृदसकृत्स्फारस्फारैरपाङ्गविलोकितैस्त्रिभुवनजये सा पञ्चेषोः करोति सहायताम् ॥'
(शृङ्गार. १.४२)

दरव्रीडा यथा— 'धन्यासि या कथयसि—' इत्यत्रैव । आक्रान्तनायका यथा—

'स्वामिन्भङ्गुरयालकं, सतिलकं भालं विलासिन्कुरु,
प्राणेश त्रुटितं पयोधरतटे हारं पुनर्योजय ।
इत्युक्त्वा सुरतावसानसमये सम्पूर्णचन्द्रानना
स्पृष्टा तेन तथैव जातपुलका प्राप्ता पुनर्मोहनम् ॥' (शृङ्गार. १.४२)

मध्याप्रगल्भयोर्भेदान्तराण्याह—

ते धीरा चाप्यधीरा च धीराधीरेति षड्विधे ।

ते मध्याप्रगल्भे । तत्र—

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१ '[illegible]' लि. २ शार्ङ्गधरपद्धतौ श्लोकोयं 'विज्जकायाः' इति दृश्यते (३७७६); सुभाषितावल्यामपि श्लोकोयमुपलभ्यते (२१४२). ३ 'दरव्रीडया' ख-ग.

प्रियं सोत्प्रासवक्रोक्त्या मध्या धीरा दहेद्रुषा ॥ ६१ ॥
धीराधीरा तु रुदितैरधीरा परुषोक्तिभिः ।

तत्र मध्या धीरा यथा—

'तदवितथमवादीर्यन्मम त्वं प्रियेति प्रियजनपरिभुक्तं यद्दुकूलं दधानः ।
मदधिवसतिमागाः कामिनां मण्डनश्रीर्व्रजति हि सफलत्वं वल्लभालोकनेन ॥'[2]
(शिशु० ११.३३)

तत्रैव धीराधीरा यथा—

'बाले, नाथ, विमुञ्च मानिनि रुषं, रोषान्मया किं कृतं,
खेदोऽस्मासु, न मेऽपराध्यति भवान्, सर्वेऽपराधा मयि ।
तत्किं रोदिषि गद्गदेन वचसा, कस्याग्रतो रुद्यते,
नन्वेतन्मम, का तवास्मि, दयिता, नास्मीत्यतो रुद्यते ॥' (अमरु० ५७)

इयमेवाधीरा यथा—

'सार्धं मनोरथशतैस्तव धूर्त कान्ता सैव स्थिता मनसि कृत्रिमभावरम्या ।
अस्माकमस्ति नहि कश्चिदिहावकाशस्तस्मात्कृतं चरणपातविडम्बनाभिः ॥'
(शृङ्गार० १.४१)

प्रगल्भा यदि धीरा स्याच्छन्नकोपाकृतिस्तदा ॥ ६२ ॥
उदास्ते सुरते तत्र दर्शयन्त्यादरान्बहिः ।

तत्र प्रिये । यथा—

'एकत्रासनसंस्थितिः परिहृता प्रत्युद्गमाद्दूरत-
स्ताम्बूलाहरणच्छलेन रभसाश्लेषोऽपि संविघ्नितः ।
आलापोऽपि न मिश्रितः परिजनं व्यापारयन्त्यान्तिके
कान्तं प्रत्युपचारतश्चतुरया कोपः कृतार्थीकृतः ॥' (अमरु० १८)

धीराधीरा तु सोल्लुण्ठभाषितैः खेदयेदमुम् ॥ ६३ ॥

अमुं नायकम् । यथा मम—

'अनलङ्कृतोऽपि सुन्दर हरसि यतो मे मनः प्रसभम् ।
किं पुनरलङ्कृतस्त्वं संप्रति नखरक्षतैस्तस्याः ॥'

तर्जयेत्ताडयेदन्या

अन्या अधीरा । यथा—'शोणं वीक्ष्य मुखं—' इत्यत्रैव (साहित्य० ३.३६)। अत्र च सर्वत्र 'यथा' इत्यनुवर्तते ।

प्रत्येकं ता अपि द्विधा ।
कनिष्ठज्येष्ठरूपत्वान्नायकप्रणयं प्रति ॥ ६४ ॥

ता अनन्तरोक्ताः षड्भेदा नायिकाः । यथा—

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१ 'वदेद्रुषा' ख-ग. २ शार्ङ्गधरपद्धतौ श्लोकोऽयमवतारितः (३५६१). ३ 'प्रत्युद्गता दूरतः' ख. ४ '०च्छलानयन०' नि-ख. ५ 'विदग्धलसुप' नि. ६ 'हरसि मनो मे यतः प्रसभम्' नि-ग-ख

'दृष्ट्वैकासनसंस्थिते प्रियतमे पश्चादुपेत्यादरा-
देकस्या नयने [1]पिधाय विहितक्रीडानुबन्धच्छलः ।
ईषद्वक्रितकन्धरः सपुलकः प्रेमोल्लसन्मानसा-
मन्तर्हासलसत्कपोलफलकां धूर्तोऽपरां चुम्बति ॥' (अमरु० १९)

मध्याप्रगल्भयोर्भेदास्तेन द्वादश कीर्तिताः ।
मुग्धा त्वेकैव तेन स्युः स्वीयाभेदास्त्रयोदश ॥ ६५ ॥
परकीया द्विधा प्रोक्ता परोढा कन्यका तथा ।

तत्र

यात्रादिनिरतान्योढा कुलटा गलितत्रपा ॥ ६६ ॥

यथा—

'[2]स्वामी निःश्वसितेऽप्यसूयति, मनोजिघ्रः सपत्नीजनः,
श्वश्रूरिङ्गितदैवतं, नयनयोरीहालिहो यातरः ।
तद्दूरादयमञ्जलिः, किमधुना दृग्भङ्गिभावेन ते,
वैदग्धीमधुरप्रबन्धरसिक, व्यर्थोऽयमत्र श्रमः ॥'

अत्र हि मम परिणेताशनाच्छादनादिदातृतया स्वाम्येव । न तु वल्लभः । त्वं तु वैदग्धीमधुरप्रबन्धरसिकतया मम वल्लभोऽसीत्यादिव्यङ्ग्यार्थवशादस्याः परकामुकविषया रतिः प्रतीयते ।

कन्या त्वजातोपयमा सलज्जा नवयौवना ।

अस्याः पित्राद्यायत्तत्वात्परकीयात्वम् । यथा मालतीमाधवादौ मालत्यादिः ।

धीरा कलाप्रगल्भा स्याद्वेश्या सामान्यनायिका ॥ ६७ ॥
निर्गुणानपि न द्वेष्टि न रज्यति गुणिष्वपि ।
वित्तमात्रं समालोक्य सा रागं दर्शयेद्बहिः ॥ ६८ ॥
काममङ्गीकृतमपि परिक्षीणधनं नरम् ।
मात्रा निष्कासयेदेषा पुनः सन्धानकाङ्क्षया ॥ ६९ ॥
तस्कराः [3]पण्डका मूर्खाः सुखप्राप्तधनास्तथा ।
लिङ्गिनश्छन्नकामाद्या आसां प्रायेण वल्लभाः ॥ ७० ॥
एषापि मदनायत्ता क्वापि सत्यानुरागिणी ।
रक्तायां वा विरक्तायां रतमस्यां सुदुर्लभम् ॥ ७१ ॥

[4]पण्डको वातपाण्ड्वादिः । छन्नं प्रच्छन्नं ये कामयन्ते ते छन्नकामाः । तत्र रागहीना यथा लटकमेलकादौ मदनमञ्जर्यादिः । रक्ता यथा मृच्छकटिकादौ वसन्तसेनादिः । पुनश्च—

अवस्थाभिर्भवन्त्यष्टावेताः षोडशभेदिताः ।
स्वाधीनभर्तृका तद्वत्खण्डिताथाभिसारिका ॥ ७२ ॥

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[1] 'नयने निमील्य' ख-ग. [2] अयं श्लोकः शार्ङ्गधरपद्धतौ दृश्यते (३७०६) तत्र तु 'वैदग्धीमदनप्रपञ्चचतुर' इति पाठः. [3] 'पुण्ड्रकाः' ख-ग. [4] 'प्रच्छन्नं ये कामयन्ते ते प्रच्छन्नकामाः पण्डको वातपाण्ड्वादिः' ख-ग.

कलहान्तरिता विप्रलब्धा प्रोषितभर्तृका ।
अन्या वासकसज्जा स्याद्विरहोत्कण्ठिता तथा ॥ ७३ ॥

तत्र—

कान्तो रतिगुणाकृष्टो न जहाति यदन्तिकम् ।
विचित्रविभ्रमासक्ता सा स्यात्स्वाधीनभर्तृका ॥ ७४ ॥

यथा—'अस्माकं सखि वाससी—' इत्यादि (शृङ्गार० १.२५)।

पार्श्वमेति प्रियो यस्या अन्यसम्भोगचिह्नितः ।
सा खण्डितेति कथिता धीरैरीर्ष्याकषायिता ॥ ७५ ॥

यथा—'तदवितथमवादीः—' इत्यादि (शिशु० १.३३)।

अभिसारयते कान्तं या मन्मथवशंवदा ।
स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका ॥ ७६ ॥

क्रमाद्यथा—

'न च मेऽवगच्छति यथा लघुतां करुणां यथा च कुरुते स मयि ।
निपुणं तथैनमभिगम्य वदेरभिदूति काचिदिति सन्दिदिशे ॥' (शिशु० ९.५६)

'उत्क्षिप्तं करकङ्कणद्वयमिदं बद्धा दृढं मेखला
यत्नेन प्रतिपादिता मुखरयोर्मञ्जीरयोर्मूकता ।
आरब्धे रभसान्मया प्रियसखि क्रीडाभिसारोत्सवे
चण्डालस्तिमिरावगुण्ठनपटक्षेपं विधत्ते विधुः ॥'

संलीना स्वेषु गात्रेषु मूकीकृतविभूषणा ।
अवगुण्ठनसंवीता कुलजाभिसरेद्यदि ॥ ७७ ॥
विचित्रोज्ज्वलवेषा तु रणन्नूपुरकङ्कणा ।
प्रमोदस्मेरवदना स्याद्वेश्याभिसरेद्यदि ॥ ७८ ॥
मदस्खलितसंलापा विभ्रमोत्फुल्ललोचना ।
आविद्धगतिसञ्चारा स्यात्प्रेष्याभिसरेद्यदि ॥ ७९ ॥

तत्राद्ये 'उत्क्षिप्तं—' इत्यादि । अन्ययोरूह्यमुदाहरणम् । प्रसङ्गादभिसारस्थानानि कथ्यन्ते—

क्षेत्रं वाटी भग्नदेवालयो दूतीगृहं वनम् ।
मालामञ्चः श्मशानानि नद्यादीनां तटी तथा ॥ ८० ॥
एवं कृताभिसाराणां पुंश्चलीनां विनोदने ।
स्थानान्यष्टौ तथा ध्वान्तच्छन्ने कुत्रचिदाश्रयैः ॥ ८१ ॥
चाटुकारमपि प्राणनाथं रोषादपास्य या ।
पश्चात्तापमवाप्नोति कलहान्तरिता तु सा ॥ ८२ ॥

यथा मम तातपादानाम्—

'नो चाटु श्रवणे कृतं न च दृशा हारोऽन्तिके वीक्षितः
कान्तस्य प्रियहेतवे निजसखीवाचोऽपि दूरीकृताः ।

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१ 'मालापञ्चः' नि; मालञ्च च ब. २ '-द्राश्रयं' नि. ३ 'चाटुकारां' नि-ब.

पादान्ते विनिपत्य तत्क्षणमसौ गच्छन्मया मूढया
पाणिभ्यामवरुध्य हन्त सहसा कण्ठे कथं नार्पितः ॥'[1]

प्रियः कृत्वापि संकेतं यस्या नायाति संनिधिम् ।
विप्रलब्धा तु सा ज्ञेया नितान्तमवमानिता ॥ ८३ ॥

यथा—

'उत्तिष्ठ दूति यामो यामो यातस्तथापि नायातः ।
यातः परमपि जीवेज्जीवितनाथो भवेत्तस्याः ॥' (दशरू० २.२६)

नानाकार्यवशाद्यस्या दूरदेशं गतः पतिः ।
सा मनोभवदुःखार्ता भवेत्प्रोषितभर्तृका ॥ ८४ ॥

यथा—

'तां जानीयाः परिमितकथां जीवितं मे द्वितीयं
दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम् ।
गाढोत्कण्ठां गुरुषु दिवसेष्वेषु गच्छत्सु बालां
जातां मन्ये शिशिरमथितां पद्मिनीं वान्यरूपाम् ॥' (मेघ० उत्तर. १६)

कुरुते मण्डनं यस्याः सज्जिते वासवेश्मनि ।
सा तु वासकसज्जा स्याद्विदितप्रियसङ्गमा ॥ ८५ ॥

यथा राघवानन्दानां—

'विदूरे केयूरं कुरु, करयुगे रत्नवलयैरलं, गुर्वी ग्रीवाभरणलतिकेयं, किमनया ।
नवामेकामेकावलिमयि मयि त्वं विरचयेर्न[3] पथ्यं नेपथ्यं बहुतरमनङ्गोत्सवविधौ ॥'

आगन्तुं कृतचित्तोऽपि दैवान्नायाति चेत्प्रियः ।
तदनागमदुःखार्ता विरहोत्कण्ठिता तु सा ॥ ८६ ॥

यथा—

'किं रुद्धः प्रियया कयाचिदथवा सख्या ममोद्वेजितः
किं वा कारणगौरवं किमपि यन्नाद्यागतो वल्लभः ।
इत्यालोच्य मृगीदृशा करतले विन्यस्य वक्त्राम्बुजं
दीर्घं निःश्वसितं चिरं च रुदितं क्षिप्ताश्च पुष्पस्रजः ॥' (शृङ्गार. १.७५)

[4]इति साष्टाविंशतिशतमुत्तममध्यमाधमस्वरूपतः ।
चतुरधिकाशीतियुतं शतत्रयं नायिकाभिदानां[5] स्यात् ॥ ८७ ॥

'इह च परकीये कन्यकान्योढे संकेतात्पूर्वं विरहोत्कण्ठिते । पश्चाद्विदूषकादिना सहाभिसरन्त्यावभिसारिके । कुतोऽपि संकेतमप्राप्ते[6] नायके विप्रलब्धे । इति अवस्थैवानयोः । अस्वाधीनप्रिययोरवस्थान्तरायोगात् ।' इति कश्चित् ।

क्वचिदन्योन्यसाङ्कर्यमासां लक्ष्येषु दृश्यते ।

यथा—

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[1] '[illegible]' ग. [2] 'राघवानन्दानां नाटके' नि-च. [3] 'न नेपथ्यं तन्वन्' नि.
[4] '°[illegible]' नि. [5] 'नायिकाभेदाः' नि. [6] 'संकेतस्थानमप्राप्ते' नि-च.

'न खलु वयममुष्य दानयोग्याः पिबति च पाति च यासकौ रहस्त्वाम् ।
विट विटपममुं ददस्व तस्यै भवतु[1] यतः सदृशोश्चिराय योगः ॥'
'तव कितव किमाहितैर्वृथा नः क्षितिरुहपल्लवपुष्पकर्णपूरैः ।
ननु जनविदितैर्भवद्व्यलीकैश्चिरपरिपूरितमेव कर्णयुग्मम् ॥'
'मुहु[2]रुपहसितामिवालिनादैर्वितरसि नः कलिकां किमर्थमेनाम् ।
वसतिमुपगतेन धाम्नि तस्याः शठ कलिरेव महांस्त्वयाद्य दत्तः ॥'
'इति गदितवती रुषा जघान स्फुरितमनोरमपक्ष्मकेसरेण ।
श्रवणनियमितेन कान्तमन्या सममसिताम्बुरुहेण चक्षुषा च ॥' (शिशु० ७.५३-५६)

इयं हि वक्रोक्त्या परुषवचनेन कर्णोत्पलताडनेन च धीरमध्यताधीरमध्यताधीरप्रगल्भताभिः संकीर्यते[3] । अन्यथाप्येवमूह्यम्[4] ।

इतरा अप्यसंख्यास्ता नोक्ता विस्तरशङ्कया ॥ ८८ ॥

ता नायिकाः । अथासामलङ्काराः—

यौवने सत्त्वजास्तासामष्टाविंशतिसंख्यकाः ।
अलङ्कारास्तत्र भावहावहेलास्त्रयोऽङ्गजाः ॥ ८९ ॥
शोभा कान्तिश्च दीप्तिश्च माधुर्यं च प्रगल्भता ।
औदार्यं धैर्यमित्येते सप्तैव स्युरयत्नजाः ॥ ९० ॥
लीला विलासो विच्छित्तिर्बिब्बोकः किलकिञ्चितम् ।
मोट्टायितं कुट्टमितं विभ्रमो ललितं मदः ॥ ९१ ॥
विहृतं तपनं मौग्ध्यं विक्षेपश्च कुतूहलम् ।
हसितं चकितं केलिरित्यष्टादशसंख्यकाः ॥ ९२ ॥
स्वभावजाः स्युर्भावाद्या दश पुंसां भवन्त्यपि ।

पूर्वे भावादयो धैर्यान्ता दश नायकानामपि सम्भवन्ति । किं तु सर्वेऽप्यमी नायिकाश्रया एव विच्छित्तिविशेषं पुष्णन्ति । तत्र भावः—

निर्विकारात्मके चित्ते भावः प्रथमविक्रिया ॥ ९३ ॥

जन्मतः प्रभृति निर्विकारे मनसि उद्बुद्धमात्रो विकारो भावः । यथा—

'स एव सुरभिः कालः स एव मलयानिलः ।
सैवेयमबला किं तु मनोऽन्यदिव दृश्यते ॥'

अथ हावः—

भ्रूनेत्रादिविकारैस्तु सम्भोगेच्छाप्रकाशकः ।
भाव एवाल्पसंलक्ष्यविकारो हाव उच्यते ॥ ९४ ॥

यथा—

'विवृण्वती शैलसुतापि भावमङ्गैः स्फुरद्बालकदम्बकल्पैः ।
साचीकृता चारुतरेण तस्थौ मुखेन पर्यस्तविलोचनेन ॥' (कुमार० ३.६८)

अथ हेला—

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[1] 'भवति' नि-च. [2] अयं श्लोकः ख-ग-घ-पुस्तकेषु नास्ति. [3] 'संकीर्णा' नि-च
[4] 'एवमन्यथाप्यूह्यम्' नि-च.

हेलात्यन्तसमालक्ष्यविकारः स्यात्स एव तु ।

स एव भाव एव । यथा—

'तह से झत्ति पउत्ता वहुए सव्वङ्गविब्भमा सअला ।
संसइअमुद्धभावा होइ चिरं जह सहीणं पि[1] ॥' (तथा तस्या झटिति प्रवृत्ता वध्वाः सर्वाङ्गविभ्रमाः सकलाः । संशयितमुग्धभावा भवति चिरं यथा सखीनामपि ॥)

अथ शोभा—

रूपयौवनलालित्यभोगाद्यैरङ्गभूषणम् ॥ ९५ ॥
शोभा प्रोक्ता

तत्र यौवनशोभा यथा—

'असम्भृतं मण्डनमङ्गयष्टेरनासवाख्यं करणं मदस्य ।
कामस्य पुष्पव्यतिरिक्तमस्त्रं बाल्यात्परं साथ वयः प्रपेदे ॥' (कुमार० १.३१)

एवमन्यत्रापि । अथ कान्तिः—

सैव कान्तिर्मन्मथाप्यायितद्युतिः ।

मन्मथोन्मेषेणातिविस्तीर्णा शोभैव कान्तिरुच्यते ।

यथा—'नेत्रे खञ्जनगञ्जने–' इत्यादि । अथ दीप्तिः—

कान्तिरेवातिविस्तीर्णा दीप्तिरित्यभिधीयते ॥ ९६ ॥

यथा मम चन्द्रकलानामनाटिकायां चन्द्रकलावर्णनम्—

'तारुण्यस्य विलासः समधिकलावण्यसम्पदो हासः ।
धरणितलस्याभरणं युवजनमनसो वशीकरणम् ॥'

अथ माधुर्यम्—

सर्वावस्थाविशेषेषु माधुर्यं रमणीयता ।

यथा—

'सरसिजमनुविद्धं शैवलेनापि रम्यं मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोज्ञा वल्कलेनापि तन्वी किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥'
(शाकु. १.१७)

अथ प्रगल्भता—

निःसाध्वसत्वं प्रागल्भ्यम्

यथा—

'समाश्लिष्टाः समाश्लेषैश्चुम्बिताश्चुम्बनैरपि ।
दष्टाश्च दशनैः कान्तं दासीकुर्वन्ति योषितः ॥'

अथौदार्यम्—

औदार्यं विनयः सदा ॥ ९७ ॥

यथा—

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[1] इदं पद्यं धनिकस्यैवेति तेन दशरूपकव्याख्याने (२.३४) दत्तम्.

'न ब्रूते परुषां गिरं, वितनुते न भ्रूयुगं भङ्गुरं,
नोत्तंसं क्षिपति क्षितौ श्रवणतः सा मे स्फुटेऽप्यागसि ।
कान्ता गर्भगृहे गवाक्षविवरव्यापारिताक्ष्या बहिः
सख्या वक्त्रमभि प्रयच्छति परं पर्यश्रुणी लोचने ॥'

अथ धैर्यम्—

मुक्तात्मश्लाघना धैर्यं मनोवृत्तिरचञ्चला ।

यथा—

'ज्वलतु गगने रात्रौ रात्रावखण्डकलः शशी
दहतु मदनः किं वा मृत्योः परेण विधास्यते ।
मम तु दयितः श्लाघ्यस्तातो जनन्यमलान्वया
कुलममलिनं न त्वेवायं जनो न च जीवितम् ॥' (मालती० २.२)

अथ लीला—

अङ्गैर्वेषैरलङ्कारैः प्रेमभिर्वचनैरपि ॥ ९८ ॥
प्रीतिप्रयोजितैर्लीलां प्रियस्यानुकृतिं विदुः ।

यथा—

'मृणालव्यालवलया वेणीबन्धकपर्दिनी ।
हरानुकारिणी पातु लीलया पार्वती जगत् ॥'

अथ विलासः—

यानस्थानासनादीनां मुखनेत्रादिकर्मणाम् ॥ ९९ ॥
विशेषस्तु विलासः स्यादिष्टसन्दर्शनादिना ।

यथा—

'अत्रान्तरे किमपि वाग्विभवातिवृत्तवैचित्र्यमुल्लसितविभ्रममायताक्ष्याः ।
तद्भूरिसात्त्विकविकारमपास्तधैर्यमाचार्यकं विजयि मान्मथमाविरासीत् ॥'
(मालती० १.२९)

अथ विच्छित्तिः—

स्तोकाप्याकल्परचना विच्छित्तिः कान्तिपोषकृत् ।

यथा—

'स्वच्छाम्भःस्नपनविधौतमङ्गमोष्ठस्ताम्बूलद्युतिविशदो विलासिनीनाम् ।
वासस्तु प्रतनु विविक्तमस्त्वितीयानाकल्पो यदि कुसुमेषुणा न शून्यः ॥'
(शिशु० ८.७०)

अथ विब्बोकः—

विब्बोकस्त्वतिगर्वेण वस्तुनीष्टेऽप्यनादरः ॥ १०० ॥

यथा—

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१ 'विविक्त०' ग.

'वासां सत्यपि सद्गुणानुसरणे दोषानुवृत्तिः परा
या प्राणान्वरमर्पयन्ति[1] न पुनः सम्पूर्णदृष्टिं प्रिये ।
अत्यन्ताभिमतेऽपि वस्तुनि विधिर्यासां निषेधात्मक-
स्त्रैलोक्यविलक्षणप्रकृतयो वामाः प्रसीदन्तु[2] ते[3] ॥'

अथ किलकिञ्चितम्—

स्मितशुष्करुदितहसितत्रासक्रोधश्रमादीनाम् ।
साङ्कर्यं किलकिञ्चितमभीष्टतमसङ्गमादिजाद्धर्षात् ॥ १०१ ॥

यथा—

'पाणिरोधमविरोधितवाञ्छं भर्त्सनाश्च मधुरस्मितगर्भाः ।
कामिनः स्म कुरुते करभोरूर्हारि शुष्करुदितं च सुखेऽपि[4] ॥' (शिशु० १०.२९)

अथ मोट्टायितम्—

सद्भावभाविते[5] चित्ते वल्लभस्य कथादिषु ।
मोट्टायितमिति प्राहुः कर्णकण्डूयनादिकम् ॥ १०२ ॥

यथा—

'सुभग त्वत्कथारम्भे कर्णकण्डूतिलालसा ।
उज्जृम्भवदनाम्भोजा भिनत्त्यङ्गानि साङ्गना ॥'

अथ कुट्टमितम्—

केशस्तनाधरादीनां ग्रहे हर्षेऽपि संभ्रमात् ।
प्राहुः कुट्टमितं नेति[6] शिरःकरविधूननम् ॥ १०३ ॥

यथा—

'पल्लवोपमितिसाम्यसपक्षं दष्टवत्यधरबिम्बमभीष्टे ।
पर्यकूजि सरुजेव तरुण्यास्तारलोलवलयेन करेण ॥' (शिशु० १०.५३)

अथ विभ्रमः—

त्वरया हर्षरागादेर्दयितागमनादिषु ।
अस्थाने भूषणादीनां विन्यासो विभ्रमो मतः ॥ १०४ ॥

यथा—

'श्रुत्वायान्तं बहिः कान्तमसमाप्तविभूषया ।
भालेऽञ्जनं दृशोर्लाक्षा कपोले तिलकः कृतः[7] ॥'

अथ ललितम्—

सुकुमारतयाङ्गानां विन्यासो ललितं भवेत् ।

यथा—

'गुरुतरकलनूपुरानुनादं सललित[8]नर्तितवामपादपद्मा ।
इतरदनतिलोलमादधाना पदमथ मन्मथमन्थरं जगाम ॥' (शिशु० ७.१८)

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[1] 'प्राणान्परम्' ग. [2] 'प्रविशन्तु' ख-ग. [3] शार्ङ्गधरपद्धतौ श्लोकोऽयं दृश्यते (१०७९). [4] 'सुखेऽपि' ग. [5] 'तद्भाव०' नि-ब. [6] 'नाम' नि-ब. [7] धनिकस्यैतदिति दशरूपकाद् विज्ञायते (२.३९). [8] 'सललित०' नि-ब.

अथ मदः—

मदो विकारः सौभाग्ययौवनाद्यवलेपजः ॥ १०५ ॥

यथा—

'मा गर्वमुद्वह कपोलतले चकास्ति कान्तस्वहस्तलिखिता मम मञ्जरीति ।
अन्यापि किं न सखि भाजनमीदृशीनां वैरी न चेद्भवति वेपथुरन्तरायः ॥'

अथ विहृतम्[3]—

वक्तव्यकालेऽप्यवचो व्रीडया विहृतं[4] मतम् ।

यथा—

'दूरागतेन कुशलं पृष्टा नोवाच सा मया किंचित् ।
पर्यश्रुणी तु नयने तस्याः कथयांबभूवतुः सर्वम् ॥'

अथ तपनम्—

तपनं प्रियविच्छेदे स्मरावेगोत्थचेष्टितम् ॥ १०६ ॥

यथा मम—

'श्वासान्मुञ्चति, भूतले विलुठति, त्वन्मार्गमालोकते,
दीर्घं[5] रोदिति, विक्षिपत्यत इतः क्षामां भुजावल्लरीम् ।
किं च, प्राणसमान, काङ्क्षितवती स्वप्नेऽपि ते सङ्गमं
निद्रां वाञ्छति, न प्रयच्छति पुनर्दग्धो विधिस्तामपि ॥'

अथ मौग्ध्यम्—

अज्ञानादिव या पृच्छा प्रतीतस्यापि वस्तुनः ।
वल्लभस्य पुरः प्रोक्तं मौग्ध्यं तत्तत्त्ववेदिभिः ॥ १०७ ॥

यथा—

'के द्रुमास्ते क्व वा ग्रामे सन्ति केन प्ररोपिताः ।
नाथ मत्कङ्कणन्यस्तं येषां मुक्ताफलं फलम् ॥'

अथ विक्षेपः—

भूषाणामर्धरचना मिथ्या विष्वगवेक्षणम् ।
रहस्याख्यानमीषच्च विक्षेपो दयितान्तिके ॥ १०८ ॥

यथा—

'धम्मिल्लमर्धमुक्तं कलयति तिलकं तथासकलम् ।
किंचिद्वदति रहस्यं चकितं विष्वग्विलोकते तन्वी ॥'

अथ कुतूहलम्—

रम्यवस्तुसमालोके लोलता स्यात्कुतूहलम् ।

यथा—

'प्रसाधिकालम्बितमग्रपादमाक्षिप्य काचिद्द्रवरागमेव ।
उत्सृष्टलीलागतिरा गवाक्षादलक्तकाङ्कां पदवीं ततान ॥' (कुमार. ७.५८; रघु. ७.७)

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१ 'मद्' नि-ब. २ दशरूपके (२.१४ इत्या) उपलभ्यमिदम्. ३ 'विहृतम्' ख-ग. ४ 'विहृतं' ख-ग. ५ 'दीर्घं' नि-ब.

अथ हसितम्—

हसितं तु वृथाहासो यौवनोद्भेदसम्भवः ॥ १०९ ॥

यथा—

'अकस्मादेव तन्वङ्गी जहास यदियं पुनः ।
नूनं प्रसूनबाणोऽस्यां स्वाराज्यमधितिष्ठति ॥'

अथ चकितम्—

कुतोऽपि दयितस्याग्रे चकितं भयसंभ्रमः ।

यथा—

'त्रस्यन्ती चलशफरीविघट्टितोरूर्वामोरूरतिशयमाप विभ्रमस्य ।
क्षुभ्यन्ति प्रसभमहो विनापि हेतोर्लीलाभिः किमु सति कारणे तरुण्यः ॥'
(शिशु० ८.२४)

अथ केलिः—

विलासे सह कान्तेन क्रीडितं केलिरुच्यते ॥ ११० ॥

यथा—

'व्यपोहितुं लोचनतो मुखानिलैरपारयन्तं किल पुष्पजं रजः ।
पयोधरेणोरसि काचिदुन्मनाः प्रियं जघानोन्नतपीवरस्तनी ॥' (किराता० ८.१९)

अथ मुग्धाकन्यकयोरनुरागेङ्गितानि—

दृष्ट्वा दर्शयति व्रीडां संमुखं नैव पश्यति ।
प्रच्छन्नं वा भ्रमन्तं वातिक्रान्तं पश्यति प्रियम् ॥ १११ ॥
बहुधा पृच्छ्यमानापि मन्दमन्दमधोमुखी ।
सगद्गदस्वरं किञ्चित्प्रियं प्रायेण भाषते ॥ ११२ ॥
अन्यैः प्रवर्तितां शश्वत्सावधाना च तत्कथाम् ।
शृणोत्यन्यत्र दत्ताक्षी प्रिये बालानुरागिणी ॥ ११३ ॥

अथ सकलानामपि नायिकानामनुरागेङ्गितानि—

चिराय सविधे स्थानं प्रियस्य बहु मन्यते ।
विलोचनपथं चास्य न गच्छत्यनलङ्कृता ॥ ११४ ॥
क्वापि कुन्तलसंव्यानसंयमव्यपदेशतः ।
बाहुमूलं स्तनौ नाभिपङ्कजं दर्शयेत्स्फुटम् ॥ ११५ ॥
आनन्दयति[2] वागाद्यैः प्रियस्य परिचारकान् ।
विश्वसित्यस्य मित्रेषु बहु मानं करोति च ॥ ११६ ॥
सखीमध्ये गुणान्ब्रूते स्वधनं प्रददाति च ।
सुप्ते स्वपिति दुःखेऽस्य दुःखं धत्ते सुखे सुखम् ॥ ११७ ॥
स्थिता दृष्टिपथे शश्वत्प्रिये पश्यति दूरतः ।
आभाषते परिजनं संमुखं स्मरविक्रियम् ॥ ११८ ॥

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[1] 'विहारे' नि-च. [2] 'आह्लादयति' नि-ब.

यत्किञ्चिदपि संवीक्ष्य कुरुते हसितं मुधा ।
कर्णकण्डूयनं तद्वत्कबरीमोक्षसंयमौ ॥ ११९ ॥
जृम्भते स्फोटयत्यङ्गं बालमाश्लिष्य चुम्बति ।
भाले तथा वयस्याया रचयेत्तिलकक्रियाम् ॥ १२० ॥
अङ्गुष्ठाग्रेण लिखति सकटाक्षं निरीक्षते ।
दशति स्वाधरं चापि ब्रूते प्रियमधोमुखी ॥ १२१ ॥
न मुञ्चति च तं देशं नायको यत्र दृश्यते ।
आगच्छति गृहं तस्य कार्यव्याजेन केनचित् ॥ १२२ ॥
दत्तं किमपि कान्तेन धृत्वाङ्गे मुहुरीक्षते ।
नित्यं हृष्यति तद्योगे वियोगे मलिना कृशा ॥ १२३ ॥
मन्यते बहु तच्छीलं तत्प्रियं मन्यते प्रियम् ।
प्रार्थयत्यल्पमूल्यानि सुप्ता न परिवर्तते ॥ १२४ ॥
विकारान्सात्त्विकानस्य संमुखी नाधिगच्छति ।
भाषते सूनृतं स्निग्धमनुरक्ता नितम्बिनी ॥ १२५ ॥
एतेष्वधिकलज्जानि चेष्टितानि नवस्त्रियाः ।
मध्यव्रीडानि मध्यायाः स्रंसमानत्रपाणि तु ॥ १२६ ॥
अन्यस्त्रियाः प्रगल्भायास्तथा स्युर्वारयोषितः ।

दिङ्मात्रं यथा मम—

'अन्तिकगतमपि मामियमलोकयन्तीव हन्त दृष्ट्वापि ।
सरसनखक्षतलक्षितमाविष्कुरुते भुजामूलम् ॥'

तत्र—

लेखप्रस्थापनैः स्निग्धैर्वीक्षितैर्मृदुभाषितैः ॥ १२७ ॥
दूतीसंप्रेषितैर्नार्या भावाभिव्यक्तिरिष्यते ।

दूत्यश्च—

दूत्यः सखी नटी दासी धात्रेयी प्रतिवेशिनी ॥ १२८ ॥
बाला प्रव्रजिता कारुशिल्पिन्याद्याः स्वयं तथा ।

कारु रजकीप्रभृतिः । शिल्पिनी चित्रकारादिस्त्री । आदिशब्दात्ताम्बूलिकगान्धिकस्त्रीप्रभृतयः । तत्र सखी यथा—'श्वासान्मुञ्चति–' इत्यादि । स्वयंदूती यथा मम—

'पन्थिअ पिआसिओ विअ लच्छीअसि जासि ता किमण्णत्तो ।
ण मणंपि वारओ इह अत्थि घरे घणरसं पिअन्ताणम् ॥' (पथिक पिपासित इव लक्ष्यसे यासि तत् किमन्यतः । न मनागपि वारक इह अस्ति गृहे घनरसं पिबताम् ॥)

एताश्च नायिकाविषये नायकानामपि दूत्यो भवन्ति । दूतीगुणानाह—

कलाकौशलमुत्साहो भक्तिश्चित्तज्ञता स्मृतिः ॥ १२९ ॥

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१ 'रचयेत्तिलक॰' ख-ग. २ 'कारु॰' नि-ब.

माधुर्यं नर्मविज्ञानं वाग्मिता चेति तद्गुणाः ।
एता अपि यथौचित्यादुत्तमाधममध्यमाः ॥ १३० ॥

एता दूत्यः । अथ प्रतिनायकः—

धीरोद्धतः पापकारी व्यसनी प्रतिनायकः ।

यथा—रामस्य रावणः । अथोद्दीपनविभावाः—

उद्दीपनविभावास्ते रसमुद्दीपयन्ति ये ॥ १३१ ॥

ते च—

आलम्बनस्य चेष्टाद्या देशकालादयस्तथा ।

चेष्टाद्या इत्याद्यशब्दाद्रूपभूषणादयः । कालादीत्यादिशब्दाच्चन्द्रचन्दनकोकिलालापभ्रमरझङ्कारादयः । तत्र चन्द्रोदयो यथा मम—

'करमुदयमहीधरस्तनाग्रे गलिततमःपटलांशुके निवेश्य ।
विकसितकुमुदेक्षणं विचुम्बत्ययममरेशदिशो मुखं सुधांशुः ॥'

यो यस्य रसस्योद्दीपनविभावः स तत्स्वरूपनिरूपणे वक्ष्यते । अथानुभावाः—

उद्बुद्धः कारणैः स्वैः स्वैर्बहिर्भावं प्रकाशयन् ॥ १३२ ॥
लोके यः कार्यरूपः सोऽनुभावः काव्यनाट्ययोः ।

यः खलु लोके सीतादिचन्द्रादिभिः स्वैः स्वैरालम्बनोद्दीपनकारणै रामादेरुद्बुद्धं रत्यादिकं बहिः प्रकाशयन्कार्यमित्युच्यते, स काव्यनाट्ययोः पुनरनुभावः ।

कः पुनरसावित्याह—

उक्ताः स्त्रीणामलङ्कारा अङ्गजाश्च स्वभावजाः ॥ १३३ ॥
तद्रूपाः सात्त्विका भावास्तथा चेष्टाः परा अपि ।

तद्रूपा अनुभावरूपाः । तत्र यो यस्य रसस्यानुभावः स तत्स्वरूपवर्णने वक्ष्यते ।

तत्र सात्त्विकाः—

विकाराः सत्त्वसम्भूताः सात्त्विकाः परिकीर्तिताः ॥ १३४ ॥
सत्त्वं नाम स्वात्मविश्रामप्रकाशकारी कश्चनान्तरो धर्मः ।
सत्त्वमात्रोद्भवत्वात्ते भिन्ना अप्यनुभावतः ।

'गोबलीवर्दन्यायेन' इति शेषः । के त इत्याह—

स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः ॥ १३५ ॥
वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विकाः स्मृताः ।

तत्र

स्तम्भश्चेष्टाप्रतीघातो भयहर्षामयादिभिः ॥ १३६ ॥
वपुर्जलोद्गमः स्वेदो रतिघर्मश्रमादिभिः ।
हर्षाद्भुतभयादिभ्यो रोमाञ्चो रोमविक्रिया ॥ १३७ ॥

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१ 'देशादीत्यादिशब्दात्' ग; 'चेष्टादीत्यादिशब्दात्' ख-घ. २ 'उद्बुद्धं' नि. ३ 'सीतादिरामचन्द्रा०' ग. ४ 'रामादेरन्तरुद्बुद्धं' नि-घ.

मदसंमदपीडाद्यैर्वैस्वर्यं गद्गदं विदुः ।
रागद्वेषश्रमादिभ्यः कम्पो गात्रस्य वेपथुः ॥ १३८ ॥
विषादमदरोषाद्यैर्वर्णान्यत्वं विवर्णता ।
अश्रु नेत्रोद्भवं वारि क्रोधदुःखप्रहर्षजम् ।
प्रलयः सुखदुःखाभ्यां चेष्टाज्ञाननिराकृतिः ॥ १३९ ॥

यथा मम—

'तनुस्पर्शादस्या दरमुकुलिते हन्त नयने उदञ्चद्रोमाञ्चं व्रजति जडतामङ्गमखिलम् ।
कपोलौ घर्मार्द्रौ ध्रुवमुपरताशेषविषयं मनः सान्द्रानन्दं स्पृशति झटिति ब्रह्म परमम् ॥'

एवमन्यत् । अथ व्यभिचारिणः—

विशेषादाभिमुख्येन चरणाद्व्यभिचारिणः ।
स्थायिन्युन्मग्ननिर्मग्नास्त्रयस्त्रिंशच्च ते[3] मताः ॥ १४० ॥

स्थिरतया वर्तमाने हि रत्यादौ निर्वेदादयः प्रादुर्भावतिरोभावाभ्यामाभिमुख्येन चरणाद् व्यभिचारिण उच्यन्ते ।

के त इत्याह—

निर्वेदावेगदैन्यश्रममदजडता औग्र्यमोहौ विबोधः
स्वप्नापस्मारगर्वा मरणमलसतामर्षनिद्रावहित्थाः ।
औत्सुक्योन्मादशङ्काः स्मृतिमतिसहिता व्याधिसंत्रासलज्जा
हर्षासूयाविषादाः सधृतिचपलता ग्लानिचिन्तावितर्काः ॥ १४१ ॥

तत्र निर्वेदः—

तत्त्वज्ञानापदीर्ष्यादेर्निर्वेदः स्वावमाननम् ।
दैन्यचिन्ताश्रुनिःश्वासवैवर्ण्योच्छ्वसितादिकृत् ॥ १४२ ॥

तत्त्वज्ञानान्निर्वेदो यथा—

'मृत्कुम्भवालुकारन्ध्रपिधानरचनार्थिना ।
दक्षिणावर्तशङ्खोऽयं हन्त चूर्णीकृतो मया ॥'

अथावेगः—

आवेगः संभ्रमस्तत्र हर्षजे पिण्डिताङ्गता ।
उत्पातजे स्रस्तताङ्गे, धूमाद्याकुलताग्निजे ॥ १४३ ॥
राजविद्रवादेस्तु शस्त्रनागाभियोजनम् ।
गजादेः स्तम्भकम्पादि, पांस्वाद्याकुलतानिलात् ॥ १४४ ॥
इष्टाद्धर्षाः, शुचोऽनिष्टाज्ज्ञेयाश्चान्ये यथायथम् ।

तत्र शत्रुजो यथा—

'अर्घ्यमर्घ्यमिति वादिनं नृपं सोऽनवेक्ष्य भरताग्रजो यतः ।
क्षत्रकोपदहनार्चिषं ततः सन्दधे दृशमुदग्रतारकाम् ॥' (रघु० ११.६९)

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१ 'संमदहर्षादि' ग. २ 'रागद्वेष॰' क-ग. ३ 'त्रिंशदा' नि-ष. ४ 'नागादियोजनम्' नि-ष. ग

एवमन्यदूह्यम् । अथ दैन्यम्—

दौर्गत्याद्यैरनौजस्यं दैन्यं मलिनतादिकृत् ॥ १४५ ॥

यथा—

'वृद्धोऽन्धः पतिरेष मञ्चकगतः, स्थूणावशेषं गृहं,
कालोऽभ्यर्णजलागमः, कुशलिनी वत्सस्य वार्तापि नो ।
यत्नात्सञ्चिततैलबिन्दुघटिका भग्नेति पर्याकुला
दृष्ट्वा गर्भभरालसां निजवधूं श्वश्रूश्चिरं रोदिति[1] ॥'

अथ श्रमः—

खेदो रत्यध्वगत्यादेः श्वासनिद्रादिकृच्छ्रमः ।

यथा—

'सद्यः पुरीपरिसरेऽपि शिरीषमृद्वी सीता जवात्त्रिचतुराणि पदानि गत्वा ।
गन्तव्यमस्ति कियदित्यसकृद्ब्रुवाणा रामाश्रुणः कृतवती प्रथमावतारम् ॥'
(बालरामा० ६.३४)

अथ मदः—

संमोहानन्दसंभेदो मदो मद्योपयोगजः ॥ १४६ ॥
अमुना चोत्तमः शेते, मध्यो हसति गायति ।
अधमप्रकृतिश्चापि परुषं वक्ति रोदिति ॥ १४७ ॥

यथा—

'प्रातिभं त्रिसरकेण गतानां वक्रवाक्यरचनारमणीयः ।
गूढसूचितरहस्यसहासः सुभ्रुवां प्रववृते परिहासः ॥' (शिशु० १०.१२)

अथ जडता—

अप्रतिपत्तिर्जडता स्यादिष्टानिष्टदर्शनश्रुतिभिः ।
अनिमिषनयननिरीक्षणतूष्णींभावादयस्तत्र ॥ १४८ ॥

यथा मम कुवलयाश्वचरिते प्राकृतकाव्ये—

'णवरिअ तं जुअजुअलं अण्णोण्णं णिहिदसजलमन्थरदिट्ठिम् ।
आलेक्खअप्पिअं विअ खणमेत्तं तत्थ संठिअं मुअसण्णम् ॥'
(केवलं तद् युवयुगलं अन्योन्यं निहितसजलमन्थरदृष्टिम् ।
आलेख्यार्पितमिव क्षणमात्रं तत्र संस्थितं मुक्तसंज्ञम् ॥)

अथोग्रता—

शौर्यापराधादिभवं भवेच्चण्डत्वमुग्रता ।
तत्र स्वेदशिरःकम्पतर्जनाताडनादयः ॥ १४९ ॥

यथा—

'प्रणयिसखीसलीलपरिहासरसाधिगतै-
र्ललितशिरीषपुष्पहननैरिव ताम्यति यद् ।

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१ शार्ङ्गधरपद्धतौ पद्यमिदं (११४) दशरूपकेऽपि (४-१४ इत्यत्र)। २ 'तत्' नि-ब.

वपुषि वधाय तत्र तव शस्त्रमुपक्षिपतः
　पततु शिरस्यकाण्डयमदण्ड इवैष भुजः ॥' (मालती० ५.३१)

अथ मोहः—

मोहो विचित्तताभीतिदुःखावेगार्थचिन्तनैः[1] ।
[2]घूर्णनागात्रपतनभ्रमणादर्शनादिकृत् ॥ १५० ॥

यथा—

'तीव्राभिषङ्गप्रभवेण वृत्तिं मोहेन संस्तम्भयतेन्द्रियाणाम् ।
अज्ञातभर्तृव्यसना मुहूर्तं कृतोपकारेव रतिर्बभूव ॥' (कुमार० ३.७३)

अथ विबोधः—

निद्रापगमहेतुभ्यो विबोधश्चेतनागमः ।
जृम्भाङ्गभङ्गनयनमीलनाङ्गावलोककृत् ॥ १५१ ॥

यथा—

'चिररतिपरिखेदप्राप्तनिद्रासुखानां चरममपि शयित्वा पूर्वमेव प्रबुद्धाः ।
अपरिचलितगात्राः कुर्वते न प्रियाणामशिथिलभुजचक्राश्लेषभेदं तरुण्यः ॥'
(शिशु० ११.१२)

अथ स्वप्नः—

स्वप्नो निद्रामुपेतस्य विषयानुभवस्तु यः ।
कोपावेगभयग्लानिसुखदुःखादिकारकः ॥ १५२ ॥

यथा—

'मामाकाशप्रणिहितभुजं निर्दयाश्लेषहेतो-
　र्लब्धायास्ते कथमपि मया स्वप्नसंदर्शनेषु[3] ।
पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां
　मुक्तास्थूलास्तरुकिसलयेष्वश्रुलेशाः[4] पतन्ति ॥' (उत्तरमेघ० ३९)

अथापस्मारः—

मनःक्षेपस्त्वपस्मारो ग्रहाद्यावेशनादिजः ।
भूपातकम्पप्रस्वेदफेनलालादिकारकः ॥ १५३ ॥

'आश्लिष्टभूमिं रसितारमुच्चैर्लोलद्भुजाकारबृहत्तरङ्गम् ।
फेनायमानं पतिमापगानामसावपस्मारिणमाशशङ्के ॥' (शिशु० ३.७२)

अथ गर्वः—

गर्वो मदः प्रभावश्रीविद्यासत्कुलतादिजः ।
अवज्ञासविलासाङ्गदर्शनाविनयादिकृत् ॥ १५४ ॥

यथा[5]

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[1] '°वेगानुचिन्तनैः' नि-च. [2] 'मूर्छनाज्ञानपतन' नि. [3] 'स्वप्नदर्शनेन' नि-च. [4] '°श्रुलेखाः' नि-च. [5] 'तत्र शौर्यगर्वो यथा' नि.

'धृतायुधो यावदहं तावदन्यैः किमायुधैः ।
यद्वा न सिद्धमस्त्रेण मम तत्केन सेत्स्यति ॥' (वेणी० ३.४६)

अथ मरणम्—

शराद्यैर्मरणं जीवत्यागोऽङ्गपतनादिकृत् ।

यथा—

'राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी ।
गन्धवद्रुधिरचन्दनोक्षिता जीवितेशवसतिं जगाम सा ॥' (रघु० ११.२०)

अथालस्यम्—

आलस्यं श्रमगर्भाद्यैर्जाड्यं जृम्भासितादिकृत् ॥ १५५ ॥

यथा—

'न तथा भूषयत्यङ्गं न तथा भाषते सखीन् ।
जृम्भते मुहुरासीना बाला गर्भभरालसा ॥'

अथामर्षः—

निन्दाक्षेपापमानादेरमर्षोऽभिनिविष्टता ।
नेत्ररागशिरःकम्पभ्रूभङ्गोत्तर्जनादिकृत् ॥ १५६ ॥

यथा—

'प्रायश्चित्तं चरिष्यामि पूज्यानां वो व्यतिक्रमात् ।
न त्वेवं दूषयिष्यामि शस्त्रग्रहमहाव्रतम् ॥' (महावीर० ३.८)

अथ निद्रा—

चेतःसंमीलनं निद्रा श्रमक्लममदादिजा ।
जृम्भाक्षिमीलनोच्छ्वासगात्रभङ्गादिकारणम् ॥ १५७ ॥

यथा—

'सार्थकानर्थकपदं ब्रुवती मन्थराक्षरम् ।
निद्रार्धमीलिताक्षी सा लिखितेवास्ति मे हृदि ॥'

अथावहित्था—

भयगौरवलज्जादेर्हर्षाद्याकारगुप्तिरवहित्था ।
व्यापारान्तरसक्त्यन्यथावभाषणविलोकनादिकरी ॥ १५८ ॥

यथा—

'एवंवादिनि देवर्षौ पार्श्वे पितुरधोमुखी ।
लीलाकमलपत्राणि गणयामास पार्वती ॥' (कुमार० ६.८४)

अथौत्सुक्यम्—

इष्टानवाप्तेरौत्सुक्यं कालक्षेपासहिष्णुता ।
चित्ततापत्वरास्वेददीर्घनिःश्वसितादिकृत् ॥ १५९ ॥

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१ 'जाड्यम्' नि-च. २ '°हर्षदैन्याद्याकार°' ख-ग. ३ '°सक्त्यन्यथाभाषणावलोकनादि' ख-ग.

यथा—'यः कौमारहरः स एव हि वरः—' इत्यादि । अत्र यत् काव्यप्रकाशकारेण (का० प्र० १) रसस्य प्राधान्यमुक्तं[1] तद्रसगन्धवत्त्वाद्व्यभिचारिभावस्यापि[2] रसशब्दवाच्यत्वेन गतार्थं मन्तव्यम् । अथोन्मादः—

चित्तस्य भ्रम[3] उन्मादः कामशोकभयादिभिः ।
अस्थानहासरुदितगीतप्रलपनादिकृत् ॥ १६० ॥

यथा मम—

'भ्रातर्द्विरेफ भवता भ्रमता समन्तात्प्राणाधिका प्रियतमा मम वीक्षिता किम् ।
(झंकारमनुभूय सानन्दम् ।)
ब्रूषे किमोमिति सखे कथयाशु तन्मे किं किं व्यवस्यति कुतोऽस्ति च कीदृशीयम् ॥'

अथ शङ्का—

परक्रौर्यात्मदोषाद्यैः शङ्कानर्थस्य चिन्तनम्[4] ।
वैवर्ण्यकम्पवैस्वर्यपार्श्वालोकास्यशोषकृत् ॥ १६१ ॥

यथा मम—

'प्राणेशेन प्रहितनखरेष्वङ्गकेषु क्षपान्ते
जातातङ्का रचयति चिरं चन्दनालेपनानि ।
धत्ते लाक्षामसकृदधरे दत्तदन्तावघाते
क्षामाङ्गीयं[5] चकितमभितश्चक्षुषी[6] विक्षिपन्ती ॥'

अथ स्मृतिः—

सदृशज्ञानचिन्ताद्यैर्भ्रूसमुल्लासनादिकृत् ।
स्मृतिः पूर्वानुभूतार्थविषयं ज्ञानमुच्यते ॥ १६२ ॥

यथा मम—

'मयि सकपटं किंचित्क्वापि प्रणीतविलोचने
किमपि नयने प्राप्ते तिर्यग्विजृम्भिततारकम् ।
स्मितमुपगतामाली[7] दृष्ट्वा सलज्जमवाञ्चितं
कुवलयदृशः स्मेरं स्मेरं स्मरामि तदाननम् ॥'

अथ मतिः—

नीतिमार्गानुसृत्यादेरर्थनिर्धारणं मतिः ।
स्मेरता धृतिसन्तोषौ बहुमानश्च तद्भवाः ॥ १६३ ॥

यथा—

'असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः ।
सतां हि सन्देहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ॥' (शाकु. १.१९)

अथ व्याधिः—

व्याधिर्ज्वरादिर्वाताद्यैर्भूमीच्छोत्कम्पनादिकृत् ।

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[1] 'प्राधान्यमित्युक्तं' नि-ब. [2] 'धर्मयोगित्वात्' नि-ब. [3] 'चित्तसंमोह उन्मादः' नि-ब. [4] 'तर्कणम्' नि-ब. [5] 'क्षामक्षामम्' ख. [6] 'चकितवना॰' नि; 'चकितमनादि' ख. [7] 'नयगमाली' ख-ग.

तत्र दाहमयत्वे भूमीच्छादयः । शीतमयत्वे उत्कम्पनादयः । स्पष्टमुदाहरणम् ।

अथ त्रासः—

निर्घातविद्युदुल्काद्यैस्त्रासः कम्पादिकारकः ॥ १६४ ॥

यथा—

'परिस्फुरन्मीनविघट्टितोरवः सुराङ्गनास्त्रासविलोलदृष्टयः ।
उपाययुः कम्पितपाणिपल्लवाः सखीजनस्यापि विलोकनीयताम् ॥' (किराता. ८.४५)

अथ व्रीडा—

धाष्टर्याभावो व्रीडा वदनानमनादिकृद्दुराचारात् ।

यथा—'मयि सकपटं—' इत्यादि । अथ हर्षः—

हर्षस्त्विष्टावाप्तेर्मनःप्रसादोऽश्रुगद्गदादिकरः ॥ १६५ ॥

यथा—

'समीक्ष्य पुत्रस्य पिता चिरान्मुखं निधानकुम्भस्य यथैव दुर्गतः ।
मुदा शरीरे प्रबभूव नात्मनः पयोधिरिन्दूदयमूर्च्छितो यथा ॥'

अथासूया—

असूयान्यगुणर्द्धीनामौद्धत्यादसहिष्णुता ।
[1]दोषान्वेषभ्रूविभेदावज्ञाक्रोधेङ्गितादिकृत् ॥ १६६ ॥

यथा—

'अथ तत्र पाण्डुतनयेन सदसि विहितं मधुद्विषः ।
मानमसहत न चेदिपतिः परवृद्धिमत्सरि मनो हि मानिनाम् ॥' (शिशु० १५.१)

अथ विषादः—

उपायाभावजन्मा तु विषादः सत्त्वसंक्षयः ।
निःश्वासोच्छ्वासहृत्तापसहायान्वेषणादिकृत् ॥ १६७ ॥

यथा मम—

'एसा कुडिलघणेण चिउरकलावेण [2]गंठिआ वेणी ।
मह सहि [3]हिअअं दसइ आअसजट्ठिव्व कालउरइव्व ॥'
(एषा कुटिलघनेन चिकुरकलापेन ग्रथिता वेणी ।
मम सखि हृदयं दशति आयसयष्टिरिव कालोरगीव ॥)

अथ धृतिः—

ज्ञानाभीष्टागमाद्यैस्तु संपूर्णस्पृहता धृतिः ।
सौहित्यवचनोल्लासहासप्रतिभादिकृत् ॥ १६८ ॥

[4]यथा—

'कृत्वा दीननिपीडनां निजजने बद्धा वचो[5]विग्रहं
नैवालोच्य गरीयसीरपि चिरादामुष्मिकीर्यातनाः ।

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[1] 'दोषोद्घोष' नि-च. [2] 'गुह गिबद्धा वेणी' क-नि-च. [3] 'सहि डसइ डंसइ'''इव्व हिअअं' नि-च; 'तहि डाय डसइ'''हिअअं' ख. [4] 'यथा मम' नि-च. [5] 'वचो निग्रहम्' ग; 'वचोनिग्रहं' ख.

दूर्वायाः परिरक्षिताः खलु मया यस्याः कृते सांप्रतं
नीवाराञ्जलिनापि केवलमहो सेयं कृतार्था तनुः ॥'

अथ चपलता—

मात्सर्यद्वेषरागादेश्चापलं त्वनवस्थितिः ।
तत्र भर्त्सनपारुष्यस्वच्छन्दाचरणादयः ॥ १६९ ॥

यथा—

'अन्यासु तावदुपमर्दसहासु भृङ्ग लोलं विनोदय मनः सुमनोलतासु ।
मुग्धामजातरजसं कलिकामकाले व्यर्थं कदर्थयसि किं नवमालिकायाः ॥'[1]

अथ ग्लानिः—

रत्यायासमनस्तापक्षुत्पिपासादिसम्भवा ।
ग्लानिर्निष्प्राणताकम्प[2]कार्श्यानुत्साहतादिकृत् ॥ १७० ॥

यथा—

'किसलयमिव मुग्धं बन्धनाद्विप्रलूनं हृदयकुसुमशोषी दारुणो दीर्घशोकः ।
ग्लपयति परिपाण्डु क्षाममस्याः शरीरं शरदिज इव घर्मः केतकीगर्भपत्रम् ॥'

(उत्तरराम० ३.५)

अथ चिन्ता—

ध्यानं चिन्ता हितानाप्तेः शून्यताश्वासतापकृत् ।

यथा मम—

'कमलेन विहसिएण[3] संजोएन्ती विरोहिणं ससिणं[4] ।
करअलपल्हत्थमुही किं चिन्तसि सुमुहि अन्तरोहिददइआ[5] ॥'
(कमलेन विहसितेन संयोजयन्ती विरोधिनं शशिनम् ।
करतलपर्यस्तमुखी किं चिन्तयसि सुमुखि अन्तराहितदयिता ॥)

अथ वितर्कः—

तर्को विचारः सन्देहाद्भ्रूशिरोऽङ्गुलिनर्तकः ॥ १७१ ॥

यथा—'किं रुद्धः प्रियया—' इत्यादि (शृङ्गार० १.७५ इत्यत्र)।

एते च त्रयस्त्रिंशद्भेदा[6] इति यदुक्तं तदुपलक्षणमित्याह—

रत्याद्योऽप्यनियते रसे स्युर्व्यभिचारिणः ।

तथाहि शृङ्गारेऽनुच्छिद्यमानतयावस्थानाद् रतिरेव स्थायिशब्दवाच्या । हासः पुनरुत्पद्यमानो व्यभिचार्येव । व्यभिचारिलक्षणयोगात् । तदुक्तम्—'रसावस्थः परं भावः स्थायितां प्रतिपद्यते ।' इति । तत्कस्य स्थायिनः कुत्र रसे सञ्चारित्वमित्याह—

शृङ्गारवीरयोर्हासो वीरे क्रोधस्तथा मतः ॥ १७२ ॥
शान्ते जुगुप्सा कथिता व्यभिचारितया पुनः ।

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[1] विकटनितम्बायाः पद्यमिदमिति शार्ङ्गधरपद्धतौ (८२१) सुभाषितावलौ च (७३४) दशरूपकेऽपि (४.३१) उदाहृतमिदम्. [2] 'कम्पकार्श्यानु०' नि-व. [3] 'विअसिएण' (विकसितेन) नि-व. [4] 'ससिबिम्बम्' नि-व. [5] 'अन्तराहिअहिअआ' (अन्तराहितहृदया) नि-व. [6] 'त्रयस्त्रिंशद्व्यभिचारिभेदाः' नि-व.

इत्याद्यन्यत्समुन्नेयं तथा भावितबुद्धिभिः ॥ १७३ ॥

अथ स्थायिभावः—

अविरुद्धा विरुद्धा वा यं तिरोधातुमक्षमाः ।
आस्वादाङ्कुरकन्दोऽसौ भावः स्थायीति संमतः ॥ १७४ ॥

तदुक्तम्—

'स्रक्सूत्रवृत्त्या भावानामन्येषामनुगामुकः ।
न तिरोधीयते स्थायी तैरसौ पुष्यते परम् ॥' इति ।

तद्भेदानाह—

रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चेत्थमष्टौ प्रोक्ताः शमोऽपि च ॥ १७५ ॥

तत्र

रतिर्मनोनुकूलेऽर्थे मनसः प्रवणायितम् ।
वागादिवैकृतैश्चेतोविकासो हास इष्यते ॥ १७६ ॥
इष्टनाशादिभिश्चेतोवैक्लव्यं शोकशब्दभाक् ।
प्रतिकूलेषु तैक्ष्ण्यस्यावबोधः क्रोध इष्यते ॥ १७७ ॥
कार्यारम्भेषु संरम्भः स्थेयानुत्साह उच्यते ।
रौद्रं शक्त्या तु जनितं चित्तवैक्लव्यजं भयम् ॥ १७८ ॥
दोषेक्षणादिभिर्गर्हा जुगुप्सा विषयोद्भवा ।
विविधेषु पदार्थेषु लोकसीमातिवर्तिषु ॥ १७९ ॥
विस्फारश्चेतसो यस्तु स विस्मय उदाहृतः ।
शमो निरीहावस्थायां स्वात्मविश्रामजं सुखम् ॥ १८० ॥

यथा मालतीमाधवे रतिः । लटकमेलके हासः । रामायणे शोकः । महाभारते शमः । एवमन्येऽपि । एते ह्यन्तरा उत्पद्यमानैस्तैस्तैर्विरुद्धैरविरुद्धैश्च भावैरनुच्छिन्नाः प्रत्युत परिपुष्टा एव सहृदयानुभवसिद्धाः । किं च ।

नानाभिनयसम्बन्धान्भावयन्ति रसान्यतः ।
तस्माद्भावा अमी प्रोक्ताः स्थायिसञ्चारिसात्त्विकाः ॥ १८१ ॥

यदुक्तम्—'सुखदुःखादिभिर्भावैर्भावस्तद्भावभावनम् ।' (दश० ४.४)

अथ रसस्य भेदानाह—

शृङ्गारहास्यकरुणरौद्रवीरभयानकाः ।
बीभत्सोऽद्भुत इत्यष्टौ रसाः शान्तस्तथा मतः ॥ १८२ ॥

तत्र शृङ्गारः—

शृङ्गं हि मन्मथोद्भेदस्तदागमनहेतुकः ।
उत्तमप्रकृतिप्रायो रसः शृङ्गार इष्यते ॥ १८३ ॥
परोढां वर्जयित्वात्र वेश्यां चाननुरागिणीम् ।

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१ 'भयानकाः' नि. २ 'रौद्रशक्त्या' ख-नि-ध. ३ 'वैक्लव्यं' नि-ध. ४ 'नयसम्बन्धात्' नि-ध. ५ 'हेतुकः' ख-ग. ६ 'वर्जयित्वा तु' नि.

आलम्बनं नायिकाः स्युर्दक्षिणाद्याश्च नायकाः ॥ १८४ ॥
चन्द्रचन्दनरोलम्बरुताद्युद्दीपनं मतम् ।
भ्रूविक्षेपकटाक्षादिरनुभावः प्रकीर्तितः ॥ १८५ ॥
त्यक्त्वौग्र्यमरणालस्यजुगुप्साव्यभिचारिणः ।
स्थायिभावो रतिः श्यामवर्णोऽयं विष्णुदैवतः ॥

यथा—'शून्यं वासगृहम्—' इत्यादि । अत्रोक्तस्वरूपः पतिः, उक्तरूपा च बाला आलम्बनविभावौ । शून्यं वासगृहमुद्दीपनविभावः । चुम्बनमनुभावः । लज्जाहासौ व्यभिचारिणौ । एतैरभिव्यक्तः सहृदयरतिभावः शृङ्गाररसरूपतां भजते ।

तद्भेदानाह—

विप्रलम्भोऽथ सम्भोग इत्येष द्विविधो मतः ॥ १८६ ॥

तत्र

यत्र तु रतिः प्रकृष्टा नाभीष्टमुपैति विप्रलम्भोऽसौ ।

अभीष्टं नायकं नायिकां वा ।

स च पूर्वरागमानप्रवासकरुणात्मकश्चतुर्धा स्यात् ॥ १८७ ॥

तत्र

श्रवणाद्दर्शनाद्वापि मिथः संरूढरागयोः ।
दशाविशेषोऽप्राप्तौ यः पूर्वरागः स उच्यते ॥ १८८ ॥
श्रवणं तु भवेत्तत्र दूतबन्दिसखीमुखात् ।
इन्द्रजाले च चित्रे च साक्षात्स्वप्ने च दर्शनम् ॥ १८९ ॥
अभिलाषश्चिन्तास्मृतिगुणकथनोद्वेगसंप्रलापाश्च ।
उन्मादोऽथ व्याधिर्जडता मृतिरिति दशात्र कामदशाः ॥ १९० ॥
अभिलाषः स्पृहा चिन्ता प्राप्त्युपायादिचिन्तनम् ।
उन्मादश्चापरिच्छेदश्चेतनाचेतनेष्वपि ॥ १९१ ॥
अलक्ष्यवाक्प्रलापः स्याच्चेतसो भ्रमणाद्भृशम् ।
व्याधिस्तु दीर्घनिःश्वासपाण्डुताकृशतादयः ॥ १९२ ॥
जडता हीनचेष्टत्वमङ्गानां मनसस्तथा ।

शेषं स्पष्टम् । क्रमेणोदाहरणानि—

'प्रेमार्द्राः प्रणयस्पृशः परिचयादुद्गाढरागोदया-
स्तास्ता मुग्धदृशो निसर्गमधुराश्चेष्टा भवेयुर्मयि ।
यास्वन्तःकरणस्य बाह्यकरणव्यापाररोधी क्षणा-
दाशंसापरिकल्पितास्वपि भवत्यानन्दसान्द्रो लयः ॥' (मालती० ५.७)

अत्र मालतीसाक्षाद्दर्शनप्ररूढरागस्य माधवस्याभिलाषः ।

'कथमीक्षे कुरङ्गाक्षीं साक्षाल्लक्ष्मीं मनोभुवः ।
इति चिन्ताकुलः कान्तो निद्रां नैति निशीथिनीम् ॥'

अत्र कस्याश्चिन्नायिकाया इन्द्रजालदर्शनेन प्ररूढरागस्य नायकस्य चिन्ता । इदं

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[1] '[illegible] धीमान्' नि०

मम । 'मयि सकपटम्—' इत्यादौ नायकस्य स्तुतिः । 'नेत्रे खञ्जनगञ्जने—' इत्यादौ गुणकथनम् । 'श्वासान्मुञ्चति—' इत्यादौ उद्वेगः ।

'त्रिभागशेषासु निशासु च क्षणं निमील्य नेत्रे सहसा व्यबुध्यत ।
क्व नीलकण्ठ व्रजसीत्यलक्ष्यवागसत्यकण्ठार्पितबाहुबन्धना ॥' (कुमार० ५.५७)

अत्र प्रलापः । 'भ्रातर्द्विरेफ—' इत्यादावुन्मादः ।

'पाण्डु क्षामं वदनं हृदयं सरसं तवालसं च वपुः ।
आवेदयति नितान्तं क्षेत्रियरोगं सखि हृदन्तः ॥'

अत्र व्याधिः ।

'भिसिणीअलसअणीए णिहिअं सव्वं विणिच्चलं अङ्गम् ।
दीहो णीसासहरो एसो साहेइ जीअइ त्ति परम् ॥'
(बिसिनीदलशयनीये निहितं सर्वं विनिश्चलमङ्गम् ।
दीर्घो निश्वासभर एष साधयति जीवतीति परम् ॥)

अत्र जडता । इदं मम ।

रसविच्छेदहेतुत्वान्मरणं नैव वर्ण्यते ॥ १९३ ॥
जातप्रायं तु तद्वाच्यं चेतसाकाङ्क्षितं तथा ।
वर्ण्यतेऽपि यदि प्रत्युज्जीवनं स्याददूरतः ॥ १९४ ॥

तत्राद्यं यथा—

'शेफालिकां विदलितामवलोक्य तन्वी प्राणान्कथञ्चिदपि धारयितुं प्रभूता ।
आकर्ण्य संप्रति रुतं चरणायुधानां किं वा भविष्यति न वेद्मि तपस्विनी सा ॥'

द्वितीयं यथा—

'रोलम्बाः परिपूरयन्तु हरितो झंकारकोलाहलै-
र्मन्दं मन्दमुपैतु चन्दनवनीजातो नभस्वानपि ।
माद्यन्तः कलयन्तु चूतशिखरे केलीपिकाः पञ्चमं
प्राणाः सत्वरमश्मसारकठिना गच्छन्तु गच्छन्त्वमी ॥' ममैतौ ।

तृतीयं यथा—कादम्बर्यां महाश्वेतापुण्डरीकवृत्तान्ते । एष च प्रकारः करुणविप्रलम्भविषय इति वक्ष्यामः ।

केचित्तु—

'नयनप्रीतिः प्रथमं चित्तासङ्गस्ततोऽथ सङ्कल्पः ।
निद्राच्छेदस्तनुता विषयनिवृत्तिस्त्रपानाशः ।
उन्मादो मूर्च्छा मृतिरित्येताः स्मरदशा दशैव स्युः ॥' इत्याहुः ।

तत्र च

आदौ वाच्यः स्त्रिया रागः पश्चात् पुंसस्तदिङ्गितैः ।

इङ्गितान्युक्तानि यथा रत्नावल्यां सागरिकावत्सराजयोः । आदौ पुरुषानुरागे सम्भवत्यपि एवमधिकं हृदयंगमता भवति ।

नीली कुसुम्भं मञ्जिष्ठा पूर्वरागोऽपि च त्रिधा ॥ १९५ ॥

तत्र

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१ काव्यप्रकाशे सप्तमे दशमे चोल्लासे उदाहृतम्.   २ 'पठित' ख-ग.

न चातिशोभते यन्नापैति प्रेम मनोगतम् ।
तन्नीलीरागमाख्यातं यथा श्रीरामसीतयोः ॥ १९६ ॥
कुसुम्भरागं तत्प्राहुर्यदपैति च शोभते ।
मञ्जिष्ठारागमाहुस्तं यन्नापैत्यतिशोभते ॥ १९७ ॥

अथ मानः—

मानः कोपः स तु द्वेधा प्रणयेर्ष्यासमुद्भवः ।
द्वयोः प्रणयमानः स्यात्प्रमोदे सुमहत्यपि ॥ १९८ ॥
प्रेम्णः कुटिलगामित्वात्कोपो यः कारणं विना ।

द्वयोरिति नायकस्य नायिकायाश्च । द्वयोः प्रणयमानो वर्णनीयः । उदाहरणम् । तत्र नायकस्य यथा—

'अलिअपसुत्तअ णिमीलिअच्छ देसु सुहअ मज्झ ओआसम् ।
गण्डपरिउम्बणपुलइअङ्ग ण उणो चिराइस्सम् ॥' (गाथासप्त. १-२०)
(अलीकप्रसुप्तक निमीलिताक्ष देहि सुभग ममावकाशम् ।
गण्डपरिचुम्बनपुलकिताङ्ग न पुनश्चिरयिष्यामि ॥)

नायिकाया यथा कुमारसम्भवे संध्यावर्णनावसरे । उभयोर्यथा—

'पणअकुविआण दोण्ण वि अलिअपसुत्ताण माणइल्लाणम् ।
णिच्चलणिरुद्धणीसासदिण्णअण्णाण को मल्लो ॥' (गाथासप्त० १.२७)
(प्रणयकुपितयोर्द्वयोरपि अलीकप्रसुप्तयोर्मानवतोः ।
निश्चलनिरुद्धनिःश्वासदत्तकर्णयोः को मल्लः ॥)

अनुनयपर्यन्तासहत्वे त्वस्य न विप्रलम्भभेदता, किं तु सम्भोगसञ्चारिभावत्वम् । यथा—

'भ्रूभङ्गे रचितेऽपि दृष्टिरधिकं सोत्कण्ठमुद्वीक्षते
रुद्धायामपि वाचि सस्मितमिदं दग्धाननं जायते ।
कार्कश्यं गमितेऽपि चेतसि तनू रोमाञ्चमालम्बते
दृष्टे निर्वहणं भविष्यति कथं मानस्य तस्मिञ्जने ॥' (अमरु० २८)

यथा वा—

'एकस्मिञ्शयने पराङ्मुखतया वीतोत्तरं ताम्यतो-
रन्योन्यस्य हृदि स्थितेऽप्यनुनये संरक्षतोर्गौरवम् ।
दम्पत्योः शनकैरपाङ्गवलनान्मिश्रीभवच्चक्षुषो-
र्भग्नो मानकलिः सहासरभसव्यासक्तकण्ठग्रहः ॥' (अमरु० २३)

पत्युरन्यप्रियासङ्गे दृष्टेऽथानुमिते श्रुते ॥ १९९ ॥
ईर्ष्यामानो भवेत्स्त्रीणां तत्र त्वनुमितिस्त्रिधा ।
उत्स्वप्नायितभोगाङ्कगोत्रस्खलनसम्भवा ॥ २०० ॥

तत्र दृष्टे यथा—

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१ 'भ्रूभङ्गे' श्लोकद्वयं ना-पुस्तके नास्ति. २ 'सञ्चार्याख्यभावत्वम्' नि.

'विनयति सुदृशो दृशोः परागं प्रणयिनि कौसुममाननानिलेन।
तदहितयुवतेरभीक्ष्णमक्ष्णोर्द्वयमपि रोषरजोभिरापुपूरे॥' (शिशु० ७.५७)

सम्भोगचिह्नेनानुमिते यथा—

'नवनखपदमङ्गं गोपयस्यंशुकेन स्थगयसि पुनरोष्ठं पाणिना दन्तदष्टम्।
प्रतिदिशमपरस्त्रीसङ्गशंसी विसर्पन्नवपरिमलगन्धः केन शक्यो वरीतुम्॥' (शिशु० ११.३४)

एवमन्यत्र।

साम भेदोऽथ दानं च नत्युपेक्षे रसान्तरम्।
तद्भङ्गाय पतिः कुर्यात्षडुपायानिति क्रमात्॥ २०१॥
तत्र प्रियवचः साम, भेदस्तत्सख्युपार्जनम्।
दानं व्याजेन भूषादेः, पादयोः पतनं नतिः॥ २०२॥
सामादौ तु परिक्षीणे स्यादुपेक्षावधीरणम्।
रभसत्राससहर्षादेः कोपभ्रंशो रसान्तरम्॥ २०३॥

यथा—'नो चाटुश्रवणं कृतम्–' इत्यादि (३.८०–८२ श्लोकोदाहृतं)। अत्र सामादयः पञ्च सूचिताः। रसान्तरमूह्यम्। अथ प्रवासः—

प्रवासो भिन्नदेशत्वं कार्याच्छापाच्च संभ्रमात्।
तत्राङ्गचेलमालिन्यमेकवेणीधरं शिरः॥ २०४॥
निःश्वासोच्छ्वासरुदितभूमिपातादि जायते।

किं च।

अङ्गेष्वसौष्ठवं तापः पाण्डुता कृशतारुचिः॥ २०५॥
अधृतिः स्यादनालम्बस्तन्मयोन्मादमूर्च्छनाः।
मृतिश्चेति क्रमाज्ज्ञेया दश स्मरदशा इह॥ २०६॥
अङ्गासौष्ठवमापत्तिस्तापस्तु विरहज्वरः।
अरुचिर्वस्तुवैराग्यं सर्वत्रारागिता धृतिः॥ २०७॥
अनालम्बनता चापि शून्यता मनसः स्मृता।
तन्मयत्वप्रकाशो हि बाह्याभ्यन्तरतस्तथा।

शेषं स्पष्टम्। एकदेशतो यथा मम तातपादानाम्—

'चिन्ताभिः स्तिमितं मनः, करतले लीना कपोलस्थली,
प्रत्यूषक्षणदेशपाण्डु वदनं, श्वासैकखिन्नोऽधरः।
अम्भःशीतलपद्मिनीकिसलयैर्नापैति तापः शमं,
कोऽस्याः प्रार्थितदुर्लभोऽस्ति सहते दीनां दशामीदृशीम्॥'

भावी भवन्भूत इति त्रिधा स्यात्तत्र कार्यजः॥ २०८॥

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१ 'भाषणम्' ख. २ 'अपीष्टं मलयसि' नि-ष. रामचरणसंमतश्चायं पाठः. ३ 'अम्भः-शीकर॰' नि-ष.

कार्यजस्य बुद्धिपूर्वकत्वात्त्रैविध्यम् । तत्र भावी यथा मम—

'यामः सुन्दरि, याहि पान्थ, दयिते शोकं वृथा मा कृथाः,
शोकस्त्वद्गमने कुतो मम, ततो बाष्पं कथं मुञ्चसि ।
शीघ्रं न व्रजसीति, मां गमयितुं कस्मादियं ते त्वरा,
भूयानस्य सह त्वया जिगमिषोर्जीवस्य मे संभ्रमः ॥'

भवन्यथा—

'प्रस्थानं वलयैः कृतं, प्रियसखैरस्रैरजस्रं गतं,
धृत्या न क्षणमासितं, व्यवसितं चित्तेन गन्तुं पुरः ।
यातुं निश्चितचेतसि प्रियतमे सर्वे समं प्रस्थिता
गन्तव्ये सति जीवित प्रियसुहृत्सार्थः किमु त्यज्यते ॥' (अमरु० ३६)

भूतो यथा—'चिन्ताभिः स्तिमितम्—' इत्यादि । शापाद्यथा—'तां जानीथाः—' इत्यादि । संभ्रमो दिव्यमानुषनिर्घातोत्पातादिजः । यथा—विक्रमोर्वश्यामुर्वशीपुरूरवसोः । अत्र पूर्वरागोक्तानामभिलाषादीनामनुक्तानां चाङ्गसौष्ठवादीनामपि दशानामुभयेषामप्युभयत्र सम्भवेऽपि चिरन्तनप्रसिद्ध्या विविच्य प्रतिपादनम् ।

अथ करुणविप्रलम्भः—

यूनोरेकतरस्मिन्गतवति लोकान्तरं पुनर्लभ्ये ।
विमनायते यदैकस्तदा भवेत्करुणविप्रलम्भाख्यः ॥ २०९ ॥

यथा कादम्बर्यां पुण्डरीकमहाश्वेतावृत्तान्ते । पुनरलभ्ये शरीरान्तरेण वा लभ्ये तु करुणाख्य एव रसः ।

किंचात्राकाशसरस्वतीभाषानन्तरमेव शृङ्गारः, सङ्गमप्रत्याशया रतेरुद्भवात् । प्रथमं तु 'करुणरस एव' इत्यभियुक्ता मन्यन्ते । यच्चात्र 'सङ्गमप्रत्याशानन्तरमेव भवतो विप्रलम्भशृङ्गारस्य प्रवासाख्यो भेद एव' इति केचिदाहुः, तदन्ये 'मरणरूपविशेषसम्भवात्तद्भिन्नमपि मन्यन्ते ।

अथ सम्भोगः—

दर्शनस्पर्शनादीनि निषेवेते विलासिनौ ॥
यत्रानुरक्तावन्योन्यं सम्भोगोऽयमुदाहृतः ॥ २१० ॥

आदिशब्दादन्योन्याधरपानचुम्बनादयः । यथा—'शून्यं वासगृहम्—' इत्यादि ।

संख्यातुमशक्यतया चुम्बनपरिरम्भणादिबहुभेदात् ।
अयमेक एव धीरैः कथितः सम्भोगशृङ्गारः ॥ २११ ॥
तत्र स्यादृतुषट्कं चन्द्रादित्यौ तथोदयास्तमयः ।
जलकेलिवनविहारप्रभातमधुपानयामिनीप्रभृतिः ॥ २१२ ॥
अनुलेपनभूषाद्या वाच्यं शुचिमेध्यमन्यच्च ।

तथा च भरतः—'यत्किंचिल्लोके शुचि मेध्यमुज्ज्वलं दर्शनीयं वा तत्सर्वं शृङ्गारेणोपनीयते' (नाट्य० ६.४५ इत्यस्यानन्तरं) इति । उपनीयते उपयुज्यते ।

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१ 'किं च कादम्बर्यामाकाश०' ग. २ '०प्रत्याशायां' ख. ३ '०नन्तरमपि' नि–ब.
४ 'तद्भिन्नमेवेति मन्यन्ते' नि. ५ 'उपमीयते उपयुज्यते' नि–ब; 'उपमीयते' ग.

किं च ।

कथितश्चतुर्विधोऽसावानन्तर्यात्तु पूर्वरागादेः ॥ २१३ ॥

यदुक्तम्—

'न विना विप्रलम्भेन सम्भोगः पुष्टिमश्नुते ।
कषायिते हि वस्त्रादौ भूयान्रागो विवर्धते ॥' इति ।

तत्र पूर्वरागानन्तरं सम्भोगो यथा कुमारसम्भवे पार्वतीपरमेश्वरयोः । प्रवासानन्तरं सम्भोगो यथा मम तातपादानाम्—

'क्षेमं ते ननु पक्ष्मलाक्षि—किमसं खेमं महअं दिट्ठं,
एतावत्कृशता कुतः—तुह पुणो पुट्ठं सरीरं जदो ।
केनाहं पृथुलः प्रिये—पणइणीदेहस्स संमीलणात्,
त्वत्तः सुभ्रु न कापि मे—जइ इदं खेमं कुदो पुच्छसि ॥'

(कथकं क्षेमं ममाहं दृष्टम्, तव पुनः पुष्टं शरीरं यतः । प्रणयिनीदेहस्य संमीलनात्, यदि इदं क्षेमं कुतः पृच्छसि) । एवमन्यत्राप्यूह्यम् । अथ हास्यः—

विकृताकारवाग्वेषचेष्टादेः कुहकाद्भवेत् ।
हास्यो हासस्थायिभावः श्वेतः प्रमथदैवतः ॥ २१४ ॥
विकृताकारवाक्चेष्टं यमालोक्य हसेज्जनः ।
तदत्रालम्बनं प्राहुस्तच्चेष्टोद्दीपनं मतम् ॥ २१५ ॥
अनुभावोऽक्षिसङ्कोचवदनस्मेरतादयः ।
निद्रालस्यावहित्थाद्या अत्र स्युर्व्यभिचारिणः ॥ २१६ ॥
ज्येष्ठानां स्मितहसिते मध्यानां विहसितावहसिते च ।
नीचानामपहसितं तथातिहसितं तदेष षड्भेदः ॥ २१७ ॥
ईषद्विकासिनयनं स्मितं स्यात्स्पन्दिताधरम् ।
किञ्चिल्लक्ष्यद्विजं तत्र हसितं कथितं बुधैः ॥ २१८ ॥
मधुरस्वरं विहसितं सांसशिरःकम्पमवहसितम् ।
अपहसितं सास्राक्षं विक्षिप्ताङ्गं [च] भवत्यतिहसितम् ॥ २१९ ॥

यथा—

'गुरोर्गिरः पञ्च दिनान्यधीत्य वेदान्तशास्त्राणि दिनत्रयं च ।
अमी समाघ्रातवितर्कवादाः समागताः कुक्कुटमिश्रपादाः ॥' (लटकमेलक)

अत्र लटकमेलकप्रभृतिषु परिपोषो द्रष्टव्यः । अत्र च—

यस्य हासः स चेत्क्वापि साक्षान्नैव निबध्यते ।
तथाप्येष विभावादिसामर्थ्यादुपलभ्यते ॥ २२० ॥
अभेदेन विभावादि[1]साधारण्यात्प्रतीयते ।
सामाजिकैस्ततो हास्यरसोऽयमनुभूयते ॥ २२१ ॥

एवमन्येष्वपि रसेषु बोद्धव्यम् । अथ करुणः—

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[1] 'विभावादि' ख; 'विभावादेः' ग.

इष्टनाशादनिष्टाप्तेः करुणाख्यो रसो भवेत् ।
धीरैः कपोतवर्णोऽयं कथितो यमदैवतः ॥ २२२ ॥
शोकोऽत्र स्थायिभावः स्याच्छोच्यमालम्बनं मतम् ।
तस्य दाहादिकावस्था भवेदुद्दीपनं पुनः ॥ २२३ ॥
अनुभावा दैवनिन्दाभूपातक्रन्दितादयः ।
वैवर्ण्योच्छ्वासनिःश्वासस्तम्भप्रलपनानि च ॥ २२४ ॥
निर्वेदमोहापस्मारव्याधिग्लानिस्मृतिश्रमाः ।
विषादजडतोन्मादचिन्ताद्या व्यभिचारिणः ॥ २२५ ॥

शोच्यं विनष्टबन्धुप्रभृति । यथा मम राघवविलासे—

'विपिने क्व जटानिबन्धनं तव चेदं क्व मनोहरं वपुः ।
अनयोर्घटना विधेः स्फुटं ननु खड्गेन शिरीषकर्तनम् ॥'

अत्र हि रामवनवासजनितशोकार्तस्य दशरथस्य दैवनिन्दा । एवं बन्धुवियोगविभवनाशादावप्युदाहार्यम् । परिपोषस्तु महाभारते स्त्रीपर्वणि बोद्धव्यः[1] ।

अस्य करुणविप्रलम्भाद्भेदमाह—

शोकस्थायितया भिन्नो विप्रलम्भादयं रसः ।
विप्रलम्भे रतिः स्थायी पुनः सम्भोगहेतुकः ॥ २२६ ॥

अथ रौद्रः—

रौद्रः क्रोधस्थायिभावो रक्तो रुद्राधिदैवतः ।
आलम्बनमरिस्तत्र तच्चेष्टोद्दीपनं मतम् ॥ २२७ ॥
मुष्टिप्रहारपातनविकृतच्छेदावदारणैश्चैव ।
संग्रामसंभ्रमाद्यैरस्योद्दीप्तिर्भवेत्प्रौढा ॥ २२८ ॥
भ्रूविभङ्गौष्ठनिर्दंशबाहुस्फोटनतर्जनाः ।
आत्मावदानकथनमायुधोत्क्षेपणानि च ॥ २२९ ॥
[2]अनुभावास्तथाक्षेपक्रूरसंदर्शनादयः ॥ २३० ॥
उग्रतावेगरोमाञ्चस्वेदवेपथवो मदः ।
मोहामर्षादयश्चात्र भावाः स्युर्व्यभिचारिणः ।

यथा—

'कृतमनुमतं दृष्टं वा यैरिदं गुरुपातकं मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः ।
नरकरिपुणा सार्धं तेषां सभीमकिरीटिनामयमहमसृङ्मेदोमांसैः करोमि दिशां बलिम् ॥'
(वेणी० ३.२४)

अस्य युद्धवीराद्भेदमाह—

रक्तास्यनेत्रता चात्र भेदिनी युद्धवीरतः ॥ २३१ ॥

अथ वीरः—

उत्तमप्रकृतिर्वीर उत्साहस्थायिभावकः ।

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[1] 'द्रष्टव्यः' नि-च. [2] 'अनुभावा......मदः' इदं नास्ति नि-पुस्तके.

महेन्द्रदैवतो हेमवर्णोऽयं समुदाहृतः ॥ २३२ ॥
आलम्बनविभावास्तु विजेतव्यादयो मताः ।
विजेतव्यादिचेष्टाद्यास्तस्योद्दीपनरूपिणः ।
अनुभावास्तु तत्र स्युः सहायान्वेषणादयः ॥ २३३ ॥
सञ्चारिणस्तु धृतिमतिगर्वस्मृतितर्करोमाञ्चाः ।
स च दानधर्मयुद्धैर्दयया च समन्वितश्चतुर्धा स्यात् ॥ २३४ ॥

स च वीरो दानवीरो धर्मवीरो युद्धवीरो दयावीरश्चेति चतुर्विधः। तत्र दानवीरो यथा परशुरामः—'त्यागः सप्तसमुद्रमुद्रितमहीनिर्व्याजदानावधिः' इति (महावीर. २.३६)।

अत्र परशुरामस्य त्यागे उत्साहः स्थायिभावः संप्रदानभूतब्राह्मणैरालम्बनविभावैः सत्त्वाध्यवसायादिभिश्चोद्दीपनविभावैर्विभावितः सर्वस्वत्यागादिभिरनुभावैरनुभावितो हर्षधृत्यादिभिः सञ्चारिभिः पुष्टिं नीतो दानवीरतां भजते ।

धर्मवीरो यथा युधिष्ठिरः—

'राज्यं च वसु देहश्च भार्या भ्रातृसुता इमे ।
यच्च लोके ममायत्तं तद्धर्माय सदोद्यतम् ॥'

युद्धवीरो यथा श्रीरामचन्द्रः—

'भो लङ्केश्वर दीयतां जनकजा रामः स्वयं याचते
कोऽयं ते मतिविभ्रमः स्मर नयं नाद्यापि किञ्चिद्गतम् ।
नैवं चेत्खरदूषणत्रिशिरसां कण्ठासृजा पङ्किलः
पत्री नैष सहिष्यते मम धनुर्ज्याबन्धबन्धूकृतः ॥' (बालरा. ५.१२)

दयावीरो यथा जीमूतवाहनः—

'शिरामुखैः स्यन्दत एव रक्तमद्यापि देहे मम मांसमस्ति ।
तृप्तिं न पश्यामि तवापि तावत्किं भक्षणात्त्वं विरतो गरुत्मन् ॥' (नागा० ५.१६)

एष्वपि विभावादयः पूर्वोदाहरणवदूह्याः । अथ भयानकः—

भयानको भयस्थायिभावः कालाधिदैवतः ।
स्त्रीनीचप्रकृतिः कृष्णो मतस्तत्त्वविशारदैः ॥ २३५ ॥
यस्मादुत्पद्यते भीतिस्तदत्रालम्बनं मतम् ।
चेष्टा घोरतरास्तस्य भवेदुद्दीपनं पुनः ॥ २३६ ॥
अनुभावोऽत्र वैवर्ण्यगद्गदस्वरभाषणम् ।
प्रलयस्वेदरोमाञ्चकम्पदिक्प्रेक्षणादयः ॥ २३७ ॥
जुगुप्सावेगसंमोहसंत्रासग्लानिदीनताः ।
शङ्कापस्मारसंभ्रान्तिमृत्य्वाद्या व्यभिचारिणः ॥ २३८ ॥

यथा—'नष्टं वर्षवरैः—' इत्यादि । अथ बीभत्सः—

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१ 'पात्रप्राप्तिसात्त्वाद्यादिभिरुद्दीपन' ख-ग. २ 'सत्त्वाध्यवसायादिभिरनु०' ख-ग. अयं पाठो भरतविरुद्धः. ३ '०सुताश्च ये' लि-घ; 'सुताश्च मे' ख. ४ 'पुलकोद्ग०' ख-ग.

जुगुप्सास्थायिभावस्तु बीभत्सः कथ्यते रसः ।
नीलवर्णो महाकालदैवतोऽयमुदाहृतः ॥ २३९ ॥
दुर्गन्धिमांसरुधिरमेदांस्यालम्बनं मतम् ।
तत्रैव कृमिपाताद्यमुद्दीपनमुदाहृतम् ॥ २४० ॥
निष्ठीवनास्यवलननेत्रसङ्कोचनादयः ।
अनुभावास्तत्र मतास्तथा स्युर्व्यभिचारिणः ॥ २४१ ॥
मोहोऽपस्मार आवेगो व्याधिश्च मरणादयः ।

यथा—

'उत्कृत्योत्कृत्य कृत्तिं प्रथममथ पृथूच्छोथभूयांसि मांसा-
न्यंसस्फिक्पृष्ठपिण्डाद्यवयवसुलभान्युग्रपूतीनि जग्ध्वा ।
अन्तः पर्यस्तनेत्रः प्रकटितदशनः प्रेतरङ्कः करङ्का-
दङ्कस्थादस्थिसंस्थं स्थपुटगतमपि क्रव्यमव्यग्रमत्ति ॥' (मालती० ५.१६)

अथाद्भुतः—

अद्भुतो विस्मयस्थायिभावो गन्धर्वदैवतः[1] ॥ २४२ ॥
पीतवर्णो वस्तु लोकातिगमालम्बनं मतम् ।
गुणानां तस्य महिमा भवेदुद्दीपनं पुनः ॥ २४३ ॥
स्तम्भः स्वेदोऽथ रोमाञ्चगद्गदस्वरसंभ्रमाः ।
तथा नेत्रविकासाद्या अनुभावाः प्रकीर्तिताः ॥ २४४ ॥
वितर्कावेगसंभ्रान्तिहर्षाद्या व्यभिचारिणः ।

यथा—

'दोर्दण्डाञ्चितचन्द्रशेखरधनुर्दण्डावभङ्गोद्यत-
टङ्कारध्वनिरार्यबालचरितप्रस्तावनाडिण्डिमः ।
द्राक्पर्यस्तकपालसंपुटमिलद्ब्रह्माण्डभाण्डोदर-
भ्राम्यत्पिण्डितचण्डिमा कथमहो नाद्यापि विश्राम्यति ॥' (महावी. १.५४)

अथ शान्तः—

शान्तः शमस्थायिभाव उत्तमप्रकृतिर्मतः ॥ २४५ ॥
कुन्देन्दुधवलच्छायः[2] श्रीनारायणदैवतः ।
अनित्यत्वादिनाऽशेषवस्तुनिःसारता तु या ॥ २४६ ॥
परमात्मस्वरूपं वा तस्यालम्बनमिष्यते ।
पुण्याश्रमहरिक्षेत्रतीर्थरम्यवनादयः ॥ २४७ ॥
महापुरुषसङ्गाद्यास्तस्योद्दीपनरूपिणः ।
रोमाञ्चाद्याश्चानुभावास्तथा स्युर्व्यभिचारिणः ॥ २४८ ॥
निर्वेदहर्षस्मरणमतिभूतदयादयः ।

यथा—

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[1] 'गन्धर्वदैवतो' ख-ग. [2] 'कुन्देन्दुसुन्दर०' मि-च.

'रथ्यान्तश्चरतस्तथा धृतजरत्कन्थालवस्याध्वगैः
सत्रासं च सकौतुकं च सदयं दृष्टस्य तैर्नागरैः ।
निर्व्याजीकृतचित्सुधारसमुदा निद्रायमाणस्य मे
निःशङ्कं[1] करटः कदा करपुटीभिक्षां विलुण्ठिष्यति ॥'

पुष्टिश्च महाभारतादौ द्रष्टव्या ।

निरहङ्काररूपत्वाद्दयावीरादिरेष नो ॥ २४९ ॥

दयावीरादौ हि[2] जीमूतवाहनादावन्तरा मलयवत्याद्यनुरागादेरन्ते च विद्याधरचक्रवर्तित्वाद्याप्तेर्दर्शनादहङ्कारोपशमो न दृश्यते । शान्तश्च सर्वाकारेणाहङ्कारप्रशमनैकरूपत्वान्न तत्रान्तर्भवति[3] । अतश्च नागानन्दादेः शान्तरसप्रधानत्वमपास्तम् । ननु

'न यत्र दुःखं न सुखं न चिन्ता न द्वेषरागौ न च काचिदिच्छा ।
रसः स शान्तः कथितो मुनीन्द्रैः सर्वेषु भावेषु समप्रमाणः[4] ॥'[5]

इत्येवंरूपस्य शान्तस्य मोक्षावस्थायामेवात्मस्वरूपापत्तिलक्षणायां प्रादुर्भावात्तत्र सञ्चार्यादीनामभावात्कथं रसत्वमिति । उच्यते—

युक्तवियुक्तदशायामवस्थितो यः शमः स एव यतः ।
रसतामेति तदस्मिन्सञ्चार्यादेः स्थितिश्च न विरुद्धा ॥ २५० ॥

यश्चास्मिन्सुखाभावोऽप्युक्तस्तस्य वैषयिकसुखपरत्वान्न विरोधः । उक्तं हि—

'यच्च कामसुखं लोके यच्च दिव्यं महासुखम् ।
तृष्णाक्षयसुखस्यैते नार्हतः षोडशीं कलाम् ॥'[6]
'सर्वाकारमहङ्काररहितत्वं व्रजन्ति चेत् ।
अत्रान्तर्भावमर्हन्ति दयावीरादयस्तथा ॥'

आदिशब्दाद्धर्मवीरदेवताविषयरतिप्रभृतयः[7] । तत्र देवताविषया रतिर्यथा—

'कदा वाराणस्याममरतटिनीरोधसि[8] वस-
न्वसानः कौपीनं शिरसि निदधानोऽञ्जलिपुटम् ।
अये गौरीनाथ त्रिपुरहर शम्भो त्रिनयन
प्रसीदेति क्रोशन्निमिषमिव नेष्यामि दिवसान् ॥' (भर्तृहरेः वैराग्यशतके)

अथ[9] मुनीन्द्रसंमतो वत्सलः—

स्फुटं चमत्कारितया वत्सलं च रसं विदुः ।
स्थायी वत्सलतास्नेहः पुत्राद्यालम्बनं मतम् ॥ २५१ ॥
उद्दीपनानि तच्चेष्टा विद्याशौर्यदयादयः ।
आलिङ्गनाङ्गसंस्पर्शशिरश्चुम्बनमीक्षणम् ॥ २५२ ॥
पुलकानन्दबाष्पाद्या अनुभावाः प्रकीर्तिताः ।

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१ 'निःशङ्कः' नि-च. २ 'हि नागानन्दादौ जीमूतवाहनादेरन्तरा' नि. ३ 'तत्रान्तर्भावमर्हति' नि-च. ४ 'शमप्रमाणः' ख. ५ दशरूपके (४.४५) उदाहृतमिदं तत्र तु 'शमप्रधानः' इति पाठः. ६ ध्वन्यालोके (३.२६) उदाहृतमिदम्. ७ 'धर्मवीरदानवीरदेवता' नि-च. ८ 'वाराणस्यामिह सुरधुनीरोधसि' ग-नि-च. ९ 'अथ...वत्सलः' इत्येतन्नास्ति ख-ग-पुस्तकयोः.

सञ्चारिणोऽनिष्टशङ्काहर्षगर्वादयो मताः ॥ २५३ ॥
पद्मगर्भच्छविर्वर्णो दैवतं लोकमातरः ।

उदाहरणम्—

'यदाह धात्र्या प्रथमोदितं वचो ययौ तदीयामवलम्ब्य चाङ्गुलीम् ।
अभूच्च नम्रः प्रणिपातशिक्षया पितुर्मुदं तेन ततान सोऽर्भकः ॥' (रघु० ३.२५)

एतेषां च रसानां परस्परविरोधमाह—

आद्यः करुणबीभत्सरौद्रवीरभयानकैः ॥ २५४ ॥
भयानकेन करुणेनापि हास्यो विरोधभाक् ।
करुणो हास्यशृङ्गाररसाभ्यामपि तादृशः ॥ २५५ ॥
रौद्रस्तु हास्यशृङ्गारभयानकरसैरपि ।
भयानकेन शान्तेन तथा वीररसः स्मृतः ॥ २५६ ॥
शृङ्गारवीररौद्राख्यहास्यशान्तैर्भयानकः ।
शान्तस्तु वीरशृङ्गाररौद्रहास्यभयानकैः ॥ २५७ ॥
शृङ्गारेण तु बीभत्स इत्याख्याता विरोधिता ।

आद्यः शृङ्गारः । एषां च समावेशप्रकारा वक्ष्यन्ते ।

कुतोऽपि कारणात्क्वापि स्थिरतामुपयन्नपि ॥ २५८ ॥
उन्मादादिर्न तु स्थायी न पात्रे स्थैर्यमेति यत् ।

यथा विक्रमोर्वश्यां चतुर्थेऽङ्के पुरूरवस उन्मादः ।

रसभावौ तदाभासौ भावस्य प्रशमोदयौ ॥ २५९ ॥
सन्धिः शबलता चेति सर्वेऽपि रसनाद्रसाः ।

रसनधर्मयोगित्वाद्भावादिष्वपि रसत्वमौपचारिकमित्यभिप्रायः । भावादय उच्यन्ते—

सञ्चारिणः प्रधानानि देवादिविषया रतिः ॥ २६० ॥
उद्बुद्धमात्रः स्थायी च भाव इत्यभिधीयते ।

'न भावहीनोऽस्ति रसो न भावो रसवर्जितः ।
परस्परकृता सिद्धिरनयो रसभावयोः ॥' (नाट्य. ६.३५)

इत्युक्तदिशा परमालोचनया परमविश्रान्तिस्थानेन रसेन सहैव वर्तमाना अपि राजानुगतविवाहप्रवृत्तभृत्यवदापाततो यत्र प्राधान्येनाभिव्यक्ता व्यभिचारिणो देवमुनिगुरुनृपादिविषया च रतिरुद्बुद्धमात्रा विभावादिभिरपरिपुष्टतया रसरूपतामनापद्यमानाश्च स्थायिभावा भावशब्दवाच्याः । तत्र व्यभिचारी यथा—'एवंवादिनि देवर्षौ—' इत्यादि । अत्रावहित्था । देवविषया रतिर्यथा—

'दिवि वा भुवि वा ममास्तु वासो नरके वा नरकान्तक प्रकामम् ।
अवधीरितशारदारविन्दौ चरणौ ते मरणेऽपि चिन्तयामि ॥'

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१ 'उवाच धात्र्या' ग. २ 'रसत्वमुपचारात्' नि-ब. ३ 'स्थायिनो भावाः' नि-ब. ४ 'यथा मुकुन्दमालायाम्' नि; 'यथा कुन्दमालायाम्' ब.

मुनिविषया रतिर्यथा—

'विलोकनेनैव तवामुना मुने कृतः कृतार्थोऽस्मि निबर्हितांहसा ।
तथापि शुश्रूषुरहं गरीयसीर्गिरोऽथवा श्रेयसि केन तृप्यते ॥' (शिशु० १.२९)

राजविषया रतिर्यथा मम—

'त्वद्वाजिराजिनिर्धूतधूलीपटलपङ्किलाम् ।
न धत्ते शिरसा गङ्गां भूरिभारभिया हरः ॥'

एवमन्यत् । उद्बुद्धमात्रस्थायिभावो यथा—

'हरस्तु किंचित्परिवृत्तधैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥' (कुमार० ३.६७)

अत्र पार्वतीविषया भगवतो रतिः ।

ननूक्तं प्रपानकरसवद्विभावादीनामेकोऽवभासो रस इति तत्र सञ्चारिणः पार्थक्याभावात्कथं प्राधान्येनाभिव्यक्तिरिति, उच्यते—

यथा मरिचखण्डादेरेकीभावे प्रपाणके ॥ २६१ ॥
उद्रेकः कस्यचित्क्वापि तथा सञ्चारिणो रसे ।

अथ रसाभासभावाभासौ—

अनौचित्यप्रवृत्तत्व आभासो रसभावयोः ॥ २६२ ॥

अनौचित्यं चात्र रसानां भरतादिप्रणीतलक्षणानां सामग्रीरहितत्वे त्वेकदेशयोगित्वोपलक्षणपरं बोध्यम् । तच्च बालव्युत्पत्तये एकदेशतो दर्श्यते—

उपनायकसंस्थायां मुनिगुरुपत्नीगतायां च ।
बहुनायकविषयायां रतौ तथानुभयनिष्ठायाम् ॥ २६३ ॥
प्रतिनायकनिष्ठत्वे तद्वदधमपात्रतिर्यगादिगते ।
शृङ्गारेऽनौचित्यं रौद्रे गुर्वादिगतकोपे ॥ २६४ ॥
शान्ते च हीननिष्ठे गुर्वाद्यालम्बने हास्ये ।
ब्रह्मवधाद्युत्साहेऽधमपात्रगते तथा वीरे ॥ २६५ ॥
उत्तमपात्रगतत्वे भयानके ज्ञेयमेवमन्यत्र ।

तत्र रतेरुपनायकनिष्ठत्वे यथा मम—

'स्वामी मुग्धतरो वनं घनमिदं बालाहमेकाकिनी
क्षोणीमावृणुते तमालमलिनच्छाया तमःसंततिः ।
तन्मे सुन्दर मुञ्च कृष्ण सहसा वर्त्मेति गोप्या गिरः
श्रुत्वा तां परिरभ्य मन्मथकलासक्तो हरिः पातु वः ॥'

बहुनायकनिष्ठत्वे यथा—

'कान्तास्त एव भुवनत्रितयेऽपि मन्ये
येषां कृते सुतनु पाण्डुरयं कपोलः ।'

अनुभयनिष्ठत्वे यथा—मालतीमाधवे नन्दनस्य मालत्याम् ।

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१ 'रसाभासो यथा' ख-ग. २ 'क्वाथेपि पानके' ख-ग.

'पश्चादुभयनिष्ठत्वेऽपि प्रथममेकनिष्ठत्वे रतेराभासत्वम्' इति श्रीमल्लोचनकाराः। तत्रोदाहरणं यथा—रत्नावल्यां सागरिकाया अन्योन्यसंदर्शनात्प्राग्वत्सराजे रतिः। प्रतिनायकनिष्ठत्वे यथा—हयग्रीववधे हयग्रीवस्य जलक्रीडावर्णने। अधमपात्रगतत्वे यथा—

'जघनस्थलनद्धपत्त्रवल्ली गिरिमल्लीकुसुमानि कापि भिल्ली।
अवचित्य गिरौ पुरो निषण्णा स्वकचानुत्कचयाञ्चकार भर्त्रा॥'

तिर्यग्गतत्वे यथा—

'मल्लीमतल्लीषु पदं दधाना मह्यन्तरे वल्लभमाह्वयन्ती।
चञ्चद्विपञ्चीकलनादभङ्गीसङ्गीतमङ्गीकुरुते स्म भृङ्गी॥'

आदिशब्दात्तापसादयः। रौद्राभासो यथा—

'रक्तोत्फुल्लविशाललोलनयनः कम्पोत्तराङ्गो[2] मुहु-
र्मुक्त्वा कर्णमपेतभीर्धृतधनुर्बाणो हरेः पश्यतः।
आध्मातः कटुकोक्तिभिः स्वमसकृद्दोर्विक्रमं कीर्तय-
न्नंसास्फोटपटुर्युधिष्ठिरमसौ हन्तुं प्रविष्टोऽर्जुनः॥'

भयानकाभासो यथा—

'अशक्नुवन्सोढुमधीरलोचनः सहस्ररश्मेरिव यस्य दर्शनम्।
प्रविश्य हेमाद्रिगुहागृहान्तरं निनाय बिभ्यद्दिवसानि कौशिकः॥' (शिशु. १.५३)

स्त्रीनीचविषयमेव हि भयं रसप्रकृतिः। एवमन्यत्र।

भावाभासो लज्जादिके तु वेश्यादिविषये स्यात्॥ २६६॥

स्पष्टम्।

भावस्य शान्तावुदये सन्धिमिश्रितयोः क्रमात्।
भावस्य शान्तिरुदयः सन्धिः शबलता मता॥ २६७॥

क्रमेण यथा—

'सुतनु जहिहि कोपं पश्य पादानतं मां न खलु तव कदाचित्कोप एवंविधोऽभूत्।
इति निगदति नाथे तिर्यगामीलिताक्ष्या नयनजलमनल्पं मुक्तमुक्तं न किञ्चित्॥'
(अमरु० ३१)

अत्र बाष्पमोचनेनेर्ष्याख्यसञ्चारिभावस्य शमः।

'चरणपतनप्रत्याख्यानात्प्रसादपराङ्मुखे निभृतकितवाचारेत्युक्त्वा रुषा परुषीकृते।
व्रजति रमणे निःश्वस्योच्चैः स्तनार्पितहस्तया नयनसलिलच्छन्ना दृष्टिः सखीषु निपातिता॥'
(अमरु० २०)

अत्र विषादस्योदयः।

'नयनयुगासेचनकं मानसवृत्त्यापि दुष्प्रापम्।
रूपमिदं मदिराक्ष्या मदयति हृदयं दुनोति च मे॥'

अत्र हर्षविषादयोः सन्धिः।

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१ 'मतल्लीषु वनान्तरेषु' लि-ख. २ 'कम्पोत्तरङ्गो' लि-ख. ३ 'भावस्य भावस्य' ख-ग.

'क्वाकार्यं शशलक्ष्मणः क्व च कुलं भूयोऽपि दृश्येत सा,
दोषाणां प्रशमाय मे श्रुतमहो, कोपेऽपि कान्तं मुखम् ।
किं वक्ष्यन्त्यपकल्मषाः कृतधियः, स्वप्नेऽपि सा दुर्लभा
चेतः स्वास्थ्यमुपैहि, कः खलु युवा धन्योऽधरं पास्यति[1] ॥'

अत्र वितर्कौत्सुक्यमतिस्मरण[2]शङ्कादैन्यधृतिचिन्तानां शबलता ॥

इति साहित्यदर्पणे रसादिनिरूपणो नाम तृतीयः परिच्छेदः ।

चतुर्थः परिच्छेदः ।

अथ काव्यभेदमाह—

काव्यं ध्वनिर्गुणीभूतव्यङ्ग्यं चेति द्विधा मतम् ।

तत्र

वाच्यातिशयिनि व्यङ्ग्ये ध्वनिस्तत्काव्यमुत्तमम् ॥ १ ॥

वाच्यादधिकचमत्कारिणि व्यङ्ग्यार्थे ध्वन्यतेऽस्मिन्निति व्युत्पत्त्या ध्वनिर्नामोत्तमं काव्यम् ।

भेदौ ध्वनेरपि द्वावुदीरितौ लक्षणाभिधामूलौ ।
अविवक्षितवाच्योऽन्यो विवक्षितान्यपरवाच्यश्च ॥ २ ॥

तत्राविवक्षितवाच्यो नाम लक्षणामूलो ध्वनिः । लक्षणामूलत्वादेवात्र वाच्यमविवक्षितं बाधितस्वरूपम् । विवक्षितान्यपरवाच्यस्त्वभिधामूलः । अत एवात्र वाच्यं विवक्षितम् । अन्यपरं व्यङ्ग्यनिष्ठम् । अत्र हि वाच्योऽर्थः स्वरूपं[3] प्रकाशयन्नेव व्यङ्ग्यार्थस्य प्रकाशकः । यथा—दीपो घटस्य । अभिधामूलस्य बहुविषयतया पश्चान्निर्देशः । अविवक्षितवाच्यस्य भेदावाह—

अर्थान्तरं संक्रमिते वाच्येऽत्यन्तं तिरस्कृते ।
अविवक्षितवाच्यो हि ध्वनिर्द्वैविध्यमृच्छति ॥ ३ ॥

अविवक्षितवाच्यो नाम ध्वनिरर्थान्तरसंक्रमितवाच्योऽत्यन्ततिरस्कृतवाच्यश्चेति द्विविधः । यत्र स्वयमनुपयुज्यमानो मुख्योऽर्थः स्वविशेषरूपेऽर्थान्तरे परिणमति तत्र मुख्यार्थस्य स्वविशेषरूपार्थान्तरसंक्रमितत्वादर्थान्तरसंक्रमितवाच्यत्वम् । यथा—

'कदली कदली करभः करभः करिराजकरः करिराजकरः ।
भुवनत्रितयेऽपि बिभर्ति तुलामिदमूरुयुगं न चमूरुदृशः ॥' (प्रसन्नराघव १.३७)

अत्र द्वितीयकदल्यादिशब्दाः पौनरुक्त्यभिया[4] सामान्यकदल्यादिरूपे मुख्यार्थे बाधिता जाड्यादिरूपैर्[5]गुणविशिष्टकदल्यादिरूपमर्थं बोधयन्ति । जाड्याद्यतिशयश्च व्यङ्ग्यः ।

यत्र पुनः स्वार्थं सर्वथा परित्यजन्नर्थान्तरे परिणमति तत्र मुख्यार्थस्यात्यन्ततिर-

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[1] काव्यप्रकाशे चतुर्थोल्लास उदाहृतमिदं ध्वन्यालोके तृतीयोद्योते च विक्रमोर्वशीयस्य चतुर्थेऽङ्के ११–१२ श्लोकयोर्मध्ये केषुचित्पुस्तकेषु दृश्यते सुभाषितावल्यां कालिदासनाम्नोद्धृतं (१५८१). [2] 'विस्मरण' नि. [3] 'स्वं प्रकाशयन्नेव' क्ष–ग. [4] 'पौनरुक्त्याभिया' इत्येवादि ग–पुस्तके. [5] 'जाड्यादिगुण' नि–ख.

स्कृतत्वादत्यन्ततिरस्कृतवाच्यत्वम् । यथा—

'निःश्वासान्ध इवादर्शश्चन्द्रमा न प्रकाशते ।' (रामायणे अरण्य. २२.१३)

अत्रान्धशब्दो मुख्यार्थे बाधितेऽप्रकाशरूपमर्थं बोधयति । अप्रकाशातिशयश्च व्यङ्ग्यः । अन्धत्वाप्रकाशत्वयोः सामान्यविशेषभावाभावान्नार्थान्तरसंक्रमितवाच्यत्वम् । यथा—

'भम धम्मिअ वीसत्थो सो सुणओ अज्ज मारिओ तेण ।
गोलाणइकच्छकुडङ्गवासिणा दरिअसीहेण ॥' (गाथासप्त० २.७५)
(भ्रम धार्मिक विश्वस्तः सः श्वाद्य मारितस्तेन ।
गोदानदीकच्छकुञ्जवासिना दृप्तसिंहेन ॥)

इत्यत्र 'भ्रम धार्मिक—' इत्यतो भ्रमणस्य विधिः प्रकृतेऽनुपयुज्यमानतया भ्रमणनिषेधे पर्यवस्यतीति विपरीतलक्षणाशङ्का न कार्या । यत्र खलु विधिनिषेधावुत्पद्यमानावेव निषेधविध्योः पर्यवस्यतस्तत्रैव तदवसरः । यत्र पुनः प्रकरणादिपर्यालोचनेन विधिनिषेधयोर्निषेधविधी अवगम्येते तत्र ध्वनित्वमेव । तदुक्तम्—

'क्वचिद्बाध्यतया ख्यातिः क्वचित्ख्यातस्य बाधनम् ।
पूर्वत्र लक्षणैव स्यादुत्तरत्राभिधैव तु ॥'

अत्रापि मुख्यार्थस्यार्थान्तरे संक्रमणं प्रवेशः, न तु तत्तिरोभावः । अत एवात्राजहत्स्वार्था लक्षणा । द्वितीये तु स्वार्थस्यात्यन्ततिरस्कृतत्वाज्जहत्स्वार्था ।

विवक्षिताभिधेयोऽपि द्विभेदः प्रथमं मतः ।
असंलक्ष्यक्रमो यत्र व्यङ्ग्यो लक्ष्यक्रमस्तथा ॥ ४ ॥

विवक्षितान्यपरवाच्योऽपि ध्वनिरसंलक्ष्यक्रमव्यङ्ग्यः संलक्ष्यक्रमव्यङ्ग्यश्चेति द्विविधः ।

तत्राद्यो रसभावादिरेक एवात्र गण्यते ।
एकोऽपि भेदोऽनन्तत्वात्संख्येयस्तस्य नैव यत् ॥ ५ ॥

उक्तस्वरूपो रसभावादिरसंलक्ष्यक्रमव्यङ्ग्यः । अत्र व्यङ्ग्यप्रतीतेर्विभावादिप्रतीतिकारणकत्वात्क्रमोऽवश्यमस्ति, किं तूत्पलपत्रशतव्यतिभेदवल्लाघवान्न संलक्ष्यते । एषु रसादिषु च एकस्यापि भेदस्यानन्तत्वात्संख्यातुमशक्यत्वादसंलक्ष्यक्रमव्यङ्ग्यध्वनिर्नाम काव्यमेकभेदमेवोक्तम् । तथाहि—एकस्यैव शृङ्गारस्यैकोऽपि सम्भोगरूपो भेदः परस्परालिङ्गनाधरपानचुम्बनादिभेदात्प्रत्येकं च विभावादिवैचित्र्यात्संख्यातुमशक्यः का गणना सर्वेषाम् ।

शब्दार्थोभयशक्त्युत्थे व्यङ्ग्येऽनुस्वानसंनिभे ।
ध्वनिर्लक्ष्यक्रमव्यङ्ग्यस्त्रिविधः कथितो बुधैः ॥ ६ ॥

क्रमलक्ष्यत्वादेवानुरणनरूपो यो व्यङ्ग्यस्तस्य शब्दशक्त्युद्भवत्वेन, अर्थशक्त्युद्भवत्वेनोभयशक्त्युद्भवत्वेन च त्रैविध्यात् संलक्ष्यक्रमव्यङ्ग्यनाम्नो ध्वनेः काव्यस्यापि त्रैविध्यम् । तत्र

वस्त्वलङ्काररूपत्वाच्छब्दशक्त्युद्भवो द्विधा ।

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१ 'तु च एक०' ख-ग. २ 'शब्दार्थशक्त्युद्भवत्वेन' नि-द.

अलङ्कारशब्दस्य पृथगुपादानादनलङ्कारं वस्तुमात्रं गृह्यते । तत्र वस्तुरूपशब्दशक्त्युद्भवो व्यङ्ग्यो यथा—

'पन्थिअ ण एत्थ सत्थरमत्थि मणं पत्थरत्थले गामे ।
उण्णअपओहरं पेक्खिऊण जइ वससि ता वससु ॥'

(पथिक नात्र स्रस्तरमस्ति मनाक् प्रस्तरस्थले ग्रामे । उन्नतपयोधरं प्रेक्ष्य पुनः यदि वससि तद्वस ॥)

अत्र स्रस्तरादिशब्दशक्त्या यद्युपभोगक्षमोऽसि तदास्स्वेति वस्तु व्यज्यते । अलङ्काररूपो यथा—'दुर्गालङ्घितविग्रहः—' इत्यादि । अत्र प्राकरणिकस्योमानामनमहादेवीवल्लभस्य भानुदेवनामनृपतेर्वर्णने द्वितीयार्थसूचितस्याप्राकरणिकस्य पार्वतीवल्लभस्य वर्णनमसम्बद्धं मा प्रसाङ्क्षीदितीश्वरभानुदेवयोरुपमानोपमेयभावः कल्प्यते । तदत्र 'उमावल्लभ उमावल्लभ इव' इत्युपमालङ्कारो व्यङ्ग्यः । यथा वा—

'अमितः समितः प्राप्तैरुत्कर्षैर्हर्षद प्रभो ।
अहितः सहितः साधुयशोभिरसतामसि ॥'

अत्रामित इत्यादावपिशब्दाभावाद्विरोधाभासो व्यङ्ग्यः । व्यङ्ग्यस्यालङ्कारस्यालङ्कार्यत्वेऽपि ब्राह्मणश्रमणन्यायेनालङ्कारत्वमुपचर्यते ।

वस्तु वालङ्कृतिर्वेति द्विधार्थः सम्भवी स्वतः ॥ ७ ॥
कवेः प्रौढोक्तिसिद्धो वा तन्निबद्धस्य चेति षट् ।
षड्भिस्तैर्व्यज्यमानस्तु वस्त्वलङ्काररूपकः ॥ ८ ॥
अर्थशक्त्युद्भवो व्यङ्ग्यो याति द्वादशभेदताम् ।

स्वतःसम्भवी, औचित्याद्बहिरपि सम्भाव्यमानः । प्रौढोक्त्या सिद्धः, न त्वौचित्येन ।

तत्र क्रमेण यथा—

'दृष्टिं हे प्रतिवेशिनि क्षणमिहाप्यस्मद्गृहे दास्यसि
प्रायेणास्य शिशोः पिता न विरसाः कौपीरपः पास्यति ।
एकाकिन्यपि यामि सत्वरमितः स्रोतस्तमालाकुलं
नीरन्ध्रास्तनुमालिखन्तु जरठच्छेदा नलग्रन्थयः ॥'

अनेन स्वतःसम्भविना वस्तुमात्रेण तत्प्रतिपादिकाया भाविपरपुरुषोपभोगजननखक्षतादिगोपनरूपं वस्तुमात्रं व्यज्यते ।

'दिशि मन्दायते तेजो दक्षिणस्यां रवेरपि ।
तस्यामेव रघोः पाण्ड्याः प्रतापं न विषेहिरे ॥' (रघु० ४.४९)

अनेन स्वतःसम्भविना वस्तुना रवितेजसो रघुप्रतापोऽधिक इति व्यतिरेकालङ्कारो व्यज्यते ।

'आपतन्तममुं दूरादूरीकृतपराक्रमः ।
बलोऽवलोकयामास मातङ्गमिव केसरी ॥' (शिशु० १९.२)

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१ 'पेक्खिऊण' नि. २ काव्यप्रकाशे चतुर्थोल्लास उदाहरणमिदम्. ३ द्वितीये परिच्छेदे व्याख्यातमिदम्. ४ काव्यप्रकाशे चतुर्थ उल्लास उदाहरणमिदम्. ५ 'व्यङ्ग्यमानालङ्कार्यत्वे' नि-व. ६ [illegible] इत्यस्य (२.६१) व्याख्यानमिदम्.

अत्रोपमालङ्काररूपेण[1] स्वतःसम्भविनार्थेन[2] बलदेवः क्षणेन वेणुदारिणः क्षयं करिष्यतीति वस्तु व्यज्यते ।

'गाढकान्तदशनक्षतव्यथासङ्कटादरिवधूजनस्य यः ।
ओष्ठविद्रुमदलान्यमोचयन्निर्दशन्युधि रुषा निजाधरम् ॥'

अत्र स्वतःसम्भविना विरोधालङ्कारेणाधरो निर्दष्टश्च शत्रवो व्यापादिताश्चेति समुच्चयालङ्कारो व्यङ्ग्यः ।

'सज्जेइ[3] सुरहिमासो ण[4] दाव अप्पेइ जुवइजणलक्खसहे ।
अहिणवसहआरमुहे णवपल्लवपत्तले अणङ्गस्स सरे'[5] ॥ (सज्जयति सुरभिमासो न तावदर्पयति युवतिजनलक्ष्यसहान् । अभिनवसहकारमुखान् नवपल्लवपत्रलान् अनङ्गशरान् ॥)

अत्र वसन्तः शरकारः, कामो धन्वी, युवतयो लक्ष्यम्, पुष्पाणि शरा इति कविप्रौढोक्तिसिद्धं वस्तु प्रकाशीभवन्मदनविजृम्भणरूपं वस्तु व्यनक्ति ।

'रजनीषु विमलभानोः करजालेन प्रकाशितं वीर ।
धवलयति भुवनमण्डलमखिलं तव कीर्तिसन्ततिः सततम्' ॥

अत्र कविप्रौढोक्तिसिद्धेन वस्तुना कीर्तिसन्ततेश्चन्द्रकरजालादधिककालप्रकाशकत्वेन व्यतिरेकालङ्कारो व्यङ्ग्यः ।

'दशाननकिरीटेभ्यस्तत्क्षणं राक्षसश्रियः ।
मणिव्याजेन पर्यस्ताः पृथिव्यामश्रुबिन्दवः' ॥ (रघु० १०.७५)

अत्र कविप्रौढोक्तिसिद्धेनापह्नुत्यलङ्कारेण भविष्यद्राक्षसश्रीविनाशरूपं वस्तु व्यज्यते ।

'धम्मिल्ले नवमल्लिकासमुदयो हस्ते सिताम्भोरुहं
हारः कण्ठतटे पयोधरयुगे श्रीखण्डलेपो घनः ।
एकोऽपि त्रिकलिङ्गभूमितिलक त्वत्कीर्तिराशिर्ययौ
नानामण्डनतां पुरन्दरपुरीवामभ्रुवां विग्रहे' ॥

अत्र कविप्रौढोक्तिसिद्धेन रूपकालङ्कारेण भूमिष्ठोऽपि स्वर्गस्थानामुपकारं करोतीति[6] विभावनालङ्कारो व्यज्यते ।

'शिखरिणि क नु नाम कियच्चिरं किमभिधानमसावकरोत्तपः ।
सुमुखि येन तवाधरपाटलं दशति बिम्बफलं शुकशावकः' ॥

(ध्वन्यालोके १.१६ उदाहृतमिदम्).

अत्रानेन कविनिबद्धस्य कस्यचित्कामिनः प्रौढोक्तिसिद्धेन[7] वस्तुना तवाधरः पुण्यातिशयलभ्य इति वस्तु प्रतीयते ।

'सुभगे कोटिसंख्यत्वमुपेत्य[8] मदनाशुगैः ।
वसन्ते पञ्चता त्यक्ता पञ्चतासीद्वियोगिनाम्' ॥

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[1] '°णालङ्कारेण' नि. [2] '°विना व्यञ्जकार्थेन बलदेवः क्षणेनैव' नि-च. [3] काव्यप्रकाशे चतुर्थोल्लासे उदाहृतमिदम्. [4] 'ण आवेइ' ख-ग. [5] इदं ध्वन्यालोके (२.२७) उदाहृतम्. [6] 'करोतीति' ख-ग. [7] 'प्रौढोक्तिरूपेण' ख-ग. [8] '°मुपेतम्' ख-ग.

अत्र कविनिबद्धवक्तृप्रौढोक्तिसिद्धेन [1]शराणां कोटिसंख्यत्वप्राप्त्या निखिलवियोगिमरणेन वस्तुना शराणां पञ्चता शरान्विमुच्य वियोगिनः स्थितैवेत्युत्प्रेक्षा व्यज्यते।

'मल्लिकामुकुले चण्डि [2]भाति गुञ्जन्मधुव्रतः।
प्रयाणे पञ्चबाणस्य शङ्खमापूरयन्निव'॥ (शार्ङ्ग० ३७८६)

अत्र कविनिबद्धवक्तृप्रौढोक्तिसिद्धेनोत्प्रेक्षालङ्कारेण कामस्यायमुन्मादकः [3]कालः प्राप्तस्तत्कथं मानिनि मानं न मुञ्चसीति वस्तु व्यज्यते।

'महिलासहस्सभरिए तुह हिअए सुहअ सा अमाअन्ती।
अणुदिणमणण्णकम्मा अङ्गं तणुअं पि तणुएइ'॥ (गाथासप्त. २.८२)

(महिलासहस्रभरिते तव हृदये सुभग सा अमान्ती। अनुदिनमनन्यकर्मा अङ्गं तन्वपि तनयति॥)

अत्र[4]ामान्तीति कविनिबद्धवक्तृप्रौढोक्तिसिद्धेन काव्यलिङ्गालङ्कारेण तनोस्तनूकरणेऽपि तव हृदये न वर्तत इति विशेषोक्त्यलङ्कारो व्यज्यते। न खलु कवेः कविनिबद्धस्येव रागाद्याविष्टता। अतः कविनिबद्धवक्तृप्रौढोक्तिः कविप्रौढोक्तेरधिकं सहृदयचमत्कारकारिणीति पृथक्प्रतिपादिता।

एषु चालङ्कृतिव्यञ्जनस्थले रूपणोत्प्रेक्षणव्यतिरेचनादिमात्रस्य प्राधान्यं सहृदयसंवेद्यम्, न तु रूप्यादीनामित्यलङ्कृतेरेव मुख्यत्वम्।

एकः शब्दार्थशक्त्युत्थे

उभयशक्त्युद्भवे व्यङ्ग्ये एको ध्वनेर्भेदः। यथा—

'हिममुक्तचन्द्ररुचिरः सपद्मको मदयन्द्विजाञ्जनितमीनकेतनः।
अभवत्प्रसादितसुरो महोत्सवः प्रमदाजनस्य स चिराय माधवः'॥
(शिशु० १३.३८)

अत्र माधवः कृष्णो माधवो वसन्त इवे[5]त्युपमालङ्कारो व्यङ्ग्यः। एवं च व्यङ्ग्यभेदादेव व्यञ्जकानां काव्यानां भेदः।

तदष्टादशधा ध्वनिः॥ ९॥

अविवक्षितवाच्योऽर्थान्तरसंक्रमितवाच्योऽत्यन्ततिरस्कृतवाच्यश्चेति द्विविधः। विवक्षितान्यपरवाच्यस्तु असंलक्ष्यक्रमव्यङ्ग्यत्वेनैकः। संलक्ष्यक्रम[6]व्यङ्ग्यत्वेन च शब्दार्थोभयशक्तिमूलतया पञ्चदशेत्यष्टादशभेदो ध्वनिः। एषु च—

वाक्ये शब्दार्थशक्त्युत्थस्तदन्ये पदवाक्ययोः।

तत्रार्थान्तरसंक्रमितवाच्यो ध्वनिः पदगतो यथा—

'धन्यः स एव तरुणो नयने तस्यैव नयने च।
युवजनमोहनविद्या भवितेयं यस्य संमुखे सुमुखी'॥

अत्र द्वितीयनयनशब्दो भाग्यवत्तादिगुणविशिष्टनयनपरः। वाक्यगतो यथा—

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[1] 'कामशराणाम्' नि-क. [2] 'भाति मधु गुञ्जन्' ख-ग. [3] 'उन्मादककालः' ख-ग. [4] 'अमान्तीति' ग. [5] 'इत्युपमालङ्कारः' ग. [6] 'क्रमव्यङ्ग्यत्वेन च' ग-घ.

'त्वामस्मि वच्मि विदुषां संमुदायो[1]ऽत्र तिष्ठति।
आत्मीयां मतिमादाय[2] स्थितिमत्र विधेहि तत्'॥[3]

अत्र प्रतिपाद्यस्य संमुखीनत्वादेव लब्धे[4] प्रतिपाद्यत्वे त्वामिति पुनर्वचनमन्यव्यावृत्तिविशिष्टं त्वदर्थं लक्षयति। एवं वच्मीत्यनेनैव कर्तरि लब्धेऽस्मीति पुनर्वचनम्। तथा विदुषां समुदाये[5] इत्यनेनैव वक्तुः[6] प्रतिपादने सिद्धे पुनर्वच्मीतिवचनमुपदिशामीति वचनविशेषरूपमर्थं लक्षयति[7]। एतानि च लक्षितानि[8] स्वातिशयं व्यञ्जयन्ति। एतेन मम वचनं तवात्यन्तं हितं तदवश्यमेतत्कर्तव्यमित्यभिप्रायः। तदेवमत्र वाक्यगतोऽर्थान्तरसंक्रमितवाच्यो ध्वनिः।

अत्यन्ततिरस्कृतवाच्यः पदगतो यथा—'निःश्वासान्धः—' इत्यादि। वाक्यगतो यथा—'उपकृतं बहु तत्र' इत्यादि। अन्येषां वाक्यगतत्वे उदाहृतम्। पदगतत्वे यथा—

'लावण्यं तदसौ कान्तिस्तद्रूपं स वचःक्रमः।
तदा सुधास्पदमभूत्[9]दधुना तु ज्वरो[10] महान्'॥[11]

अत्र लावण्यादीनां तादृगनुभवैकगोचरताव्यञ्जकानां[12] तदादिपदानामेव प्राधान्यम्। अन्येषां तु तदुपकारकत्वमेवेति[13] तन्मूलक एव ध्वनिव्यपदेशः। तदुक्तं ध्वनिकृता—

'एकावयवसंस्थेन भूषणेनेव कामिनी।
पदद्योत्येन सुकवेर्ध्वनिना भाति भारती'॥ (ध्वन्यालोके ३.१ इत्यत्र)

एवं भावादिष्वप्यूह्यम्।

'भुक्तिमुक्तिकृदेकान्तसमादेशनतत्परः।
कस्य नानन्दसंदोहं[14] विदधाति सदागमः'॥[15]

अत्र सदागमशब्दः संनिहितमुपनायकं प्रति सच्छास्त्रार्थ[16]मभिधाय सतः पुरुषस्यागम इति वस्तु व्यनक्ति। ननु सदागमः सदागम इवेति न कथमुपमाध्वनिः। सदागमशब्दयोरुपमानोपमेयभावाविवक्षणात्। रहस्यसंगोपनार्थमेव हि द्व्यर्थपदोपादानं[17] प्रकरणादिपर्यालोचनेन[18] च सच्छास्त्रस्यापि[19] सम्बद्धत्वात्।

'अनन्यसाधारणधीर्धृताखिलवसुन्धरः।
राजते कोऽपि जगति स राजा पुरुषोत्तमः'॥

अत्र पुं[20]श्लेषः पुरुषोत्तम इवेत्युपमाध्वनिः। अनयोः शब्दशक्तिमूलौ संलक्ष्यक्रमभेदौ।

'सायं स्नानमुपासितं मलयजेनाङ्गं समालेपितं
यातोऽस्ताचलमौलिमम्बरमणिर्विस्रब्धमत्रागतिः।

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१ 'समवायः' नि. २ 'मतिमास्थाय' नि. ३ काव्यप्रकाशे चतुर्थोल्लास उदाहृतमिदम्. ४ 'लभ्ये' ख-ग. ५ 'समवायः' नि. ६ 'कर्तुः' नि-च. ७ 'बोधयति' ख-ग. ८ लक्षितानीति नास्ति नि-पुस्तके. ९ 'सुधास्यन्दन०' नि. १० 'स्मरोपमम्' ग. ११ काव्यप्रकाशे चतुर्थोल्लास उदाहृतमिदम्. १२ 'तादृगनुभवैकगोचर०' ख-ग. १३ 'तदुपकारितयैव' नि-च. १४ 'निस्यन्दं' नि-च. १५ काव्यप्रकाशे चतुर्थोल्लास उदाहृतमिदम्. १६ 'प्रति शास्त्रा०' ग. १७ '०पदप्रतिपादनं' नि-च. १८ 'प्रकरणादिपदपर्या०' ख-ग. १९ 'सच्छास्त्राभिधानस्यासम्बद्धत्वात्' नि-च. २० 'पुरुषोत्तमः पुरु०' नि.

आश्चर्यं तव सौकुमार्यमभितः क्लान्तासि येनाधुना
नेत्रद्वन्द्वममीलनव्यतिकरं [1]शक्नोति तेनासितुम्[2] ॥

अत्र स्वतःसम्भविना वस्तुना कृतपरपुरुषपरिचया क्लान्तासीति[3] वस्तु व्यज्यते। तथाधुना क्लान्तासि, न तु पूर्वं कदाचिदपि तवैवंविधः क्लमो दृष्ट इति बोधयतोऽधुनापदस्यैवेतरपदार्थोत्कर्षादधुनापदस्यैव पदान्तरापेक्षया वैशिष्ट्यम्।

'तदप्राप्तिमहादुःखविलीनाशेषपातका।
तच्चिन्ताविपुलाह्लादक्षीणपुण्यचया तथा[4]॥
'चिन्तयन्ती जगत्सूतिं[5] परं ब्रह्मस्वरूपिणम्।
निरुच्छ्वासतया मुक्तिं गतान्या गोपकन्यका ॥'[6]

(विष्णुपुराण० ५.१३.२१–२२)

अत्राशेषचयपदप्रभावादनेकजन्मसहस्रभोग्यदुष्कृतसुकृतफलराशितादात्म्याध्यवसिततया भगवद्विरहदुःखचिन्ताह्लादयोः प्रत्यायनमित्यतिशयोक्तिद्वयप्रतीतिरशेषचयपदद्वयद्योत्या। अत्र च व्यञ्जकस्य प्रौढोक्तिमन्तरेणापि सम्भवात्स्वतःसम्भविता।

'पश्यन्त्यसंख्यपथगां त्वद्दानजलवाहिनीम्।
देव त्रिपथगात्मानं गोपयत्युग्रमूर्धनि ॥'

इदं मम। अत्र पश्यन्तीति कविप्रौढोक्तिसिद्धेन काव्यलिङ्गालङ्कारेण न केऽप्यन्ये दातारस्तव सदृशा इति व्यतिरेकालङ्कारोऽसंख्यपदव्यङ्ग्यः। एवमन्येष्वप्यर्थशक्तिमूलसंलक्ष्यक्रमभेदेषूदाहार्यम्।

तदेवं ध्वनेः पूर्वोक्तेष्वष्टादशसु भेदेषु मध्ये शब्दार्थशक्त्युत्थो व्यङ्ग्यो वाक्यमात्रे भवन्नेकः। अन्ये पुनः सप्तदश वाक्ये पदे चेति चतुस्त्रिंशदिति पञ्चत्रिंशद्भेदाः।

प्रबन्धेऽपि मतो धीरैरर्थशक्त्युद्भवो ध्वनिः ॥ १० ॥

प्रबन्धे महावाक्ये। अनन्तरोक्तद्वादशभेदोऽर्थशक्त्युत्थः।

यथा महाभारते गृध्रगोमायुसंवादे—

'अलं स्थित्वा श्मशानेऽस्मिन्गृध्रगोमायुसङ्कुले।
[12]कङ्कालबहुले घोरे सर्वप्राणिभयङ्करे ॥
न चेह जीवितः कश्चित्कालधर्ममुपागतः।
[13]प्रियो वा यदि वा द्वेष्यः प्राणिनां गतिरीदृशी ॥' (शान्तिपर्व १५३.११–१२)

[14]इति दिवसे शक्तस्य गृध्रस्य श्मशाने मृतं बालमुपादाय तिष्ठतां दिवसे[15] तं परित्यज्य गमनमिष्टम्।

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[1] 'शक्नोषि' ख. [2] काव्यप्रकाशे चतुर्थोल्लासे उदाहृतमिदम्. [3] 'क्लान्तासीति व्यज्यते' ख-ग. [4] विष्णुपुराणे 'तदप्राप्ति' इत्यादिकं द्वितीयमर्धम्. [5] 'जगद्योनिम्' ग. [6] काव्यप्रकाशे चतुर्थोल्लासे सर्वमप्युदाहृतमिदम्. [7] 'अनेकजन्मभोग्य' ख-ग. [8] 'कविप्रौढो' नि. [9] 'अध्यवसितात्' ख-ग. [10] 'इदं मम' इत्येतन्नास्ति ख-ग-पुस्तकयोः. [11] 'द्योत्या' नि-च. [12] 'कङ्काल...घोरे' इत्येतन्नास्ति ग-पुस्तके. [13] 'प्रियो...ईदृशी' इत्येतन्नास्ति ग-पुस्तके. [14] 'इति दिवाप्रभवतो गृध्रस्य' नि. [15] 'दिवसे' इति नास्ति नि-पुस्तके.

'आदित्योऽयं स्थितो मूढाः स्नेहं कुरुत सांप्रतम्।
बहुविघ्नो मुहूर्तोऽयं जीवेदपि कदाचन॥
अमुं कनकवर्णाभं बालमप्राप्तयौवनम्।
गृध्रवाक्यात्कथं मूढास्त्यजध्वमविशङ्किताः॥' (शान्ति० १५३.११,६५)

इति निशि समर्थस्य गोमायोर्दिवसे परित्यागोऽनभिमत इति वाक्यसमूहेन द्योत्यते। अत्र स्वतःसम्भवी व्यञ्जकः। एवमन्येष्वेकादशभेदेषूदाहार्यम्। एवं वाच्यार्थव्यञ्जकत्वे उदाहृतम्।

लक्ष्यार्थस्य यथा—'निःशेषच्युतचन्दनम्—' इत्यादि। व्यङ्ग्यार्थस्य यथा—'उअ णिच्चल—' इत्यादि। अनयोः स्वतःसम्भविनोर्लक्ष्यव्यङ्ग्यार्थौ व्यञ्जकौ। एवमन्येष्वेकादशभेदेषूदाहार्यम्।

पदांशवर्णरचनाप्रबन्धेष्वस्फुटक्रमः।

[2]असंलक्ष्यक्रमव्यङ्ग्यो ध्वनिः। तत्र पदांशः[3] प्रकृतिप्रत्ययोपसर्गनिपातादिभेदादनेकविधः। यथा—

'चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः।
करं व्याधुन्वत्याः पिबसि रतिसर्वस्वमधरं
वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती॥' (शा० १.२०)

अत्र 'हताः' इति न पुनः 'दुःखं प्राप्तवन्तः' इति हन्प्रकृतेः।

'मुहुरङ्गुलिसंवृताधरोष्ठं प्रतिषेधाक्षरविक्लवाभिरामम्।
मुखमंसविवर्ति पक्ष्मलाक्ष्याः कथमप्युन्नमितं न चुम्बितं तु॥' (शा० ३.२२)

अत्र 'तु' इति निपातस्यानुतापव्यञ्जकत्वम्।

'न्यक्कारो ह्ययमेव मे यदरयः—' इत्यादौ 'अरयः' इति बहुवचनस्य, 'तापसः' इत्येकवचनस्य, 'अत्रैव' इति सर्वनाम्नः, 'निहन्ति' इति 'जीवति' इति च तिङः, 'अहो' इत्यव्ययस्य, 'ग्रामटिका' इति करूपतद्धितस्य, 'विलुण्ठन' इति व्युपसर्गस्य, 'भुजैः' इति बहुवचनस्य व्यञ्जकत्वम्।

'आहारे विरतिः समस्तविषयग्रामे निवृत्तिः परा
नासाग्रे नयनं तदेतदपरं यच्चैकतानं मनः।
मौनं चेदमिदं च शून्यमधुना यद्विश्वमाभाति ते
तद्ब्रूयाः सखि योगिनी किमसि भोः किं वा वियोगिन्यसि[4]॥'

अत्र[5] 'आहारे' इति विषयसप्तम्याः, 'समस्त' इति 'परा' इति च विशेषणस्य, 'मौनं चेदम्' इति प्रत्यक्ष[6]परामर्शिनः सर्वनाम्नः, 'आभाति' इत्युपसर्गस्य, 'सखि' इति प्रणयसंस्मारणस्य, 'असि भोः' इति सोपहासोत्प्रासस्य, 'किं वा' इत्युत्तरपक्ष-

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[1] शान्तिमहाभारते बहवः पाठभेदाः. [2] 'असंलक्ष्य'''ध्वनिस्तत्र पदांशकः' इति कारिकार्धं च पुस्तके. [3] 'पदांशप्रकृतिप्रत्यय' नि. [4] इदं सुभाषितावलौ (३४०७) शार्ङ्गधरपद्धतौ (३९३३) चोद्धृतम्. शार्ङ्गधरपद्धतौ धर्मकीर्त्तेरिदमिति वर्णितम्. [5] 'अत्र तु आहारे इति' नि-ब. [6] 'प्रत्यक्षपरा' नि.

दार्ढ्यसूचकस्य चाशब्दस्य, 'अस्ति' इति वर्तमानोपदेशस्य तदादिपथव्यञ्जकत्वं सहृदयसंवेद्यम्।

वर्णरचनयोरुदाहरिष्यते। प्रबन्धे यथा—महाभारते शान्तः। रामायणे करुणः। मालतीमाधवरत्नावल्यादौ शृङ्गारः। एवमन्यत्र।

तदेवमेकपञ्चाशद्भेदास्तस्य ध्वनेर्मताः ॥ ११ ॥
सङ्करेण त्रिरूपेण संसृष्ट्या चैक[1]रूपया।
वेदखाग्निशराः (५३०४) शुद्धैरिषुबाणाग्निसायकाः (५३५५) ॥१२॥

शुद्धैः शुद्धभेदैरेकपञ्चाशता योजनेत्यर्थः।[2] दिङ्मात्रमुदाह्रियते—

'अत्युन्नतस्तनयुगा तरलायताक्षी द्वारि स्थिता तदुपयानमहोत्सवाय।
सा पूर्णकुम्भनवनीरजतोरणस्र[3]क्सम्भारमङ्गलमयत्नकृतं विधत्ते ॥'

अत्र स्तनावेव पूर्णकुम्भौ, दृष्टय एव नीरजतोरणस्रज[4] इति रूपकध्वनिरसध्वन्योरेकाश्रयानुप्रवेशः सङ्करः।

'भिन्नस्त्वमूनि मदमूर्च्छदलिध्वनीनि धूताध्वनीनहृदयानि मधोर्दिनानि।
निस्तन्द्रचन्द्रवदनावदनारविन्दसौरभ्यसौहृदसगर्वसमीरणानि ॥'

अत्र निस्तन्द्रेत्यादिलक्षणामूलध्वनीनां संसृष्टिः।

अथ गुणीभूतव्यङ्ग्यम्—

अपरं तु गुणीभूतव्यङ्ग्यं वाच्यादनुत्तमे व्यङ्ग्ये।

अपरं काव्यम्। अनुत्तमत्वं न्यूनतया साम्येन च सम्भवति।

तत्र स्यादितराङ्गं काक्वाक्षिप्तं च वाच्यसिद्ध्यङ्गम् ॥ १३ ॥
सन्दिग्धप्राधान्यं तुल्यप्राधान्यमस्फुटमगूढम्।
व्यङ्ग्यमसुन्दरमेवं भेदास्तस्योदिता अष्टौ ॥ १४ ॥

इतरस्य रसादेरङ्गं रसादिव्यङ्ग्यम्। यथा—

'अयं स रशनोत्कर्षी पीनस्तनविमर्दनः।
नाभ्यूरुजघनस्पर्शी नीवीविस्रंसनः करः ॥' (महाभारते स्त्रीपर्वणि २४.१९)

अत्र शृङ्गारः करुणस्याङ्गम्।

'मानोन्नतां प्रणयिनीमनुनेतुकामस्त्वत्सैन्यसागररवोद्गतकर्णतापः।
हा हा कथं नु भवतो रिपुराजधानीप्रासादसन्ततिषु तिष्ठति कामिलोकः ॥'

अत्रौत्सुक्यत्राससन्धिसंस्कृतस्य करुणस्य राजविषयरतावङ्गभावः।

'जनस्थाने भ्रान्तं कनकमृगतृष्णान्धितधिया
वचो वैदेहीति प्रतिपदमुदश्रु प्रलपितम्।

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[1] 'चाप्येकया' ख-ग. [2] 'वेदखाग्नि···योजनेत्यर्थः' इति नास्ति ख-ग-पुस्तकयोः.
[3] 'तोरण भीरुम्भार' ख-ग; 'तोरणस्रक्सम्भार' इत्यपि पाठः प्रदर्शितः ख-पुस्तके.
[4] 'दृष्टय एव नवनीरजस्रजः' नि-ख.

कृतालङ्काभर्तुर्वदनपरिपाटीषु घटना
मयाप्तं रामत्वं कुशलवसुता न त्वधिगता ॥'

अत्र रामेत्त्वं मया प्राप्तमित्यवचनेऽपि शब्दशक्त्यैव रामत्वमवगम्यते । वचनेन तु सादृश्यहेतुकतादात्म्यारोपणमाविष्कुर्वता तद्गोपनमपाकृतम् । तेन वाच्यं सादृश्यं वाक्यार्थान्वयोपपादकतयाङ्गतां नीतम् । काक्वाक्षिप्तं यथा—

'मथ्नामि कौरवशतं समरे न कोपाद्दुःशासनस्य रुधिरं न पिबाम्युरस्तः ।
सञ्चूर्णयामि गदया न सुयोधनोरू सन्धिं करोतु भवतां नृपतिः पणेन ॥'
(वेणी० १.१५)

अत्र मथ्नाम्येवेत्यादिव्यङ्ग्यं वाच्यस्य निषेधस्य सहभावेनैव स्थितम् ।

'दीपयन्रोदसीरन्ध्रमेष ज्वलति सर्वतः ।
प्रतापस्तव राजेन्द्र वैरिवंशदवानलः ॥'

अत्रान्वयस्य वेणुत्वारोपणरूपो व्यङ्ग्यः प्रतापस्य दवानलत्वारोपसिद्ध्यङ्गम् ।

'हरस्तु किञ्चित्परिवृत्त–' (कुमार० ३-६७) इत्यादौ विलोचनव्यापारचुम्बनाभिलाषयोः प्राधान्ये सन्देहः ।

'ब्राह्मणातिक्रमत्यागो भवतामेव भूतये ।
जामदग्न्यश्च वो मित्रमन्यथा दुर्मनायते ॥' (महावीर० २.१०)

अत्र परशुरामो रक्षःकुलक्षयं करिष्यतीति व्यङ्ग्यस्य वाच्यस्य च समं प्राधान्यम् ।

'सन्धौ सर्वस्वहरणं विग्रहे प्राणनिग्रहः ।
अल्लावदीननृपतौ न सन्धिर्न च विग्रहः ॥'

अत्राल्लावदीनाख्ये नृपतौ दानसामादिमन्तरेण नान्यः प्रशमोपाय इति व्यङ्ग्यं व्युत्पन्नानामपि झटिति स्फुटम् ।

'अनेन लोकगुरुणा सतां धर्मोपदेशिना ।
अहं व्रतवती स्वैरमुक्तेन किमतः परम् ॥'

अत्र प्रतीयमानोऽपि शाक्यमुनेस्तिर्यग्योषिति बलात्कारोपभोगः स्फुटतया वाच्यायमान इत्यगूढम् ।

'वाणीरकुडङ्गुड्डीणसउणिकोलाहलं सुणन्तीए ।
घरकम्मवावडाए बहुए सीअन्ति अङ्गाइं ॥'

(वानीरकुञ्जोड्डीनशकुनिकोलाहलं शृण्वन्त्याः । गृहकर्मव्यापृताया वध्वाः सीदन्त्यङ्गानि)

अत्र दत्तसङ्केतः कश्चिल्लतागृहं प्रविष्ट इति व्यङ्ग्यात् 'सीदन्त्यङ्गानि' इति वाच्यस्य चमत्कारः सहृदयसंवेद्य इत्यसुन्दरम् ।

किं च । यो दीपकतुल्ययोगितादिषूपमाद्यलङ्कारो व्यङ्ग्यः स गुणीभूतव्यङ्ग्य एव । काव्यस्य दीपकादिमुखेनैव चमत्कारविधायित्वात् । तदुक्तं ध्वनिकृता—

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१ क्षेमेन्द्रकृते कविकण्ठाभरणे (पञ्चमे सन्धौ) भट्टवाचस्पतेः पद्यमिदमिति प्रदर्शितम्. २ 'रामत्वं प्राप्त०' लि-ख. ३ 'रामसदृशत्वमप०' ख. ४ '०तादात्म्यारोपित्व०' ग; 'तादात्म्यारोपिता०' ख. ५ 'तेनावाच्यं' ग. ६ 'रामनामादि' ग. ७ ध्वन्यालोके द्वितीयोद्योते (२.२१) उदाहृतमिदं काव्यप्रकाशे पञ्चमोल्लासे च.

'अलङ्कारान्तरस्यापि प्रतीतौ यत्र भासते ।
तत्परत्वं न काव्यस्य नासौ मार्गो ध्वनेर्मतः ॥' (ध्व० २.३०)

तत्र च शब्दान्तरादिना गोपनकृतचारुत्वस्य विपर्यासः । यथा—

'दृष्ट्या केशव गोपरागहृतया किञ्चिन्न दृष्टं मया
तेनात्र स्खलितास्मि नाथ पतितां किं नाम नालम्बसे ।
एकस्त्वं विषमेषु खिन्नमनसां सर्वाबलानां गति-
र्गोप्यैवं गदितः सलेशमवताद्गोष्ठे हरिर्वश्चिरम् ॥'

अत्र गोपरागादिशब्दानां गोपे राग इत्यादिव्यङ्ग्यार्थानां सलेशमिति पदेन स्फुटतयावभासः । सलेशमिति पदस्य परित्यागे पुनर्ध्वनिरेव । किं च यत्र वस्त्वलङ्काररसादिरूपव्यङ्ग्यानां रसाभ्यन्तरे गुणीभावस्तत्र प्रधानकृत एव काव्यव्यवहारः । तदुक्तं तेनैव—

'प्रकारोऽयं गुणीभूतव्यङ्ग्योऽपि ध्वनिरूपताम् ।
धत्ते रसादितात्पर्यपर्यालोचनया पुनः ॥' इति (ध्व० ३.४१)

यत्र तु—

'यत्रोन्मदानां प्रमदाजनानामभ्रंलिहः शोणमणीमयूखः ।
संध्याभ्रमं प्राप्तवतामकाण्डेऽप्यनङ्गनेपथ्यविधिं विधत्ते ॥'

इत्यादौ रसादीनां नगरीवृत्तान्तादिवस्तुमात्रेऽङ्गत्वम्, तत्र तेषामतात्पर्यविषयत्वेऽपि तैरेव गुणीभूतैः काव्यव्यवहारः । **तदुक्तमस्मत्सगोत्रकविपण्डितमुख्यश्रीचण्डीदासपादैः**—'काव्यार्थस्याखण्डबुद्धिवेद्यस्य तन्मयीभावेनास्वाददशायां गुणप्रधानभावावभासस्तावन्नानुभूयते, कालान्तरे तु प्रकरणादिपर्यालोचनया भवन्नप्यसौ न काव्यव्यपदेशं व्याहन्तुमीशः, तस्यास्वादमात्रायत्तत्वात्' इति । केचिच्चित्राख्यं तृतीयं काव्यभेदमिच्छन्ति । तदाहुः—'शब्दचित्रं वाच्यचित्रमव्यङ्ग्यं त्ववरं स्मृतम् ।' (काव्यप्र० १.५) इति ।

तन्न । यदि हि अव्यङ्ग्यत्वेन व्यङ्ग्याभावस्तदा तस्य काव्यत्वमपि नास्तीति प्रागेवोक्तम् । ईषद्व्यङ्ग्यत्वमिति चेत्, किं नामेषद्व्यङ्ग्यत्वम् । आस्वाद्यव्यङ्ग्यत्वम्, अनास्वाद्यव्यङ्ग्यत्वं वा । आद्ये प्राचीनभेदयोरेवान्तःपातः । द्वितीये त्वकाव्यत्वम् । यदि चास्वाद्यत्वं तदा क्षुद्रत्वमेव । क्षुद्रतायामनास्वाद्यत्वात् । तदुक्तं ध्वनिकृता—

'प्रधानगुणभावाभ्यां व्यङ्ग्यस्यैवं व्यवस्थिते ।
उभे काव्ये ततोऽन्यद्यत्तच्चित्रमभिधीयते ॥' इति । (ध्व० ३.४२)

इति श्रीसाहित्यदर्पणे ध्वनिगुणीभूतव्यङ्ग्याख्यकाव्यभेदनिरूपणो नाम
चतुर्थः परिच्छेदः ।

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१ अत्र 'सोऽपि गुणीभूतव्यङ्ग्य' इत्यधिकं ख-पुस्तके. ग-पुस्तके लिखितमस्त्यत्र 'सोऽपि गुणीभूतव्यङ्ग्य इति ज्ञेयः'. २ ध्वन्यालोके (३.३५) व्याहृतमिदम्. ३ 'प्राप्तवता' नि-प. ४ 'काव्यास्वादस्य' ख-ग. ५ 'समासाद' ख-ग. ६ 'प्रकार प्रकार' ख-ग. ७ 'व्यवस्थितेः' नि-प. ८ 'तदन्यद्यत्' ख-ग.

पञ्चमः परिच्छेदः ।

अथ केयमभिनवा व्यञ्जना नाम वृत्तिरिति, उच्यते—

वृत्तीनां विश्रान्तेरभिधातात्पर्यलक्षणाख्यानाम् ।
अङ्गीकार्या तुर्या वृत्तिर्बोधे रसादीनाम् ॥ १ ॥

अभिधायाः संकेतितार्थमात्रबोधनविरताया न वस्त्वलङ्काररसादिव्यङ्ग्यबोधने क्षमत्वम् । न च संकेतितो रसादिः । न हि विभावाद्यभिधानमेव तदभिधानम्, तस्य तदेकरूपत्वानङ्गीकारात् । यत्र च स्वशब्देनाभिधानं तत्र प्रत्युत दोष एवेति वक्ष्यामः । क्वचिच्च 'शृङ्गारादिरसोऽयम्' इत्यादौ स्वशब्दाभिधानेऽपि न तत्प्रतीतिः, तस्य स्वप्रकाशानन्दरूपत्वात् । अभिहितान्वयवादिभिरङ्गीकृता तात्पर्याख्या वृत्तिरपि संसर्गमात्रबोधने परिक्षीणा नैव व्यङ्ग्यस्य बोधिनी[1] । यच्च केचिदाहुः[2]—'सोऽयमिषोरिव दीर्घदीर्घतरोऽभिधाव्यापारः'[3] इति, यच्च धनिकेनोक्तम्[4]—

'तात्पर्याव्यतिरेकाच्च व्यञ्जकत्वस्य न ध्वनिः ।
यावत्कार्यप्रसारित्वात्तात्पर्यं न तुलाधृतम् ॥'[5] इति

तयोरुपरि 'शब्दबुद्धिकर्मणां विरम्य व्यापाराभावः' इति[6] विरम्यव्यापाराभाववादिभिरेव पातनीयो दण्डः ।

एवं च किमिति लक्षणाप्युपास्या । दीर्घदीर्घतराभिधाव्यापारेणापि[7] तदर्थबोधसिद्धेः । किमिति च 'ब्राह्मण, पुत्रस्ते जातः कन्या ते गुर्विणी'[8] इत्यादावपि हर्षशोकादीनामपि न वाच्यत्वम् । यत्पुनरुक्तं "पौरुषेयमपौरुषेयं च सर्वमेव वाक्यं कार्यपरम्, अतत्परत्वेऽनुपादेयत्वादुन्मत्तवाक्यवत्, ततश्च काव्यशब्दानां निरतिशयसुखास्वादव्यतिरेकेण प्रतिपाद्यप्रतिपादकयोः प्रवृत्त्यौपयिकप्रयोजनानुपलब्धेर्निरतिशयसुखास्वाद एव कार्यत्वेनावधार्यते[9] । 'यत्परः शब्दः स शब्दार्थः' इति न्यायात्" इति ।

तत्र प्रष्टव्यम्—किमिदं यत्परत्वं[10] नाम, तदर्थत्वं वा, तात्पर्यवृत्त्या बोधकत्वं[11] वा । आद्ये न विवादः । व्यङ्ग्यत्वेऽपि तदर्थतानपायात् । द्वितीये तु—केयं तात्पर्याख्या वृत्तिः । अभिहितान्वयवादिभिरङ्गीकृता वा तदन्या वा । आद्ये दत्तमेवोत्तरम् । द्वितीये तु—नाममात्रे विवादः । तन्मतेऽपि तुरीयवृत्तिसिद्धेः ।

नन्वस्तु युगपदेव तात्पर्यशक्त्या विभावादिसंसर्गस्य रसादेश्च प्रकाशनम्—इति चेत्, न । तयोर्हेतुफलभावाङ्गीकारात् । यदाह मुनिः—'विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः' इति । सहभावे च कुतः सव्येतरविषाणयोरिव कार्यकारणभावः । पौर्वापर्यविपर्ययाद्[12] ।

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[1] 'संसर्गमात्रे परिक्षीणा न व्यङ्ग्यबोधिनी' नि-ब. [2] केचिल्लोल्लटादयः. [3] 'दीर्घदीर्घो व्यापार इति' ख-ग. [4] 'धनिकेनोक्तं' ग; 'ध्वनिकेनोक्तं' ब. [5] धनिकेन दशरूपकव्याख्याने (४.३७) वक्तृतात्पर्यनिर्णयाद् यत्र कारिका उदाहृताः; नेयमेका कारिका किन्तु भिन्ने एव कारिकार्धे. [6] 'इति वादिभिरेव' नि-ब. [7] 'दीर्घाभिधा' ख-ग. [8] 'गर्भिणी' नि-ब. [9] 'काव्यशब्दानां निरतिशयसुखास्वाद एव कार्यत्वेनावधार्यते' ख-ग. [10] 'तत्परत्वं' नि-ब. [11] 'तद्बोधकत्वं' नि-ब. [12] 'पौर्वापर्यविपर्ययात्' इत्येतन्नास्ति ग-पुस्तके.

'गङ्गायां घोषः' इत्यादौ तटाद्यर्थमात्रबोधनविरतायाश्च लक्षणायाः कुतः शीतत्वपावनत्वादिव्यङ्ग्यबोधकता। तेन तुरीया वृत्तिरुपास्यैवेति निर्विवादमेतत्। किं च—

बोद्धृस्वरूपसंख्यानिमित्तकार्यप्रतीतिकालानाम्।
आश्रयविषयादीनां भेदाद्भिन्नोऽभिधेयतो व्यङ्ग्यः॥ २॥

वाच्यार्थव्यङ्ग्यार्थयोर्हि पदतदर्थमात्रज्ञाननिपुणैरपि वैयाकरणैः सहृदयैरेव संवेद्यतया बोद्धृभेदः। 'भ्रम धार्मिक—' इत्यादौ क्वचिद्वाच्ये विधिरूपे निषेधरूपतया, क्वचित् 'निःशेषच्युतचन्दनम्—' इत्यादौ निषेधरूपे विधिरूपतया च स्वरूपभेदः। 'गतोऽस्तमर्कः' इत्यादौ च वाच्योऽर्थ एक एव प्रतीयते। व्यङ्ग्यस्तु तद्बोद्धादिभेदात् क्वचित् 'कान्तमभिसर' इति, 'गावो निबध्यन्ताम्' इति, 'नायकस्यायमागमनावसरः' इति, 'सन्तापोऽधुना नास्ति' इत्यादिरूपेणानेक इति संख्याभेदः। वाच्योऽर्थः शब्दोच्चारणमात्रेण वेद्यः। एष तु तथाविधप्रतिभानैर्मल्यादिनेति निमित्तभेदः। प्रतीतिमात्रकरणाच्चमत्कारकरणाच्च कार्यभेदः। केवलरूपतया चमत्कारितया च प्रतीतिभेदः। पूर्वपश्चाद्भावेन च कालभेदः। शब्दाश्रयत्वेन शब्दतदेकदेशतदर्थवर्णसङ्घटनाश्रयत्वेन चाश्रयभेदः।

'कस्स व ण होइ रोसो दट्ठूण पिआइ सव्वणं अहरम्।
सभमरपउमग्घाइरि वारिअवामे सहसु एण्हिं॥'
(कस्य वा न भवति रोषो दृष्ट्वा प्रियायाः सव्रणमधरम्।
सभ्रमरपद्माघ्रायिणि वारितवामे सहस्वेदानीम्॥)

इति सखीतत्कान्तगतत्वेन विषयभेदः। तस्मान्नाभिधेय एव व्यङ्ग्यः। तथा

प्रागसत्त्वाद्रसादेर्नो बोधिके लक्षणाभिधे।
किं च मुख्यार्थबाधस्य विरहादपि लक्षणा॥ ३॥

'न बोधिका' इति शेषः। नहि कोऽपि रसनात्मकव्यापाराद्भिन्नो रसादिपदप्रतिपाद्यः पदार्थः प्रमाणसिद्धोऽस्ति यमिमे लक्षणाभिधे बोधयेताम्। किं च यत्र 'गङ्गायां घोषः' इत्यादावुपात्तशब्दार्थानां मुख्यत्वेनान्वयोऽनुपपत्त्या बाध्यते तत्रैव हि लक्षणायाः प्रवेशः। यदुक्तं न्यायकुसुमाञ्जलावुदयनाचार्यैः—

'श्रुतान्वयादनाकाङ्क्षं न वाक्यं ह्यन्यदिच्छति।
पदार्थान्वयवैधुर्यात्तदाक्षिप्तेन सङ्गतिः॥' (तृतीये स्तबके १२)

न पुनः 'शून्यं वासगृहम्—' इत्यादौ मुख्यार्थबाधः। यदि च 'गङ्गायां घोषः' इत्यादौ प्रयोजनं लक्ष्यं स्यात्, तीरस्य मुख्यार्थत्वं बाधितत्वं च स्यात्, तस्यापि च लक्ष्यतया प्रयोजनान्तरं तस्यापि प्रयोजनान्तरमित्यनवस्थापातः।

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१ '°निपुणैर्वैयाकरणैरपि सहृदयैरेव च संवेद्यतया' नि-क; 'निपुणैः सहृदयैरेव च संवेद्य°' ग. २ '[illegible]' नि. ३ ध्वन्यालोके प्रथमोद्द्योते उदाहरणमिदं काव्यप्रकाशे पञ्चमोल्लासे च. ४ '°कान्तनिष्ठत्वेन' नि-क. ५ 'वाच्यं' ख-ग.

न चापि प्रयोजनविशिष्ट एव तीरे लक्षणा । विषयप्रयोजनयोर्युगपत्प्रतीत्यनभ्युपगमात् । नीलादिसंवेदनानन्तरमेव हि ज्ञाततायाः अनुव्यवसायस्य वा सम्भवः ।

नानुमानं रसादीनां व्यङ्ग्यानां बोधनक्षमम् ।
आभासत्वेन हेतूनां स्मृतिर्न च रसादिधीः ॥ ४ ॥

व्यक्तिविवेककारेण (पत्र ११९) हि—''यापि विभावादिभ्यो रसादीनां प्रतीतिः सानुमान एवान्तर्भवितुमर्हति[2] । विभावानुभावव्यभिचारिप्रतीतिर्हि रसादिप्रतीतेः साधनमिष्यते, ते हि रत्यादीनां भावानां कारणकार्यसहकारिभूतास्ताननुमापयन्त एव रसादीन्निष्पादयन्ति, त एव प्रतीयमाना आस्वादपदवीं गताः सन्तो रसा इत्युच्यन्त इति अवश्यंभावी तत्प्रतीतिक्रमः केवलमाशुभावितयासौ न लक्ष्यते, यतोऽयमसावप्यभिव्यक्तिक्रमः'' इति यदुक्तम्, तत्र प्रष्टव्यम्—किं शब्दाभिनयसमर्पितविभावादिप्रत्ययानुमितरामादिरागादिज्ञानमेव रसत्वेनाभिमतं भवतः, तद्भावनया भावकैर्भाव्यमानः स्वप्रकाशानन्दो वा । आद्ये न विवादः । किं तु रामादिरागादिज्ञानं रससंज्ञया नोच्यतेऽस्माभिरित्येव विशेषः । द्वितीयस्तु व्याप्तिग्रहणाभावाद्धेतोराभासतयासिद्ध एव । यच्चोक्तं तेनैव—'यत्र यत्रैवंविधानां विभावानुभावसात्त्विकसञ्चारिणामभिधानमभिनयो वा तत्र तत्र शृङ्गारादिरसाविर्भाव इति सुग्रहैव व्याप्तिः पक्षधर्मता च । यथा—

'यार्थान्तराभिव्यक्तौ वः सामग्रीष्टा निबन्धनम् ।
सैवानुमितिपक्षे नो गमकत्वेन संमता ॥' इति ।

(व्यक्तिविवेके तृतीये विमर्शे २०–२१)

इदमपि न नो विरुद्धम् । न ह्येवंविधा प्रतीतिरास्वाद्यत्वेनास्माकमभिमता । किं तु स्वप्रकाशमात्रविश्रान्तः सान्द्रानन्दनिर्भरः । तेनात्र सिषाधयिषितादर्थादर्थान्तरस्य साधनाद्धेतोराभासता । यच्च ''भम धम्मिअ–'' (गाथासप्त० २-७५) इत्यादौ प्रतीयमानं वस्तु,

'जलकेलितरलकरतलमुक्तपुनःपिहितराधिकावदनः ।
जगदवतु कोकयूनोर्विघटनसङ्घटनकौतुकी कृष्णः ॥'

इत्यादौ च रूपकालङ्कारादयोऽनुमेया एव । तथाहि—अनुमानं नाम पक्षसत्त्वसपक्षसत्त्वविपक्षव्यावृत्तत्वविशिष्टाल्लिङ्गाल्लिङ्गिनो ज्ञानम् । ततश्च वाच्यादसम्बद्धोऽर्थस्तावन्न प्रतीयते । अन्यथातिप्रसङ्गः स्यात् । इति बोध्यबोधकयोरर्थयोः कश्चित्सम्बन्धोऽस्त्येव । ततश्च बोधकोऽर्थो लिङ्गम्, बोध्यश्च लिङ्गी, बोधकस्य चार्थस्य पक्षसत्त्वं निबद्धमेव । सपक्षसत्त्वविपक्षव्यावृत्तत्वेऽनिबद्धेऽपि सामर्थ्यादवसेये । तस्मादत्र यद्वाच्यादर्थाल्लिङ्गरूपाल्लिङ्गिनो व्यङ्ग्यार्थस्यावगमस्तदनुमान एव पर्यवस्यति'' इति, तन्न । तथा ह्यत्र ''भम धम्मिअ–' इत्यादौ गृहे श्वनिवृत्त्या विहितं भ्रमणं गोदावरीतीरे सिंहोपलब्धेरभ्रमणमनुमापयति'' इति यद्वक्तव्यं तत्रानैकान्तिको हेतुः । भीरोरपि

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१ 'विषयप्रयो°' नि-च. २ 'एवान्तर्भवति' ख-ग. ३ '°व्यक्तिक°' नि. ४ 'रामादिगतरागादि' नि-च. ५ 'रामादिगतरागा°' नि-च. ६ 'प्रतीतिरास्वाद्यत्वे°' नि-च. ७ '°दर्थान्तरसाधना°' ख-ग. ८ '°ल्लिङ्गिनि' ख-ग.

गुरोः प्रभोर्वा निदेशेन प्रियानुरागेण वा गमनस्य सम्भवात् । पुंश्चल्या वचनं प्रामाणिकं न वेति सन्दिग्धासिद्धश्च । 'जलकेलि–' इत्यत्र 'स आत्मदर्शनादर्शनाभ्यां चक्रवाकविघटनसङ्घटनकारी स चन्द्र एव' इत्यनुमितिरेवेयमिति न वाच्यम् । वक्त्रासकादावनैकान्तिकत्वात् । 'एवंविधोऽर्थ एवंविधार्थबोधक एवंविधार्थत्वात्, यन्नैवं तन्नैवम्' इत्यनुमानेऽप्याभासमानयोगक्षेमो हेतुः । 'एवंविधार्थत्वात्' इति हेतुना एवंविधानिष्टसाधनस्याप्युपपत्तेः ।

तथा यत् 'दृष्टि हे प्रतिवेशिनि क्षणमिहाप्यस्मद्गृहे–' इत्यादौ नलग्रन्थीनां स्थाननिर्देशनम्, एकाकितया च स्रोतोगमनम्, तस्याः परकामुकोपभोगस्य लिङ्गिनो लिङ्गमित्युच्यते । तथाविधाभिहितेन स्वकान्तस्नेहेनापि सम्भवतीत्यनैकान्तिको हेतुः ।

यच्च 'निःशेषच्युतचन्दनम्–' इत्यादौ दूत्यास्तत्कामुकोपभोगोऽनुमीयते तत्किं प्रतिपाद्यया दूत्या, तत्कालसंनिहितैर्वान्यैः, तत्काव्यार्थभावनया वा सहृदयैः । आद्ययोर्न विवादः । तृतीये तु तथाविधाभिप्रायविरहस्थले व्यभिचारः । ननु वक्त्रावस्थासहकृतत्वेन विशेष्यो हेतुरिति न वाच्यम् । एवंविधस्यार्थस्यानुसंधानस्याभावात् ।

किं चैवंविधानां काव्यानां कविप्रतिभामात्रजन्मनां प्रामाण्यानावश्यकत्वेन सन्दिग्धासिद्धत्वं हेतोः । व्यक्तिवादिना चाधमपदसहायानामेवैषां व्यञ्जकत्वमुक्तम् । तेन च तत्कान्तस्याधमत्वं प्रामाणिकं न वेत्यपि कथमनुमानम् ।

एतेनार्थापत्तिवेद्यत्वमपि व्यक्तीनामपास्तम् । अर्थापत्तेरपि पूर्वप्रसिद्धव्याप्तिच्छायानुपजीव्यैव प्रवृत्तेः । यथा—'यो जीवति स कुत्राप्यवतिष्ठते, जीवति चात्र गोष्ठ्यामविद्यमानश्चैत्रः' इत्यादि । किं च वस्त्रविक्रयादौ तर्जनीतोलनेन दशसंख्यादिवत्सूचनबुद्धिवेद्योऽप्ययं न भवति । सूचनबुद्धेरपि सङ्केतादिलौकिकप्रमाणसापेक्षत्वेनानुमानप्रकारताङ्गीकारात् । यच्च 'संस्कारजन्यत्वाद्रसादिबुद्धिः स्मृतिः' इति केचित्, तत्रापि प्रत्यभिज्ञायामनैकान्तिकतया हेतोराभासता । 'दुर्गालङ्घित—' इत्यादौ च द्वितीयार्थो नास्त्येव इति यदुक्तं महिमभट्टेन, तदनुभवसिद्धमपलपतो गजनिमीलिकैव ।

तदेवमनुभवसिद्धस्य तत्तद्रसादिलक्षणार्थस्याशक्यापलापतया तत्तच्छब्दाद्यन्वयव्यतिरेकानुविधायितया चानुमानादिप्रमाणावेद्यतया चाभिधादिवृत्तित्रयाबोध्यतया च तुरीया वृत्तिरुपास्यैवेति सिद्धम् । इयं च व्याप्त्याद्यनुसन्धानं विनापि भवतीत्यखिलं निर्मलम् । तत्किंनामिकेयं वृत्तिरिति, उच्यते—

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१ 'चन्द्र इव' ख-ग. २ 'इत्याभासमानयोगक्षेमो हेतुः' ग. ३ '°विधानिष्टार्थत्वस्याप्युपपत्तेः' ख-ग. ४ 'तन्निर्देशनं' नि-च. ५ 'प्रतिपाद्यया' नि. ६ [illegible] नि-च. ७ 'व्यक्तिवादिना' ख-ग. ८ '°मेवैषां पदार्थानां' नि-च. ९ '°पूर्वसिद्धव्याप्तीच्छायामुप°' नि. १० 'तथात्वित्थमनेकधा शब्दस्यार्थाभिधानमन्तरेण न व्यापारान्तरं सम्भवतीति' (व्यक्तिविवेके पृ० ११६) ११ '°भवसिद्धमप°' नि.

सा चेयं व्यञ्जना नाम वृत्तिरित्युच्यते बुधैः ।
रसव्यक्तौ पुनर्वृत्तिं रसनाख्यां परे विदुः ॥ ५ ॥

एतच्च विविच्योक्तं रसनिरूपणप्रस्ताव इति सर्वमवदातम् ॥

इति साहित्यदर्पणे व्यञ्जनास्थापनो नाम पञ्चमः परिच्छेदः ।

षष्ठः परिच्छेदः ।

एवं ध्वनिगुणीभूतव्यङ्ग्यत्वेन काव्यस्य भेदद्वयमुक्त्वा पुनर्दृश्यश्रव्यत्वेन भेदद्वयमाह—

दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम् ।
दृश्यं तत्राभिनेयं

तस्य रूपकसंज्ञाहेतुमाह—

तद्रूपारोपात्तु रूपकम् ॥ १ ॥

तद्दृश्यं काव्यं नटे रामादिस्वरूपारोपाद्रूपकमित्युच्यते । कोऽसावभिनय इत्याह—

भवेदभिनयोऽवस्थानुकारः स चतुर्विधः ।
आङ्गिको वाचिकश्चैवमाहार्यः सात्त्विकस्तथा ॥ २ ॥

नटैरङ्गादिभी रामयुधिष्ठिरादीनामवस्थानुकरणमभिनयः । रूपकभेदानाह—

नाटकमथ प्रकरणं भाणव्यायोगसमवकारडिमाः ।
ईहामृगाङ्कवीथ्यः प्रहसनमिति रूपकाणि दश ॥ ३ ॥

किं च ।

नाटिका त्रोटकं गोष्ठी सट्टकं नाट्यरासकम् ।
प्रस्थानोल्लाप्यकाव्यानि प्रेङ्खणं रासकं तथा ॥ ४ ॥
संलापकं श्रीगदितं शिल्पकं च विलासिका ।
दुर्मल्लिका प्रकरणी हल्लीशो भाणिकेति च ॥ ५ ॥
अष्टादश प्राहुरुपरूपकाणि मनीषिणः ।
विना विशेषं सर्वेषां लक्ष्म नाटकवन्मतम् ॥ ६ ॥

सर्वेषां प्रकरणादिरूपकाणां नाटिकाद्युपरूपकाणां च । तत्र

नाटकं ख्यातवृत्तं स्यात्पञ्चसन्धिसमन्वितम् ।
विलासर्द्ध्यादिगुणवद्युक्तं नानाविभूतिभिः ॥ ७ ॥
सुखदुःखसमुद्भूति नानारसनिरन्तरम् ।
पञ्चादिका दशपरास्तत्राङ्काः परिकीर्तिताः ॥ ८ ॥
प्रख्यातवंशो राजर्षिर्धीरोदात्तः प्रतापवान् ।
दिव्योऽथ दिव्यादिव्यो वा गुणवान्नायको मतः ॥ ९ ॥
एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।
अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽद्भुतः ॥ १० ॥

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१ 'नटैरङ्गादि' नि-ख. २ 'पञ्चाधिका' ग.

चत्वारः पञ्च वा मुख्याः कार्यव्यापृतपूरुषाः ।
गोपुच्छाग्रसमाग्रं[1] तु बन्धनं तस्य कीर्तितम् ॥ ११ ॥

ख्यातं रामायणादिप्रसिद्धं वृत्तम् । यथा—रामचरितादि । सन्धयो वक्ष्यन्ते । नानाविभूतिभिर्युक्तमिति महासहायम् । सुखदुःखसमुद्भूतत्वं रामयुधिष्ठिरादिवृत्तान्तेष्वभिव्यक्तम् । राजर्षयो दुष्यन्तादयः । दिव्याः श्रीकृष्णादयः । दिव्यादिव्यः, यो दिव्योऽप्यात्मनि नराभिमानी । यथा—श्रीरामचन्द्रः । 'गोपुच्छाग्रसमाग्रमिति क्रमेणाङ्काः सूक्ष्माः कर्तव्याः' इति केचित् । अन्ये त्वाहुः—'यथा गोपुच्छे केचिद्वाला ह्रस्वाः केचिद्दीर्घास्तथेह कानिचित्कार्याणि मुखसन्धौ समाप्तानि कानिचित्प्रतिमुखे । एवमन्येष्वपि कानिचित्कानिचित्' इति ।

प्रत्यक्षनेतृचरितो रसभावसमुज्ज्वलः ।
भवेदगूढशब्दार्थः क्षुद्रचूर्णकसंयुतः ॥ १२ ॥
विच्छिन्नावान्तरैकार्थः किञ्चित्संलग्नबिन्दुकः ।
युक्तो न बहुभिः कार्यैर्बीजसंहृतिमान्न च ॥ १३ ॥
नानाविधानसंयुक्तो नातिप्रचुरपद्यवान् ।
आवश्यकानां कार्याणामविरोधाद्विनिर्मितः ॥ १४ ॥
नानेकदिननिर्वर्त्यकथया संप्रयोजितः ।
आसन्ननायकः पात्रैर्युतस्त्रिचतुरैस्तथा ॥ १५ ॥
दूराह्वानं वधो युद्धं राज्यदेशादिविप्लवः ।
विवाहो भोजनं शापोत्सर्गौ[2] मृत्यू रतं तथा ॥ १६ ॥
दन्तच्छेद्यं नखच्छेद्यमन्यद्व्रीडाकरं च यत् ।
शयनाधरपानादि नगराद्युपरोधनम्[3] ॥ १७ ॥
स्नानानुलेपने चैभिर्वर्जितो नातिविस्तरः ।
देवीपरिजनादीनाममात्यवणिजामपि ॥ १८ ॥
प्रत्यक्षचित्रचरितैर्युक्तो भावरसोद्भवैः[4] ।
अन्तनिष्क्रान्तनिखिलपात्रोऽङ्क इति कीर्तितः ॥ १९ ॥

बिन्द्वादयो वक्ष्यन्ते । आवश्यकं संध्यावन्दनादि । अङ्कप्रस्तावाद्गर्भाङ्कमाह—

अङ्कोदरप्रविष्टो यो रङ्गद्वारामुखादिमान्[5] ।
अङ्कोऽपरः स गर्भाङ्कः सबीजः फलवानपि ॥ २० ॥

यथा बालरामायणे—रावणं प्रति (कञ्चुकी) ।

'श्रवणैः पेयमनेकैर्दृश्यं दीर्घैश्च लोचनैर्बहुभिः ।
भवदर्थमिव निबद्धं नाट्यं सीतास्वयंवरणम् ॥' (३.१२)

इत्यादिना विरचितः सीतास्वयंवरो नाम गर्भाङ्कः ।

तत्र पूर्वं पूर्वरङ्गः सभापूजा ततः परम् ।
कथनं कविसंज्ञादेर्नाटकस्याप्यथामुखम् ॥ २१ ॥

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[1] '°समाग्रं तु' नि-ब. [2] 'शापोत्सर्गौ' नि-ब. [3] 'नगराद्यवरोधनम्' नि. [4] '°रसोद्भवैः' ग. [5] '°द्वारामुखादिमान्' ग.

तत्रेति नाटके ।

यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।
कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥ २२ ॥
प्रत्याहारादिकान्यङ्गान्यस्य भूयांसि यद्यपि ।
तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये ॥ २३ ॥

तस्याः स्वरूपमाह—

आशीर्वचनसंयुक्ता स्तुतिर्य[१]स्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥ २४ ॥ (नाट्य० ५.२५)
मङ्गल्य[२]शङ्खचन्द्राब्जकोककैरवशंसिनी ।
पदै[३]र्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ २५ ॥

अष्टप[४]दा यथा अनर्घराघवे—'निष्प्रत्यूहम्—' इत्यादि (१.१)। द्वादशपदा यथा मम तातपादानां पुष्पमालायाम्—

'शिरसि धृतसुरापगे स्मरारावरुणमुखेन्दुरुचिर्गिरीन्द्रपुत्री ।
अथ चरणयुगानते स्वकान्ते स्मितसरसा भवतोऽस्तु भूतिहेतुः ॥'

एवमन्यत्र । एतन्नान्दीति कस्यचिन्मतानुसारेणोक्तम् । वस्तुतस्तु 'पूर्वरङ्गस्य रङ्गद्वाराभिधानमङ्गम्' इत्यप[५]रे । यदुक्तम्—

'यस्मादभिनयो ह्यत्र प्राथम्यादवतार्यते ।
रङ्गद्वारमतो ज्ञेयं वागङ्गाभिनयात्मकम् ॥' इति । (नाट्य० ५.२७)

उक्तप्रकारायाश्च नान्द्या रङ्[६]गद्वारात्प्रथमं नटैरेव कर्तव्यतया न महर्षिणा निर्देशः कृतः । कालिदासादिम[७]हाकविप्रबन्धेषु च—

'वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी
यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः ।
अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते
स स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः ॥' (विक्रमो० १.१)

एवमादिषु नान्दीलक्षणायोगात् । उक्तं च—'रङ्गद्वारमारभ्य कविः कुर्यात्–' इति । अत एव प्राक्तनपुस्तकेषु 'नान्द्यन्ते सूत्रधारः' इत्यनन्तरमेव 'वेदान्तेषु–' इत्यादिश्लोकलिखनं दृश्यते । यच्च पश्चात् 'नान्द्यन्ते सूत्रधारः' इति लिखनं तस्यायमभिप्रायः—नान्द्यन्ते सूत्रधार इदं प्रयोजितवान्, इतःप्रभृ[८]ति नाटकमुपादीयत इति कवेरभिप्रायः सूचित इति ।

पूर्वरङ्गं विधायै[९]व सूत्रधारो निवर्तते ।
प्रविश्य स्थापकस्तद्वत्काव्यमास्थापयेत्ततः ॥ २६ ॥
दिव्यमर्[१०]त्ये स तद्रूपो मिश्रमन्यतरस्तयोः ।

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१ 'संयुक्ता नित्यं यस्मात्' ग. २ 'शङ्खचक्राब्ज' ग. ३ 'पदैर्युक्ता' ग. ४ 'अष्टपदा' ग. ५ 'इत्यन्ये' नि; 'इत्युच्यते' व. ६ 'रङ्गद्वारात्' नि-व. ७ 'महाप्रबन्धेषु' ग. ८ 'इतःप्रभृति यथा नाटकं' नि-व. ९ 'विधायैव' नि-व. १० 'दिव्यैर्मर्त्यै वा' ग; 'दिव्यमर्त्येषु तद्रूपो' व.

सूचयेद्वस्तु बीजं वा मुखं पात्रमथापि वा ॥ २७ ॥

काव्यार्थस्य स्थापनात्स्थापकः । तद्वदिति सूत्रधारसदृशगुणाकारः । इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगाभावादेक एव सूत्रधारः सर्वं प्रयोजयतीति व्यवहारः । स स्थापको दिव्यं वस्तु दिव्यो भूत्वा, मर्त्यं वस्तु मर्त्यो भूत्वा, मिश्रं च दिव्यमर्त्ययोरन्यतरो भूत्वा सूचयेत् । वस्तु इतिवृत्तम् । यथोदात्तराघवे—

'रामो मूर्ध्नि निधाय काननमगान्मालामिवाज्ञां गुरो-
स्तद्भक्त्या भरतेन राज्यमखिलं मात्रा सहैवोज्झितम् ।
तौ सुग्रीवविभीषणावनुगतौ नीतौ परां सम्पदं
प्रोत्खाता दशकन्धरप्रभृतयो ध्वस्ताः समस्ता द्विषः ॥'

बीजं यथा रत्नावल्याम्—

'द्वीपादन्यस्मादपि मध्यादपि जलनिधेर्दिशोऽप्यन्तात् ।
आनीय झटिति घटयति विधिरभिमतमभिमुखीभूतः ॥' (१.७)

अत्र हि समुद्रे वहनभङ्गमग्नोत्थिताया रत्नावल्या अनुकूलदैवलालितो वत्सराजगृहप्रवेशो यौगन्धरायणव्यापारमारभ्य रत्नावलीप्राप्तौ बीजम् । मुखं श्लेषादिना प्रस्तुतवृत्तान्तप्रतिपादको वाग्विशेषः । यथा—

'आसादितप्रकटनिर्मलचन्द्रहासः प्राप्तः शरत्समय एष विशुद्धकान्तिः ।
उत्खाय गाढतमसं घनकालमुग्रं रामो दशास्यमिव सम्भृतबन्धुजीवः ॥'

पात्रं यथाभिज्ञानशाकुन्तले—

'तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा ॥' (१.५)

रङ्गं प्रसाद्य मधुरैः श्लोकैः काव्यार्थसूचकैः ।
रूपकस्य कवेराख्यां गोत्राद्यपि स कीर्तयेत् ॥ २८ ॥
ऋतुं च कञ्चित्प्रायेण भारतीं वृत्तिमाश्रितः ।

स स्थापकः । प्रायेणेति क्वचिदृतोरकीर्तनमपि । यथा—रत्नावल्याम् । भारतीवृत्तिस्तु—

भारती संस्कृतप्रायो वाग्व्यापारो नराश्रयः ॥ २९ ॥

संस्कृतबहुलो वाक्प्रधानो व्यापारो भारती ।

तस्याः प्ररोचना वीथी तथा प्रहसनामुखे ।
अङ्गान्यत्रोन्मुखीकारः प्रशंसातः प्ररोचना ॥ ३० ॥

प्रस्तुताभिनयेषु प्रशंसातः श्रोतृणां प्रवृत्त्युन्मुखीकरणं प्ररोचना । यथा रत्नावल्याम्—

'श्रीहर्षो निपुणः कविः, परिषदप्येषा गुणग्राहिणी,
लोके हारि च वत्सराजचरितं, नाट्ये च दक्षा वयम् ।

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१ अयं श्लोको दशरूपके (३.६) दृश्यते. २ 'परां मुदं' लि. ३ 'प्रोत्खिताः' लि-घ. ४ '°कान्तिः' लि. ५ दशरूपके (१.३,१० इत्य) व्याहृतमिदम्. ६ 'गोत्रमपि कीर्तयेत्' ग.

वल्लोकैकमपीह वाञ्छितफलप्राप्तेः पदं, किं पुन-
मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥' (रत्ना० १.६)

वीथीप्रहसने वक्ष्येते ।

नटी विदूषको वापि पारिपार्श्विक एव वा ।
सूत्रधारेण सहिताः संलापं यत्र कुर्वते ॥ ३१ ॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः[1] ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ ३२ ॥

सूत्रधारसदृशत्वात्स्थापकोऽपि सूत्रधार उच्यते । तस्यानुचरः पारिपार्श्विकः तस्मात्किञ्चिदूनो नटः ।

उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदाः ॥ ३३ ॥

तत्र

पदानि त्वगतार्थानि तदर्थगतये नराः ।
योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥ ३४ ॥

यथा मुद्राराक्षसे सूत्रधारः—

'क्रूरग्रहः स केतुश्चन्द्रमसं पूर्णमण्डलमिदानीम् ।
अभिभवितुमिच्छति बलात्—'

इत्यनन्तरम्—'(नेपथ्ये ।) आः, क एष मयि जीवति चन्द्रगुप्तमभियोक्तुमिच्छति[2] ।' इति । अत्रान्यार्थवन्त्यपि पदानि हृदिस्थार्थगत्या अर्थान्तरे संक्रमय्य पात्रप्रवेशः ।

सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।
भवेत्पात्रप्रवेशश्चेत्कथोद्घातः स उच्यते ॥ ३५ ॥

वाक्यं यथा रत्नावल्याम्—'द्वीपादन्यस्मादपि—' इत्यादि सूत्रधारेण पठिते—'(नेपथ्ये ।) एवमेतत् । कः सन्देहः । द्वीपादन्यस्मादपि—' इत्यादि पठित्वा यौगन्धरायणस्य प्रवेशः । वाक्यार्थं[3] यथा वेण्याम्—

'निर्वाणवैरदहनाः प्रशमादरीणां नन्दन्तु पाण्डुतनयाः सह माधवेन ।
रक्तप्रसाधितभुवः क्षतविग्रहाश्च स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥' (१.७)

इति सूत्रधारेण पठितस्य वाक्यस्यार्थं गृहीत्वा—'(नेपथ्ये ।) आः दुरात्मन्, वृथा मङ्गलपाठक, कथं स्वस्था भवन्तु मयि जीवति धार्तराष्ट्राः ।'[4] ततः सूत्रधारो निष्क्रान्तो भीमसेनस्य प्रवेशः ।

यदि प्रयोग एकस्मिन्प्रयोगोऽन्यः प्रयुज्यते ।
तेन पात्रप्रवेशश्चेत्प्रयोगातिशयस्तदा ॥ ३६ ॥

यथा कुन्दमालायाम्—'(नेपथ्ये ।) इत इतोऽवतरत्वार्या । **सूत्रधारः**—कोऽयं खल्वार्याह्वानेन साहाय्यकमपि मे सम्पादयति । (विलोक्य ।) कष्टमतिकरुणं वर्तते ।

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[1] 'प्रस्तुतापेक्षिभिर्मिथः' ग. [2] '°गुप्तमभिभवितु°' नि-ब. [3] 'वाक्यार्थो यथा' नि.
[4] 'सूत्रधारनिष्क्रान्तौ' नि.

लङ्केश्वरस्य भवने सुचिरं स्थितेति रामेण लोकपरिवादभयाकुलेन ।
निर्वासितां जनपदादपि गर्भगुर्वीं सीतां वनाय परिकर्षति लक्ष्मणोऽयम् ॥'

अत्र नृत्यप्रयोगार्थं स्वभार्याह्वानमिच्छता सूत्रधारेण 'सीतां वनाय परिकर्षति लक्ष्मणोऽयम्' इति सीतालक्ष्मणयोः प्रवेशं सूचयित्वा निष्क्रान्तेन स्वप्रयोगमतिशयान एव प्रयोगः प्रयोजितः ।

कालं प्रवृत्तमाश्रित्य सूत्रधृग्यत्र वर्णयेत् ।
तदाश्रयश्च पात्रस्य प्रवेशस्तत्प्रवर्तकम् ॥ ३७ ॥

यथा—'आसादितप्रकट-' इत्यादि । '(ततः प्रविशति यथानिर्दिष्टो रामः ।)'

यत्रैकत्र समावेशात्कार्यमन्यत्प्रसाध्यते ।
प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं बुधैः ॥ ३८ ॥

यथा शाकुन्तले—सूत्रधारो नटीं प्रति । 'तवास्मि गीतरागेण-' इत्यादि । ततो राज्ञः प्रवेशः ।

योज्यान्यत्र यथालाभं वीथ्यङ्गानीतराण्यपि ।

अत्र आमुखे । उद्घात्य(त)कावलगितयोरितराणि वीथ्यङ्गानि वक्ष्यमाणानि । नखकुट्टस्तु—

नेपथ्योक्तं श्रुतं यत्र त्वाकाशवचनं तथा ॥ ३९ ॥
समाश्रित्यापि कर्तव्यमामुखं नाटकादिषु ।
एषामामुखभेदानामेकं कश्चित्प्रयोजयेत् ॥ ४० ॥
तेनार्थमथ पात्रं वा समाक्षिप्यैव सूत्रधृक् ।
प्रस्तावनान्ते निर्गच्छेत्ततो वस्तु प्रयोजयेत् ॥ ४१ ॥

वस्त्वितिवृत्तम् ।

इदं पुनर्वस्तु बुधैर्द्विविधं परिकल्प्यते ।
आधिकारिकमेकं स्यात्प्रासङ्गिकमथापरम् ॥ ४२ ॥
अधिकारः फले स्वाम्यमधिकारी च तत्प्रभुः ।
तस्येतिवृत्तं कविभिराधिकारिकमुच्यते ॥ ४३ ॥

फले प्रधानफले । यथा बालरामायणे रामचरितम् ।

अस्योपकरणार्थं तु प्रासङ्गिकमितीष्यते ।

अस्याधिकारिकेतिवृत्तस्य उपकारनिमित्तं यच्चरितं तत्प्रासङ्गिकम् । यथा सुग्रीवादिचरितम् ।

पताकास्थानकं योज्यं सुविचार्येह वस्तुनि ॥ ४४ ॥

इह नाट्ये ।

यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते ।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥ ४५ ॥ (नाट्य० १९.२९)

तद्भेदानाह—

सहसैवार्थसम्पत्तिर्गुणवत्युपचारतः ।
पताकास्थानकमिदं प्रथमं परिकीर्तितम् ॥ ४६ ॥ (नाट्य० १९.३०)

यथा रत्नावल्याम्—'वासवदत्तेयम्' इति राजा यदा तत्कण्ठपाशं मोचयति तदा तदुक्त्या 'सागरिकेयम्' इति प्रत्यभिज्ञाय 'कथम् । प्रिया मे सागरिका ।
अलमलमतिमात्रं साहसेनामुना ते, त्वरितमयि विमुञ्च त्वं लतापाशमेतम् ।
चलितमपि निरोद्धुं जीवितं जीवितेशे क्षणमिह मम कण्ठे बाहुपाशं निधेहि ॥' (३.१७)

इति फलरूपार्थसम्पत्तिः पूर्वापेक्षयोपचारातिशयाद्गुणवत्युत्कृष्टा ।

वचः सातिशयश्लिष्टं नानाबन्धसमाश्रयम् ।
पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥४७॥(नाट्य० १९.३१)

यथा वेण्यां भीमः—

'रक्तप्रसाधितभुवः क्षतविग्रहाश्च स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥'

अत्र रक्तादीनां रुधिरशरीरार्थहेतुकश्लेषवशेन [1]बीजार्थप्रतिपादनान्नेतृमङ्गलप्रतिपत्तौ सत्यां द्वितीयं पताकास्थानम् ।

अर्थोपक्षेपकं यत्तु लीनं सविनयं भवेत् ।
श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥ ४८ ॥ (नाट्य० १९.३२)

लीनमव्यक्तार्थम् । श्लिष्टेन सम्बन्धयोग्येनाभिप्रायान्तरप्रयुक्तेन प्रत्युत्तरेणोपेतम्, सविनयं विशेषनिश्चयप्राप्त्या सहितं सम्पाद्यते यत्तत्तृतीयं पताकास्थानम् ।

यथा वेण्यां द्वितीयेऽङ्के—'**कञ्चुकी**—देव, भग्नं भग्नं । **राजा**—केन । **कञ्चुकी**—भीमेन । **राजा**—कस्य । **कञ्चुकी**—भवतः । **राजा**—आः, किं प्रलपसि । **कञ्चुकी**—(सभयम् ।) देव, ननु ब्रवीमि । भग्नं भीमेन भवतः । **राजा**—धिग् वृद्धापसद, कोऽयमद्य ते व्यामोहः । **कञ्चुकी**—देव, न व्यामोहः । सत्यमेव ब्रवीमि ।

भग्नं भीमेन भवतो मरुता रथकेतनम् ।
पतितं किङ्किणी[2]क्वाणबद्धाक्रन्दमिव क्षितौ ॥' (वेणी० २.२४)

अत्र दुर्योधनोरुभङ्गरूपप्रस्तुतसंक्रान्तमर्थोपक्षेपणम् ।

द्व्यर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः ।
प्रधाना[3]र्थान्तराक्षेपी पताकास्थानकं परम् ॥ ४९ ॥

यथा रत्नावल्याम्—

'उद्दामोत्कलिकां विपाण्डुररुचं प्रारब्धजृम्भां क्षणा-
दायासं श्वसनोद्गमैरविरलैरातन्वतीमात्मनः ।
अद्योद्यानलतामिमां समदनां नारीमिवान्यां ध्रुवं
पश्यन्कोपविपाटलद्युति मुखं देव्याः करिष्याम्यहम् ॥' (२.३)

अत्र भाव्यर्थः सूचितः । एतानि चत्वारि पताकास्थानानि क्वचिन्मङ्गलार्थं क्वचिदमङ्गलार्थं सर्वसन्धिषु भवन्ति । काव्यकर्तुरिच्छावशाद्भूयो भूयोऽपि भवन्ति ।

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[1] 'बीजार्थप्रतिपादनादमङ्गल' ग. [2] 'किङ्किणीका०' ग. [3] 'रार्थो' ग-घ.

यत्पुनः केनचिदुक्तम्—'मुखसन्धिमारभ्य सन्धिचतुष्टये क्रमेण भवन्ति' इति, तदन्ये न मन्यन्ते। एषामत्यन्तमुपादेयानामनियमेन सर्वत्रापि सर्वेषामपि भवितुं युक्तत्वात्।

यत्स्यादनुचितं वस्तु नायकस्य रसस्य वा।
विरुद्धं तत्परित्याज्यमन्यथा वा प्रकल्पयेत्॥ ५०॥

अनुचितमितिवृत्तं यथा—रामस्य छद्मना वालिवधः। तच्चोदात्तराघवे नोक्तमेव। वीरचरिते तु वाली रामवधार्थमागतो रामेण हत इत्यन्यथा कृतः।

अङ्केष्वदर्शनीया या वक्तव्यैव च संमता।
या च स्याद्वर्षपर्यन्तं कथा दिनद्वयादिजा॥ ५१॥
अन्या च विस्तरात्सूच्या सार्थोपक्षेपकैर्बुधैः।

अङ्केषु अदर्शनीया कथा युद्धादिकथा।

वर्षादूर्ध्वं तु यद्वस्तु तत्स्याद्वर्षादधोभवम्॥ ५२॥

उक्तं हि मुनिना—

'अङ्कच्छेदे कार्यं मासकृतं वर्षसञ्चितं वापि।
तत्सर्वं कर्तव्यं वर्षादूर्ध्वं न तु कदाचित्॥' (नाट्य० १८.३१)

एवं च चतुर्दशवर्षव्यापिन्यपि रामवनवासे ये ये विराधवधादयः कथांशास्ते ते वर्षवर्षावयवदिनयुग्मादीनामेकतमेन सूचनीया न विरुद्धाः।

दिनावसाने कार्यं यद्दिने नैवोपपद्यते।
अर्थोपक्षेपकैर्वाच्यमङ्कच्छेदं विधाय तत्॥ ५३॥

के तेऽर्थोपक्षेपका इत्याह—

अर्थोपक्षेपकाः पञ्च विष्कम्भकप्रवेशकौ।
चूलिकाङ्कावतारोऽथ स्यादङ्कमुखमित्यपि॥ ५४॥
वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः॥ ५५॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः।
शुद्धः स्यात्स तु सङ्कीर्णो नीचमध्यमकल्पितः॥ ५६॥

तत्र शुद्धो यथा—मालतीमाधवे श्मशाने कपालकुण्डला। सङ्कीर्णो यथा—रामाभिनन्दे क्षपणककापालिकौ। अथ प्रवेशकः—

प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा॥ ५७॥

अङ्कद्वयस्यान्तरिति प्रथमाङ्केऽस्य प्रतिषेधः। यथा—वेण्यामश्वत्थामाङ्के राक्षसमिथुनम्। अथ चूलिका—

अन्तर्जवनिकासंस्थैः सूचनार्थस्य चूलिका।

यथा वीरचरिते चतुर्थाङ्कस्यादौ—'(नेपथ्ये।) भो भो वैमानिकाः, प्रवर्तन्तां रङ्गमङ्गलानि।' इत्यादि। अनेन 'रामेण परशुरामो जितः।' इति नेपथ्ये पात्रैः सूचितम्। अथाङ्कावतारः—

अङ्कान्ते सूचितः पात्रैस्तदङ्कस्याविभागतः ॥ ५८ ॥
यत्राङ्कोऽवतरत्येषोऽङ्कावतार इति स्मृतः ।

यथा—अभिज्ञाने पञ्चमाङ्के पात्रैः सूचितः षष्ठाङ्कस्तदङ्कस्याङ्गविशेष इवावतीर्णः ।

अथाङ्कमुखम्—

यत्र स्यादङ्क एकस्मिन्नङ्कानां सूचनाखिला ॥ ५९ ॥
तदङ्कमुखमित्याहुर्बीजार्थख्यापकं च तत् ।

यथा—मालतीमाधवे प्रथमाङ्कादौ कामन्दक्यवलोकिते भूरिवसुप्रभृतीनां भाविभूमिकानां परिक्षिप्तकथाप्रबन्धस्य च प्रसङ्गात्संनिवेशं सूचितवत्यौ ।

अङ्कान्तपात्रैर्वाङ्कास्यं छिन्नाङ्कस्यार्थसूचनात् ॥ ६० ॥ (दश० १.६२)

अङ्कान्तपात्रैरङ्कान्ते प्रविष्टैः पात्रैः । यथा वीरचरिते द्वितीयाङ्कान्ते—'(प्रविश्य ।) **सुमन्त्रः**—भगवन्तौ वसिष्ठविश्वामित्रौ भवतः सभार्गवानाह्वयतः । **इतरे**—क्व भगवन्तौ । **सुमन्त्रः**—महाराजदशरथस्यान्तिके । **इतरे**—तत्रैव गच्छामः ।' इत्यङ्कपरिसमाप्तौ । 'ततः प्रविशन्त्युपविष्टा वसिष्ठविश्वामित्रपरशुरामाः ।' इत्यत्र पूर्वाङ्कान्त एव प्रविष्टेन सुमन्त्रपात्रेण शतानन्दजनककथाविच्छेदे उत्तराङ्कमुखसूचनादङ्कास्यम्, इति । एतच्च धनिकमतानुसारेणोक्तम् । अन्ये तु—'अङ्कावतरणेनैवेदं गतार्थम्' इत्याहुः ।

अपेक्षितं परित्यज्य नीरसं वस्तुविस्तरम् ।
यदा सन्दर्शयेच्छेषमामुखानन्तरं तदा ॥ ६१ ॥
कार्यो विष्कम्भको नाट्य आमुखाक्षिप्तपात्रकः ।

यथा—रत्नावल्यां यौगन्धरायणप्रयोजितः ।

यदा तु सरसं वस्तु मूलादेव प्रवर्तते ॥ ६२ ॥
आदावेव तदाङ्कः स्यादामुखाक्षेपसंश्रयः ।

यथा शाकुन्तले ।

विष्कम्भकाद्यैरपि नो वधो वाच्योऽधिकारिणः ॥ ६३ ॥
अन्योन्येन तिरोधानं न कुर्याद्रसवस्तुनोः ।

रसः शृङ्गारादिः । यदुक्तं धनिकेन—

'न चातिरसतो वस्तु दूरं विच्छिन्नतां नयेत् ।
रसं वा न तिरोदध्याद्वस्त्वलङ्कारलक्षणैः ॥' इति (दश० ३.३२)

बीजं बिन्दुः पताका च प्रकरी कार्यमेव च ॥ ६४ ॥
अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथाविधि ।

अर्थप्रकृतयः प्रयोजनसिद्धिहेतवः । तत्र बीजम्—

अल्पमात्रं समुद्दिष्टं बहुधा यद्विसर्पति ॥ ६५ ॥
फलस्य प्रथमो हेतुर्बीजं तदभिधीयते ।

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१ '[illegible]' ग. २ 'प्रतीयते' ग.

यथा—रत्नावल्यां वत्सराजस्य रत्नावलीप्राप्तिहेतुर्दैवानुकूल्यलालितो यौगन्धरायणव्यापारः। यथा वा—वेण्यां द्रौपदीकेशसंयमनहेतुर्भीमसेनक्रोधोपचितो युधिष्ठिरोत्साहः।

अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् ॥ ६६ ॥

यथा—रत्नावल्यामनङ्गपूजापरिसमाप्तौ कथार्थविच्छेदे सति 'उदयनस्येन्दोरिवोद्वीक्षते' इति सागरिका श्रुत्वा ('सहर्षम्।') कथं एसो सो उदअणणरिन्दो' इत्यादिरवान्तरार्थहेतुः[1]।

व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते।

यथा—रामचरिते सुग्रीवादेः, वेण्यां भीमादेः, शाकुन्तले विदूषकस्य चरितम्।

पताकानायकस्य स्यान्न स्वकीयं[2] फलान्तरम् ॥ ६७ ॥
गर्भे सन्धौ विमर्शे वा निर्वाहस्तस्य जायते।

यथा—सुग्रीवादे राज्यप्राप्त्यादि। यत्तु मुनिनोक्तम्—

'आ गर्भाद्वा विमर्शाद्वा पताका विनिवर्तते।' इति (नाट्य० १९.२८)

तत्र 'पताकेति पताकानायकफलं निर्वहणपर्यन्तमपि पताकायाः प्रवृत्तिदर्शनाद्' इति व्याख्यातमभिनवगुप्तपादैः।

प्रासङ्गिकं प्रदेशस्थं चरितं प्रकरी मता ॥ ६८ ॥

यथा—कुलपत्यङ्के रावणजटायुसंवादः।

प्रकरीनायकस्य स्यान्न स्वकीयं फलान्तरम्।
अपेक्षितं तु यत्साध्यमारम्भो यन्निबन्धनः ॥ ६९ ॥
समापनं तु यत्सिद्ध्यै तत्कार्यमिति संमतम्[3]।

यथा—रामचरिते रावणवधः।

अवस्थाः पञ्च कार्यस्य प्रारब्धस्य फलार्थिभिः ॥ ७० ॥
आरम्भयत्नप्राप्त्याशानियताप्तिफलागमाः।

तत्र

भवेदारम्भ औत्सुक्यं यन्मुख्यफलसिद्धये ॥ ७१ ॥

यथा—रत्नावल्यां रत्नावल्यन्तःपुरनिवेशार्थं यौगन्धरायणस्यौत्सुक्यम्। एवं नायकनायिकादीनामप्यौत्सुक्यमाकरेषु बोद्धव्यम्।

प्रयत्नस्तु फलावाप्तौ[4] व्यापारोऽतित्वरान्वितः।

यथा रत्नावल्याम्—'तह वि ण अत्थि अण्णो दंसणोवाओ त्ति जधा तधा आलिहिअ जधासमीहिदं करइस्सं[5]।' इत्यादिना प्रतिपादितो रत्नावल्याश्चित्रलेखनादिर्वत्सराजसङ्गमोपायः। यथा च—रामचरिते समुद्रबन्धनादिः।

उपायापायशङ्काभ्यां प्राप्त्याशा प्राप्तिसम्भवः ॥ ७२ ॥

यथा—रत्नावल्यां तृतीयेऽङ्के वेषपरिवर्तनाभिसरणादेः सङ्गमोपायाद्वासवदत्तालक्षणापायशङ्कया चानिर्धारितैकान्तसङ्गमरूप[6]फलप्राप्तिः प्राप्त्याशा। एवमन्यत्र।

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[1] 'रवान्तरार्थ' ग. [2] 'स्वकीयं फलान्त' ग. [3] 'संमितम्' ग. [4] 'फलाप्तौ' ग.
[5] 'तथापि नास्त्यन्यो दर्शनोपाय इति यथा तथालिख्य यथासमीहितं करिष्यामि' (इति संस्कृतम्). [6] 'सङ्गमफल' ग.

अपायाभावतः प्राप्तिर्नियताप्तिस्तु निश्चिता ।

अपायाभावान्निर्धारितैकान्तफलप्राप्तिः । यथा रत्नावल्याम्—'राजा—देवीप्रसादनं त्यक्त्वा नान्यमत्रोपायं पश्यामि ।' इति द्वितीयस्याङ्कस्यान्ते देवीलक्षणापायस्य प्रसादनेन निराकरणान्नियतफलप्राप्तिः सूचिता ।

सावस्था फलयोगः स्याद्यः समग्रफलोदयः ॥ ७३ ॥

यथा—रत्नावल्यां रत्नावलीलाभश्चक्रवर्तित्वलक्षणफलान्तरलाभसहितः । एवमन्यत्र ।

यथासंख्यमवस्थाभिराभिर्योगात्तु पञ्चभिः ।
पञ्चधैवेतिवृत्तस्य भागाः स्युः, पञ्च सन्धयः ॥ ७४ ॥

तल्लक्षणमाह—

अन्तरैकार्थसम्बन्धः सन्धिरेकान्वये सति ।

एकेन प्रयोजनेनान्वितानां कथांशानामवान्तरैकप्रयोजनसम्बन्धः सन्धिः ।

तद्भेदानाह—

मुखं प्रतिमुखं गर्भो विमर्श उपसंहृतिः ॥ ७५ ॥
इति पञ्चास्य भेदाः स्युः क्रमाल्लक्षणमुच्यते ।

यथोद्देशं लक्षणमाह—

यत्र बीजसमुत्पत्तिर्नानार्थरससम्भवा ॥ ७६ ॥
प्रारम्भेण समायुक्ता तन्मुखं परिकीर्तितम् ।

यथा—रत्नावल्यां प्रथमेऽङ्के ।

फलप्रधानोपायस्य मुखसन्धिनिवेशिनः ॥ ७७ ॥
लक्ष्यालक्ष्य इवोद्भेदो यत्र प्रतिमुखं च तत् ।

यथा—रत्नावल्यां द्वितीयेऽङ्के वत्सराजसागरिकासमागमहेतोरनुरागबीजस्य प्रथमाङ्कोपक्षिप्तस्य सुसङ्गता-विदूषकाभ्यां ज्ञायमानतया किञ्चिल्लक्ष्यस्य वासवदत्तया चित्रफलकवृत्तान्तेन किञ्चिदुन्नीयमानस्योद्देशरूप उद्भेदः ।

फलप्रधानोपायस्य प्रागुद्भिन्नस्य किञ्चन ॥ ७८ ॥
गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान्मुहुः ।

फलस्य गर्भीकरणाद्गर्भः । यथा रत्नावल्यां द्वितीयेऽङ्के—'**सुसङ्गता**—सहि, अदक्खिणा दाणिं सि तुमं जा एवं भट्टिणा हत्थेण गहिदा वि कोवं ण मुञ्चसि ।' इत्यादौ समुद्भेदः । पुनर्वासवदत्ताप्रवेशे ह्रासः । तृतीयेऽङ्के—'तद्वार्तान्वेषणाय गतः कथं चिरयति वसन्तकः ।' इत्यन्वेषणम् । '**विदूषकः**—ही ही भोः, कोसम्बीरज्जलम्भेणावि ण तारिसो पिअवअस्सस्स परितोसो जारिसो मम सआसादो पिअवअणं सुणिअ भविस्सदि ।' इत्याद्युद्भेदः । पुनरपि वासवदत्ताप्रत्यभिज्ञानाद् ह्रासः । सागरिकायाः सङ्केतस्थानगमनेऽन्वेषणम् । पुनर्लतापाशकरणे उद्भेदः । अथ विमर्शः—

यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकः ॥ ७९ ॥
शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ।

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१ 'अन्तरान्तरैक' ग. २ 'यथानिर्देशं' ग.

यथा शाकुन्तले चतुर्थाङ्कादौ—'अनसूया—पिअंवदे, जइ वि गन्धव्वेण विवाहेण णिव्वुत्तकल्लाणा पिअसही सउन्तला अणुरूवभत्तुभाइणी संवुत्तेति णिव्वुदं मे हिअअम्' इत्यत आरभ्य सप्तमाङ्कोपक्षिप्ताच्छकुन्तलाप्रत्यभिज्ञानात्प्रागर्थसञ्चयः शकुन्तलाविस्मरणरूपविघ्नालिङ्गितः । अथ निर्वहणम्—

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ॥ ८० ॥
ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् । (दश० १.४८–४९)

यथा वेण्याम् (६.३८ इत्यस्यानन्तरम्)—'**कञ्चुकी**—(उपसृत्य । सहर्षम् ।) महाराज, दिष्ट्या वर्धसे । अयं खलु भीमसेनो दुर्योधनक्षतजारुणीकृतसर्वशरीरो दुर्लक्ष्यव्यक्तिः ।' इत्यादिना द्रौपदीकेशसंयमनादिमुखसन्ध्यादिबीजानां निजनिजस्थानोपक्षिप्तानामेकार्थयोजनम् । यथा वा—शाकुन्तले सप्तमाङ्के शकुन्तलाभिज्ञानादुत्तरोऽर्थराशिः । एतान्यङ्गान्याह—

उपक्षेपः परिकरः परिन्यासो विलोभनम् ॥ ८१ ॥
युक्तिः प्राप्तिः समाधानं विधानं परिभावना ।
उद्भेदः करणं भेद एतान्यङ्गानि वै मुखे ॥ ८२ ॥

यथोद्देशं लक्षणमाह—

काव्यार्थस्य समुत्पत्तिरुपक्षेप इति स्मृतः ।

काव्यार्थ इतिवृत्तलक्षणप्रस्तुताभिधेयः । यथा वेण्याम्—'**भीमः**—
'लाक्षागृहानल-विषान्न-सभाप्रवेशैः प्राणेषु वित्तनिचयेषु च नः प्रहृत्य ।
आकृष्य पाण्डववधूपरिधानकेशान्स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः ॥'
(वेणी० १.८)

समुत्पन्नार्थबाहुल्यं ज्ञेयः परिकरः पुनः ॥ ८३ ॥

यथा तत्रैव—

'प्रवृद्धं यद्वैरं मम खलु शिशोरेव कुरुभि-
र्न तत्रार्यो हेतुर्न भवति किरीटी न च युवाम् ।
जरासन्धस्योरःस्थलमिव विरूढं पुनरपि
क्रुधा भीमः सन्धिं विघटयति यूयं घटयत ॥' (वेणी० १.१०)

तन्निष्पत्तिः परिन्यासः

यथा तत्रैव—

'चञ्चद्भुजभ्रमितचण्डगदाभिघातसञ्चूर्णितोरुयुगलस्य सुयोधनस्य ।
स्त्यानावनद्धघनशोणितशोणपाणिरुत्तंसयिष्यति कचांस्तव देवि भीमः ॥'
(वेणी० १.२१)

अत्रोपक्षेपो नामेतिवृत्तलक्षणस्य काव्याभिधेयस्य संक्षेपेणोपक्षेपणमात्रम् । परिकरस्तस्यैव बहुलीकरणम् । परिन्यासस्ततोऽपि निश्चयापत्तिरूपतया परितो हृदये न्यसनम् ।

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१ 'हिअअं तह वि अविअं चिन्तणिज्जम्' इति नि-पुस्तके. २ 'एकार्थमुप॰' नि-ब.
३ 'महाराज वर्धते' नि-ब.

इत्येषां भेदः । एतानि चाङ्गानि उक्तेनैव पौर्वापर्येण भवन्ति । अङ्गान्तराणि त्वन्यथापि ।

गुणाख्यानं विलोभनम् ।

यथा तत्रैव—'द्रौपदी—णाध, किं दुक्करं तए परिकुविदेण ।' यथा वा मम चन्द्रकलायां चन्द्रकलावर्णने—'सेयम्, तारुण्यस्य विलासः—' इत्यादि । यत्तु शाकुन्तलादिषु (१.७) 'ग्रीवाभङ्गाभिरामं—' इत्यादि मृगादिवर्णनं तद्बीजार्थसम्बन्धाभावान्न संध्यङ्गम् । एवमङ्गान्तराणामप्यूह्यम् ।

संप्रधारणमर्थानां युक्तिः

यथा—वेण्यां सहदेवो भीमं प्रति—'आर्य, किं महाराजसन्देशोऽयमव्युत्पन्न एवार्येण गृहीतः ।' इत्यतः प्रभृति यावद्भीमवचनम्—

'युष्मान्ह्रेपयति क्रोधाल्लोके शत्रुकुलक्षयः ।
न लज्जयति दाराणां सभायां केशकर्षणम् ॥' इति (वेणी० १.१७).

प्राप्तिः सुखागमः ॥ ८४ ॥

यथा तत्रैव (वेणी० १.१५)—'मथ्नामि कौरवशतं समरे न कोपात्—' इत्यादि । 'द्रौपदी—(श्रुत्वा । सहर्षम् ।) णाध, असुदपुव्वं क्खु एदं वअणम् । ता पुणो पुणो भण ।'

बीजस्यागमनं यत्तु तत्समाधानमुच्यते ।

यथा तत्रैव—(नेपथ्ये ।) भो भो विराटद्रुपदप्रभृतयः, श्रूयताम्—

यत्सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृतं
यद्विस्मर्तुमपीहितं शमवता शान्तिं कुलस्येच्छता ।
तद्द्यूतारणिसम्भृतं नृपसुताकेशाम्बराकर्षणैः
क्रोधज्योतिरिदं महत्कुरुवने यौधिष्ठिरं जृम्भते ॥' (वेणी० १.२४)

अत्र 'स्वस्था भवन्ति मयि जीवति—' इत्यादि बीजस्य प्रधाननायकाभिमतत्वेन सम्यगाहितत्वात्समाधानम् ।

सुखदुःखकृतो योऽर्थस्तद्विधानमिति स्मृतम् ॥ ८५ ॥

यथा बालचरिते—

'उत्साहातिशयं वत्स तव बाल्यं च पश्यतः ।
मम हर्षविषादाभ्यामाक्रान्तं युगपन्मनः ॥'

यथा वा मम प्रभावत्याम्—'नयनयुगासेचनकम्—' इत्यादि ।

कुतूहलोत्तरा वाचः प्रोक्ता तु परिभावना ।

यथा—वेण्यां (१.२४ श्लोकादनन्तरं) द्रौपदी युद्धं स्याद्वा नेति संशयाना तूर्यशब्दानन्तरम् 'णाध, किं दाणिं एसो पलअजलहरत्थणिदमंसलो खणे खणे समरदुन्दुही ताडीअदि ।'

बीजार्थस्य प्ररोहः स्यादुद्भेदः

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१ अयं समग्रोऽपि [illegible] ग—[illegible]. २ 'मृगादिवर्णनं' नि—ब. ३ '[illegible]' ग. ङ

यथा तत्रैव—'द्रौपदी—णाध, पुणो वि तुए समासासइदव्वा ।

भीमः—भूयः परिभवक्लान्तिलज्जाविधुरिताननम् ।
अनिःशेषितकौरव्यं न पश्यसि वृकोदरम् ॥' (वेणी० १.२६)

करणं पुनः ॥ ८६ ॥

प्रकृतार्थसमारम्भः

यथा तत्रैव—'देवि, गच्छामो वयमिदानीं कुरुकुलक्षयाय ।' इति ।

भेदः संहतभेदनम् ।

यथा तत्रैव (वेणी० १.२५ श्लोकस्याधस्तात्)—'अत एवाद्यप्रभृति भिन्नोऽहं भवद्भ्यः' । केचित्तु (दश० १.२९) 'भेदः प्रोत्साहना' इति वदन्ति ।

अथ प्रतिमुखाङ्गानि—

विलासः परिसर्पश्च विधुतं तापनं तथा ॥ ८७ ॥
नर्म नर्मद्युतिश्चैव तथा प्रगमनं पुनः ।
विरोधश्च प्रतिमुखे तथा स्यात्पर्युपासनम् ॥ ८८ ॥
पुष्पं वज्रमुपन्यासो वर्णसंहार इत्यपि ।

तत्र

समीहा रतिभोगार्था विलास इति कथ्यते ॥ ८९ ॥

रतिलक्षणस्य भावस्य यो हेतुभूतो भोगो विषयः प्रमदा पुरुषो वा तदर्था समीहा विलासः । यथा शाकुन्तले—

'कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि[6] ।
अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते' ॥ (२.१)

दृष्टनष्टानुसरणं परिसर्पश्च कथ्यते ।

यथा शाकुन्तले—'**राजा**—भवितव्यमत्र तया । तथा हि ।

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात्पश्चात् ।
द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥' (३.५)

कृतस्यानुनयस्यादौ विधुतं[8] त्वपरिग्रहः ॥ ९० ॥

यथा तत्रैव (३.१६ इत्यस्मात् प्राक्)—'अलं वो अन्तेउरविरहपज्जुस्सुएण राएसिणा उवरुद्धेण ।' केचित्तु (दश० १.३३) 'विधूतं स्यादरतिः' इति वदन्ति ।

उपायादर्शनं यत्तु तापनं नाम तद्भवेत् ।

यथा रत्नावल्याम्—'**सागरिका**—

दुल्लहजणाणुराओ लज्जा गुरुई परव्वसो अप्पा ।
पिअसहि विसमं पेम्मं मरणं सरणं णवरि एक्कम् ॥' (२.१)

(दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा ।
प्रियसखि विषमं प्रेम मरणं शरणं केवलमेकम् ॥)

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१ 'परिभवक्षान्तिलज्जानधुरिता°' ख. २ 'कारणं' ख. ३ 'भवान्' ग. ४ 'विधुतं' ख. ५ 'तापनं' ग. ६ '°भ्यासि' नि. ७ 'दृष्टनष्टा°' नि. ८ 'विधुनं' ख. ९ 'तपनं' ग.

परिहासवचो नर्म

यथा रत्नावल्याम्—'**सुसङ्गता**—सहि, जस्स किदे तुमं आअदा सो अअं दे पुरदो चिट्ठदि । **सागरिका**—(साभ्यसूयम् ।) कस्स किदे अहं आअदा । **सुसङ्गता**—अलं अण्णसंकिदेण । णं चित्तफलअस्स ।'

द्युतिस्तु परिहासजा ॥ ९१ ॥

नर्मद्युतिः

यथा तत्रैव (२.१७ इत्यस्यानन्तरं) '**सुसङ्गता**—सहि, अदक्खिणा दाणि सि तुमं जा एव्वं भट्टिणा हत्थावलम्बिदावि कोवं ण मुञ्चसि । **सागरिका**—(सभ्रूभङ्गमीषद्विहस्य ।) सुसंगदे, दाणि वि कीलिदुं[3] न विरमसि ।' केचित्तु—'दोषस्याच्छादनं हास्यं नर्मद्युतिः' इति वदन्ति (नाट्य० १९.७२)

प्रगमनं वाक्यं स्यादुत्तरोत्तरम् ।

यथा विक्रमोर्वश्याम्—'**उर्वशी**—जअदु जअदु महाराओ । **राजा**—मया नाम जितं यस्य त्वया जय उदीर्यते ।' (२.१७) इत्यादि ।

विरोधो व्यसनप्राप्तिः

यथा चण्डकौशिके—'**राजा**—नूनमसमीक्ष्यकारिणा मया अन्धेनेव स्फुरच्छिखाकलापो ज्वलनः पद्भ्यां समाक्रान्तः ।'

कृतस्यानुनयः पुनः ॥ ९२ ॥

स्यात्पर्युपासनं

यथा रत्नावल्याम्—'**विदूषकः**—भो, मा कुप्य । एसा हि कदलीघरं गदा ।' इत्यादि ।

पुष्पं विशेषवचनं मतम् ।

यथा तत्रैव—'(राजा हस्ते गृहीत्वा स्पर्शं नाटयति ।) **विदूषकः**—भो वअस्स, एसा अपुव्वा सिरी तए समासादिदा । **राजा**—वयस्य, सत्यम् ।

श्रीरेषा, पाणिरप्यस्याः पारिजातस्य पल्लवः ।
कुतोऽन्यथा स्रवत्येष स्वेदच्छद्मामृतद्रवः ॥' (२.१७)

प्रत्यक्षनिष्ठुरं वज्रम्

यथा तत्रैव (२.४ अस्यानन्तरं)—'**राजा**—कथमिहस्थोऽहं त्वया ज्ञातः । **सुसङ्गता**—ण केवलं तुमं समं चित्तफलएण । ता जाव गदुअ देवीए णिवेदइस्सम् ।'

उपन्यासः प्रसादनम् ॥ ९३ ॥

यथा तत्रैव—'**सुसङ्गता**—भट्टा, अलं सङ्काए । मए वि भट्टिणीए पसादेण कीलिदं ज्जेव एदेहिं । ता किं कण्णाभरणेण । अदो वि मे गरुअरो पसादो एसो, जं

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१ 'अदि अण्णसंकिदे चित्त' ग.　२ 'द्युति' नि.　३ 'कीलिदुं' ब; 'इदानीं ण विरमसि' ग.
४ 'त्वयात्मं समुद्वीते । [illegible] पुष्पान्तरम्' ग.　५ 'घरन्तरं गदा' नि-ब.
६ 'पतत्येव' ग.

तम भां एत्थ आलिहिदत्ति कुविदा मे पिअसही सामरिआ । एसा जेव पसादीअदु ।' केचित्तु—'उपपत्तिकृतो ह्यर्थ उपन्यासः स कीर्तितः ।' इति वदन्ति (नाट्य० १९.७६)। उदाहरन्ति च तत्रैव—'अदिमुहरा क्खु सा गब्भदासी' इति ।

चातुर्वर्ण्योपगमनं वर्णसंहार इष्यते ।

यथा महावीरचरिते तृतीयेऽङ्के—

'परिषदियमृषीणामेष वीरो युधाजित्सममृषिभिरमात्यैर्लोमपादश्च वृद्धः ।
अयमविरतयज्ञो ब्रह्मवादी पुराणः प्रभुरपि जनकानामद्रुहो याचकास्ते ॥' (३.५)

इत्यत्र ऋषिक्षत्रादीनां वर्णानां मेलनम् । अभिनवगुप्तपादास्तु—'वर्णशब्देन पात्राण्युपलक्ष्यन्ते । संहारो मेलनम्' इति व्याचक्षते । उदाहरन्ति च रत्नावल्यां द्वितीयेऽङ्के—'अदो वि मे अअं गुरुओ पसादो—' इत्यादेरारभ्य 'णं हत्थे गेण्हिअ पसादेहि णम् । राजा—क्वासौ क्वासौ ।' इत्यादि । अथ गर्भाङ्गानि—

अभूताहरणं मार्गो रूपोदाहरणे क्रमः ॥ ९४ ॥
संग्रहश्चानुमानं च प्रार्थना क्षिप्तिरेव च ।
त्रोटकाधिबलोद्वेगा गर्भे स्युर्विद्रवस्तथा ॥ ९५ ॥
तत्र व्याजाश्रयं वाक्यमभूताहरणं मतम् ।

यथा अश्वत्थामाङ्के—

'अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा
स्वैरं शेषे गज इति पुनर्व्याहृतं सत्यवाचा । (वेणी० ३. ११)

तत्त्वार्थकथनं मार्गः

यथा चण्डकौशिके—'राजा—भगवन्,

गृह्यतामर्जितमिदं भार्यातनयविक्रयात् ।
शेषस्यार्थे करिष्यामि चण्डालेऽप्यात्मविक्रयम् ॥'

रूपं वाक्यं वितर्कवत् ॥ ९६ ॥

यथा रत्नावल्याम्—'राजा—

मनः प्रकृत्यैव चलं दुर्लक्ष्यं च तथापि मे ।
कामेनैतत्कथं विद्धं समं सर्वैः शिलीमुखैः ॥' (३.२)

उदाहरणमुत्कर्षयुक्तं वचनमुच्यते ।

यथा अश्वत्थामाङ्के—

'यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां,
यो यः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा ।
यो यस्तत्कर्मसाक्षी, चरति मयि रणे यश्च यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमिह जगतामन्तकस्यान्तकोऽहम् ॥' (वेणी० ३.३२)

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१ 'यज्ञब्रतिरमा°' लि. २ '°नामक भो याचकस्ते' लि. ३ 'गरुओ' ग–घ ४ 'त्रोटक' इति दशरूपके (१-३७) ५ 'हते गजः' ग. ६ अस्मात्परं श्लोकार्धे 'नरकवासी' इत्यधिकं लि-पुस्तके.

भावतत्त्वोपलब्धिस्तु क्रमः स्यात्

यथा शाकुन्तले—'**राजा**—स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोकयामि । तथाहि ।

उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः ।
पुलकाञ्चितेन कथयति मय्यनुरागं कपोलेन ॥' (३.१२)

संग्रहः पुनः ॥ ९७ ॥

सामदानार्थसम्पन्नः

यथा रत्नावल्याम्—'**राजा**—साधु वयस्य, इदं ते पारितोषिकम् । (इति कटकं ददाति ।)'

लिङ्गादूहोऽनुमानता ।

यथा जानकीराघवे नाटके—'**रामः**—

लीलागतैरपि तरङ्गयतो धरित्रीमालोकनैर्नमयतो जगतां शिरांसि ।
तस्यानुमापयति काञ्चनकान्तिगौरकायस्य सूर्यतनयत्वमधृष्यतां च ॥

रतिहर्षोत्सवानां तु प्रार्थनं प्रार्थना भवेत् ॥ ९८ ॥

यथा रत्नावल्याम्—'प्रिये सागरिके,

शीतांशुर्मुखमुत्पले तव दृशौ पद्मानुकारौ करौ
रम्भास्तम्भनिभं तथोरुयुगलं बाहू मृणालोपमौ ।
इत्याह्लादकराखिलाङ्गि रभसान्निःशङ्कमालिङ्ग्य मा-
मङ्गानि त्वमनङ्गतापविधुराण्येह्येहि निर्वापय ॥' (३.११)

इदं च प्रार्थनाख्यमङ्गम् । यन्मते निर्वहणे भूतावसरत्वात्प्रशस्तिर्नामाङ्गं नास्ति तन्मतानुसारेणोक्तम् । अन्यथा पञ्चषष्टिसंख्यत्वप्रसङ्गात्।

रहस्यार्थस्य तूद्भेदः क्षिप्तिः स्यात्

यथाश्वत्थामाह—

'एकस्यैव विपाकोऽयं दारुणो भुवि वर्तते ।
केशग्रहे द्वितीयेऽस्मिन्नूनं निःशेषिताः प्रजाः ॥' (वेणी० ३.१४)

त्रोटकं पुनः ।

संरब्धवाक्

यथा चण्डकौशिके—'**कौशिकः**—आः, पुनः कथमद्यापि न सम्भृतानि दक्षिणास्वर्णानि ।

अधिबलमभिसन्धिश्छलेन यः ॥ ९९ ॥

यथा रत्नावल्याम्—'**काञ्चनमाला**—भट्टिणि, इअं सा चित्तसालिआ । वसन्तअस्स सण्णं करोमि ।' इत्यादि (भर्त्रि, इयं सा चित्रशालिका । वसन्तकस्य संज्ञां करोमि ।)

नृपादिजनिता भीतिरुद्वेगः परिकीर्तितः ।

यथा वेण्याम्—

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१ 'भूतावसरत्वाभावात्' ग. २ 'प्रशस्तिनामा' ग. ३ 'सम्भृताः स्वर्णदक्षिणाः' नि-ब.

'प्राप्तावेकरथारूढौ पृच्छन्तौ त्वामितस्ततः ।
स कर्णारिः स च क्रूरो वृककर्मा वृकोदरः ॥' (५.२५)

शङ्काभयत्रासकृतः संभ्रमो विद्रवो मतः ॥ १०० ॥

'कालान्तककरालास्यं क्रोधोद्धूतं दशाननम् ।
विलोक्य वानरानीके संभ्रमः कोऽप्यजायत ॥'

अथ विमर्शाङ्गानि—

अपवादोऽथ सम्फेटो व्यवसायो द्रवो द्युतिः ।
शक्तिः प्रसङ्गः खेदश्च प्रतिषेधो विरोधनम् ॥ १०१ ॥
प्ररोचना विमर्शे स्यादादानं छादनं तथा ।
दोषप्रख्यापवादः स्यात्

यथा वेण्याम्—'**युधिष्ठिरः**—पाञ्चालक, कच्चिदासादिता तस्य दुरात्मनः कौरव्यापसदस्य पदवी । **पाञ्चालकः**—न केवलं पदवी, स एव दुरात्मा देवीकेशपाशस्पर्शपातकप्रधानहेतुरुपलब्धः ।' (६.२ इति श्लोकस्यानन्तरम्)

सम्फेटो रोषभाषणम् ॥ १०२ ॥

यथा तत्रैव—'**राजा**—अरे रे मरुत्तनय, वृद्धस्य राज्ञः पुरतो निन्दितमप्यात्मकर्म श्लाघसे । शृणु रे,

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा
प्रत्यक्षं भूपतीनां मम भुवनपतेराज्ञया द्यूतदासी ।
तस्मिन्वैरानुबन्धे वद किमपकृतं तैर्हता ये नरेन्द्रा
बाह्वोर्वीर्यातिभारद्रविणगुरुमदं मामजित्वैव दर्पः ॥ (वेणी० ५.३०)

भीमः—(सक्रोधम् ।) आः पाप । **राजा**—आः पाप ।' इत्यादि ।

व्यवसायश्च विज्ञेयः प्रतिज्ञाहेतुसम्भवः ।

यथा तत्रैव—'**भीमः**—

निहताशेषकौरव्यः क्षीबो दुःशासनासृजा ।
भङ्क्ता दुर्योधनस्योर्वोर्भीमोऽयं शिरसानतः ॥' (वेणी० ५.२८)

द्रवो गुरुव्यतिक्रान्तिः शोकावेगादिसम्भवा ॥ १०३ ॥

यथा तत्रैव—'**युधिष्ठिरः**—भगवन् कृष्णाग्रज सुभद्राभ्रातः,

ज्ञातिप्रीतिर्मनसि न कृता, क्षत्रियाणां न धर्मो
रूढं सख्यं तदपि गणितं नानुजस्यार्जुनेन ।
तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहबन्धः
कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयि त्वम् ॥' (वेणी० ६.२०)

तर्जनोद्वेजने प्रोक्ता द्युतिः

यथा तत्रैव दुर्योधनं प्रति भीमेनोक्तम्—

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१ 'पदवि' ग. २ 'मामजित्वा' ग.

'जन्मेन्दोर्विमले कुले व्यपदिशस्यद्यापि धत्से गदां
मां दुःशासनकोष्णशोणितमधुक्षीबं रिपुं मन्यसे ।
दर्पान्धो मधुकैटभद्विषि हरावप्युद्धतं चेष्टसे
त्रासान्मे नृपशो विहाय समरं पङ्केऽधुना लीयसे ॥' (वेणी० ६.७)

शक्तिः पुनर्भवेत् ।

विरोधस्य प्रशमनं

यथा तत्रैव—

'कुर्वन्त्वाप्ता हतानां रणशिरसि जना वह्निसाद्देहभारा-
नश्रून्मिश्रं कथंचिद्ददतु जलममी बान्धवा बान्धवेभ्यः ।
मार्गन्तां ज्ञातिदेहान्हतनरगहने खण्डितान्गृध्रकङ्कै-
रस्तं भास्वान्प्रयातः सह रिपुभिरयं संह्रियन्तां बलानि ॥' (वेणी० ५.२६)

प्रसङ्गो गुरुकीर्तनम् ॥ १०४ ॥

यथा मृच्छकटिकायाम्—'**चाण्डालः**—एसो क्खु सागलदत्तस्स सुओ अज्जविण्हुदत्तस्स णत्तिओ चारुदत्तो वावादिदुं वज्झट्ठाणं णिज्जइ । एदेण किल गणिआ वसन्तसेणा सुवण्णलोहेण वावादिदत्ति ।

चारुदत्तः—

मखशतपरिपूतं गोत्रमुद्भासितं यत्सदसि निबिडचैत्यब्रह्मघोषैः पुरस्तात् ।
मम निधनदशायां वर्तमानस्य पापैस्तदसदृशमनुष्यैर्घुष्यते घोषणायाम् ॥' (१०.१२)

अत्रानेन चारुदत्तवधाभ्युदयानुकूल्यप्रसङ्गाद्गुरुकीर्तनमिति प्रसङ्गः ।

मनश्चेष्टासमुत्पन्नः श्रमः खेद इति स्मृतः ।

मनःसमुत्पन्नो यथा मालतीमाधवे—

'दलति हृदयं गाढोद्वेगो, द्विधा न तु भिद्यते
वहति विकलः कायो मोहं, न मुञ्चति चेतनाम् ।
ज्वलयति तनूमन्तर्दाहः, करोति न भस्मसा-
त्प्रहरति विधिर्मर्मच्छेदी, न कृन्तति जीवितम् ॥' (९.१२)

एवं चेष्टासमुत्पन्नोऽपि ।

ईप्सितार्थप्रतीघातः प्रतिषेध इतीष्यते ॥ १०५ ॥

यथा मम प्रभावत्यां विदूषकं प्रति प्रद्युम्नः—'सखे, कथमिह त्वमेकाकी वर्तसे । क्व नु पुनः प्रियसखीजनानुगम्यमाना प्रियतमा मे प्रभावती । **विदूषकः**—असुरवइणा आआरिअ कहिं वि णीदा (असुरपतिना आकार्य कुत्रापि नीता) । **प्रद्युम्नः**—(दीर्घं निश्वस्य ।)

हा पूर्णचन्द्रमुखि मत्तचकोरनेत्रे मामानताङ्गि परिहाय कुतो गतासि ।
गच्छ त्वमद्य ननु जीवित तूर्णमेव दैवं कदर्थनपरं कृतकृत्यमस्तु ॥'

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१ 'भाव्ये' ग. २ 'नरा मम्रा°' ग. ३ 'अज्जविणअदत्त°' नि-च. ४ °'मुद्धासितं' ग-च. ५ 'गाढोत्कण्ठं' ग.

कार्यात्ययोपगमनं विरोधनमिति स्मृतम् ।

यथा वेण्याम्—'**युधिष्ठिरः**—

तीर्णे भीष्ममहोदधौ, कथमपि द्रोणानले निर्वृते
कर्णाशीविषभोगिनि प्रशमिते, शल्ये च याते दिवम् ।
भीमेन प्रियसाहसेन रभसादल्पावशेषे जये
सर्वे जीवितसंशयं वयममी वाचा समारोपिताः ॥' (६.१)

प्ररोचना तु विज्ञेया संहारार्थप्रदर्शिनी ॥ १०६ ॥

यथा वेण्याम्—'**पाञ्चालकः**—अहं देवेन चक्रपाणिना । (इत्युपक्रम्य ।) कृतं सन्देहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते,
कृष्णात्यन्तचिरोज्झिते तु कबरीबन्धे करोतु क्षणम् ।
रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि,
क्रोधान्धे च वृकोदरे परिपतत्याजौ कुतः संशयः ॥' (वेणी० ६.१२)

कार्यसंग्रह आदानं

यथा वेण्याम्—'भो भोः समन्तपञ्चकसञ्चारिणः,

नाहं रक्षो, न भूतो, रिपुरुधिरजलाह्लादिताङ्गः प्रकामं
निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि ।
भो भो राजन्यवीराः समरशिखिशिखाभुक्तशेषाः, कृतं व-
स्त्रासेनानेन, लीनैर्हतकरितुरगान्तर्हितैरास्यते यत् ॥' (६.३७)

अत्र समस्तरिपुवधकार्यस्य संगृहीतत्वादादानम् ।

तदाहुश्छादनं पुनः ।
कार्यार्थमपमानादेः सहनं खलु यद्भवेत् ॥ १०७ ॥

यथा तत्रैव—'**अर्जुनः**—आर्य,

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा ।
हतभ्रातृशतो दुःखी प्रलापैरस्य का व्यथा ॥' (वेणी० ५.३१)

अथ निर्वहणाङ्गानि—

सन्धिर्विबोधो ग्रथनं निर्णयः परिभाषणम् ।
कृतिः प्रसाद आनन्दः समयोऽप्युपगूहनम् ॥ १०८ ॥
भाषणं पूर्ववाक्यं च काव्यसंहार एव च ।
प्रशस्तिरिति संहारे ज्ञेयान्यङ्गानि नामतः ॥ १०९ ॥

तत्र

बीजोपगमनं सन्धिः

यथा वेण्याम् (६-४१ इत्यस्मादनन्तरं)—'**भीमः**—भवति यज्ञवेदिसम्भवे,

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१ '* पाणिना सहितः' नि-ब. २ 'करोत्येव' नि-ब.

स्मरति भवती यन्मयोक्तम्—'चञ्चद्भुज–' (१.२१) इत्यादि । अनेन मुखे क्षिप्तबीजस्य पुनरुपगमनमिति सन्धिः ।

विबोधः कार्यमार्गणम् ।

यथा तत्रैव (६.४० इत्यस्यानन्तरं)—'**भीमः**—मुञ्चतु मामार्यः क्षणमेकम् । **युधिष्ठिरः**—किमपरमवशिष्टम् । **भीमः**—सुमहदवशिष्टम् । संयमयामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्टं केशहस्तम् । **युधिष्ठिरः**—गच्छतु भवान्, अनुभवतु तपस्विनी वेणीसंहारम् ।' इति । अनेन केशसंयमनकार्यस्यान्वेषणाद्विबोधः ।

उपन्यासस्तु कार्याणां ग्रथनं

यथा तत्रैव—'**भीमः**—पाञ्चालि, न खलु मयि जीवति संहर्तव्या दुःशासनविलुलिता वेणिरात्मपाणिभ्याम् । तिष्ठ, स्वयमेवाहं संहरामि ।' इति । अनेन कार्यस्योपक्षेपाद्ग्रथनम् ।

निर्णयः पुनः ॥ ११० ॥

अनुभूतार्थकथनं

यथा तत्रैव—'**भीमः**—देव अजातशत्रो, अद्यापि दुर्योधनहतकः । मया हि तस्य दुरात्मनः ।

भूमौ क्षिप्तं शरीरं, निहितमिदमसृक्चन्दनाभं निजाङ्गे,
लक्ष्मीरार्ये निषिक्ता चतुरुदधिपयःसीमया सार्धमुर्व्या ।
भृत्या मित्राणि योधाः कुरुकुलमनुजा दग्धमेतद्रणाग्नौ,
नामैकं यद्ब्रवीषि क्षितिप तदधुना धार्तराष्ट्रस्य शेषम् ॥' (वेणी० ६.३९)

वदन्ति परिभाषणम् ।

परिवादकृतं वाक्यं

यथा शाकुन्तले (७.२० इत्यस्मादनन्तरं)—'**राजा**—आर्ये, अथ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी । **तापसी**—को तस्स धम्मदारपरिच्चाइणो णामं गेण्हिस्सदि ।' (कस्तस्य धर्मदारपरित्यागिनो नाम ग्रहीष्यति ।)

लब्धार्थशमनं कृतिः ॥ १११ ॥

यथा वेण्याम्—'**कृष्णः**—एते भगवन्तो व्यासवाल्मीकीत्यादिना अभिषेकं धारयन्तस्तिष्ठन्तीत्यनेन (६.४४) प्राप्तराज्याभिषेकमङ्गलैः स्थिरीकरणं कृतिः ।

शुश्रूषादिः प्रसादः स्यात्

यथा तत्रैव भीमेन द्रौपद्याः केशसंयमनम् ।

आनन्दो वाञ्छितागमः ।

यथा तत्रैव—'**द्रौपदी**—विसुमरिदं एदं वावारं णाहस्स पसादेण पुणो वि सिक्खिस्सम् ।' (विस्मृतमेतं व्यापारं नाथस्य प्रसादेन पुनरपि शिक्षिष्ये ।)

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१ 'दुर्योधनो'' ग. २ 'निषक्ता' ग. ३ ''वाल्मीकिप्रमुखोऽभिषेकं धारयन्तस्तिष्ठन्तीवचनेन' नि-व.

समयो दुःखनिर्याणं

यथा रत्नावल्याम्—'वासवदत्ता—(रत्नावलीमालिङ्ग्य ।) समस्सस बहिणिए, समस्सस ।'

तद्भवेदुपगूहनम् ॥ ११२ ॥

यत्स्यादद्भुतसंप्राप्तिः

यथा मम प्रभावत्यां नारददर्शनात्प्रद्युम्न ऊर्ध्वमवलोक्य—

'दधद्विद्युल्लेखामिव कुसुममालां परिमल-
भ्रमद्भृङ्गश्रेणीध्वनिभिरुपगीतां तत इतः ।
दिगन्तं ज्योतिर्भिस्तुहिनकरगौरैर्धवलय-
न्नितः कैलासाद्रिः पतति वियतः किं पुनरिदम् ॥'

सामदानादि भाषणम् ।

यथा चण्डकौशिके—'धर्मः—तदेहि । धर्मलोकमधितिष्ठ ।'

पूर्ववाक्यं तु विज्ञेयं यथोक्तार्थोपदर्शनम् ॥ ११३ ॥

यथा वेण्याम्—'भीमः—बुद्धिमतिके, क्व सा भानुमती । परिभवतु संप्रति पाण्डवदारान्[2] ।' (६.४१ इत्यस्यानन्तरम्)

वरप्रदानसंप्राप्तिः काव्यसंहार इष्यते ।

यथा सर्वत्र—'किं ते भूयः प्रियमुपकरोमि ।' इति ।

नृपदेशादिशान्तिस्तु प्रशस्तिरभिधीयते ॥ ११४ ॥

यथा प्रभावत्याम्—

'राजानः सुतनिर्विशेषमधुना पश्यन्तु नित्यं प्रजा
जीयासुः सदसद्विवेकपटवः सन्तो गुणग्राहिणः ।
सस्यस्वर्णसमृद्धयः समधिकाः सन्तु क्ष्मामण्डले
भूयादव्यभिचारिणी त्रिजगतो भक्तिश्च नारायणे ॥'

अत्र चोपसंहारप्रशस्त्योरन्त एकेन क्रमेणैव स्थितिः । 'इह च मुखसन्धौ उपक्षेपपरिकरपरिन्यासयुक्त्युद्भेदसमाधानानां, प्रतिमुखे च परिसर्पणप्रगमनवज्रोपन्यासपुष्पाणां, गर्भेऽभूताहरणमार्गतोटकाधिबलक्षेपाणां, विमर्शेऽपवादशक्तिव्यवसायप्ररोचनादानानां प्राधान्यम् । अन्येषां च यथासम्भवं स्थितिः ।' इति केचित्[5] ।

चतुःषष्टिविधं ह्येतदङ्गं प्रोक्तं मनीषिभिः ।
कुर्यादनियते तस्य सन्धावपि निवेशनम् ॥ ११५ ॥
रसानुगुणतां वीक्ष्य रसस्यैव हि मुख्यता ।

यथा वेणीसंहारे तृतीयाङ्के दुर्योधनकर्णयोर्महत्संप्रधारणम् । एवमन्यदपि । यत्तु रुद्रटादिभिः 'नियम एव' इत्युक्तं तल्लक्ष्यविरुद्धम् ।

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[1] 'गौरैः धवलयन्' ग. [2] 'पाण्डवान्' ग. [3] 'गण्डकुलस्य' ग. [4] 'क्षमाक्षेपाणां' ग; 'तोटकाक्षेपाणां' ख. [5] इदं भणितमतं दशरूपकव्याख्याने (१, २९, ३५, ३६, ४०) दृश्यते.

दृष्टार्थरचनाश्चर्यलाभो वृत्तान्तविस्तरः॥ ११६॥
रागप्राप्तिः प्रयोगस्य गोप्यानां गोपनं तथा।
प्रकाशनं प्रकाश्यानामङ्गानां षड्विधं फलम्॥ ११७॥
अङ्गहीनो नरो यद्वन्नैवारम्भक्षमो भवेत्।
अङ्गहीनं तथा काव्यं न प्रयोगाय युज्यते॥ ११८॥
सम्पादयेतां संध्यङ्गं नायकप्रतिनायकौ।
तदभावे पताकाद्यास्तदभावे तथेतरत्॥ ११९॥

प्रायेण प्रधानपुरुषप्रयोज्यानि संध्यङ्गानि भवन्ति। किं तू[1]पक्षेपाद्यङ्गत्रयं[2] बीजस्याल्पमात्रसमुद्दिष्टत्वादप्रधानपुरुषप्रयोजितमेव साधु।

रसव्यक्तिमपेक्ष्यैषामङ्गानां संनिवेशनम्।
न तु केवलया शास्त्रस्थितिसम्पादनेच्छया॥ १२०॥

तथा च वेण्यां दुर्योधनस्य भानुमत्या सह विप्रलम्भो दर्शितः, तत्तादृशेऽवसरेऽत्यन्तमनुचितम्[3]।

अविरुद्धं तु यद्वृत्तं रसादिव्यक्तयेऽधिकम्।
तदप्यन्यथयेद्धीमान्न वदेद्वा कदाचन॥ १२१॥

अनयोरुदाहरणं सत्प्रबन्धेष्वभिव्यक्तमेव। अथ वृत्तयः—

शृङ्गारे कैशिकी, वीरे सात्त्वत्यारभटी पुनः।
रसे रौद्रे च बीभत्से, वृत्तिः सर्वत्र भारती॥ १२२॥
चतस्रो वृत्तयो ह्येताः सर्वनाट्यस्य मातृकाः।
स्युर्नायकादिव्यापारविशेषा नाटकादिषु॥ १२३॥

तत्र कैशिकी—

या श्लक्ष्ण[4]नेपथ्यविशेषचित्रा स्त्रीसङ्कुला पुष्कलनृत्यगीता।
कामोपभोगप्रभवो[5]पचारा सा कैशिकी चारुविलासयुक्ता॥ १२४॥
(नाट्य० २०. ४७)

नर्म च नर्मस्फूर्जो नर्मस्फोटोऽथ नर्मगर्भश्च।
चत्वार्यङ्गान्यस्या

तत्र

वैदग्ध्यक्रीडितं नर्म॥ १२५॥
इष्टजनावर्जनकृत्तच्चापि त्रिविधं मतम्।
विहितं शुद्धहास्येन सशृङ्गारभयेन च॥ १२६॥

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[1] 'किं तूपक्षेपादि' लि. [2] 'त्रितयं' लि-च. [3] 'इत्थं' रसादिव्यञ्जकत्वे प्रबन्धस्य चेदमन्यन्मुख्यं निबन्धनं यत्सन्धीनां मुखप्रतिमुखगर्भावमर्शनिर्वहणाख्यानां तदङ्गानां चोपक्षेपादीनां घटनं रसाभिव्यक्त्यपेक्षया, यथा रत्नावल्याम्। न तु केवलं शास्त्रस्थितिसम्पादनेच्छया। यथा वेणीसंहारे विलासाख्यस्य प्रतिमुखसन्ध्यङ्गस्य प्रकृतरसनिबन्धनाननुगुणमपि द्वितीयेऽङ्के भरतमतानुसरणमात्रेच्छया घटनम्' (ध्व० ३.१२). [4] 'सूक्ष्मनेपथ्यविधानचित्रा' ग. [5] 'मधुरोपचारा' ग.

तत्र केवलहास्येन विहितं यथा रत्नावल्याम्—'**वासवदत्ता**—(फलकमुद्दिश्य। सहासम्।) एसा वि अवरा तव समीवे जं लिहिदा एदं किं अज्जवसन्तअस्स विण्णाणम्।' (एषापि अपरा तव समीपे या लिखिता एतत् किमार्यवसन्तकस्य विज्ञानम्)। सशृङ्गारहास्येन यथा शाकुन्तले—राजानं प्रति '**शकुन्तला**—असंतुट्ठो उण किं करिस्ससि। **राजा**—इदम्। (इति व्यवसितः। शकुन्तला वक्त्रं ढौकते)'। सभयहास्येन यथा रत्नावल्याम्—आलेख्यदर्शनावसरे '**सुसङ्गता**—जाणिदो मए एसो वुत्तन्तो समं चित्तफलएण। ता देवीए गदुअ णिवेदइस्सम्।' (ज्ञातो मयैष वृत्तान्तः समं चित्रफलकेन। तद् देव्यै गत्वा निवेदयिष्यामि)। एतद्वाक्यसम्बन्धि नर्मोदाहरणम्। एवं वेषचेष्टासम्बन्ध्यपि।

नर्मस्फूर्जः सुखारम्भो भयान्तो नवसङ्गमः।

यथा मालविकायाम्—सङ्केतनायकमभिसृतायां नायिकायां[1] '**नायकः**—

विसृज सुन्दरि सङ्गमसाध्वसं ननु चिरात्प्रभृति प्रणयोन्मुखे।
परिगृहाण गते सहकारतां त्वमतिमुक्तलताचरितं मयि॥ (४.१३)

मालविका—भट्टा, देवीए भएण अप्पणो वि पिअं काउं ण पारेमि।' इत्यादि (भर्तः, देव्या भयेन आत्मनोपि प्रियं कर्तुं न पारयामि)।

अथ नर्मस्फोटः—

नर्मस्फोटो भावलेशैः सूचिताल्परसो मतः॥ १२७॥

यथा मालतीमाधवे—

'गमनमलसं शून्या दृष्टिः शरीरमसौष्ठवं
श्वसितमधिकं किं न्वेतत्स्यात्किमन्यदितोऽथवा।
भ्रमति भुवने कन्दर्पाज्ञा विकारि च यौवनं
ललितमधुरास्ते ते भावाः क्षिपन्ति च धीरताम्॥' (१.२०)

अलसगमनादिभिर्भावलेशैर्माधवस्य मालत्यामनुरागः स्तोकः प्रकाशितः।

नर्मगर्भो व्यवहृतिर्नेतुः प्रच्छन्नवर्तिनः।

यथा तत्रैव सखीरूपधारिणा माधवेन मालत्या मरणव्यवसायवारणम्। अथ सात्त्वती—

सात्त्वती बहुला सत्त्वशौर्यत्यागदयार्जवैः[2]॥ १२८॥
सहर्षा क्षुद्रशृङ्गारा विशोका साद्भुता तथा[3]।
उत्थापकोऽथ साङ्घात्यः संलापः[4] परिवर्तकः॥ १२९॥
विशेषा इति चत्वारः सात्त्वत्याः परिकीर्तिताः।
उत्तेजनकरी शत्रोर्वागुत्थापक उच्यते॥ १३०॥

यथा वीरचरिते[5]—

आनन्दाय च विस्मयाय च मया दृष्टोऽसि दुःखाय वा
वैतृष्ण्यं तु कुतोऽद्य संप्रति मम त्वद्दर्शने चक्षुषः।

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[1] 'नायिकायां' इति नास्ति नि-घ.-पुस्तकयोः. [2] 'भाव' ग. [3] 'साद्भुता मता' ग. [4] 'संलापः' ग-घ. [5] 'महावीर' नि.

यन्माहात्म्यगुणस्य नाम्नि विषयः किं वा बहुव्याहृतै-
रस्मिन्विस्मृतजामदग्न्यविजये बाहौ धनुर्जृम्भताम् ॥' (५.४९)

मन्त्रार्थदैवशक्त्यादेः सांघात्यः सङ्घभेदनम् ।

मन्त्रशक्त्या यथा मुद्राराक्षसे राक्षससहायानां चाणक्येन स्वबुद्ध्या भेदनम् । अर्थशक्त्यापि तत्रैव । दैवशक्त्या यथा रामायणे रावणाद्विभीषणस्य भेदः ।

यथा वीरचरिते—'**रामः**—अयं स यः किल सपरिवारकार्तिकेयविजयावर्जितेन भगवता नीललोहितेन परिवत्सरसहस्रान्तेवासिने तुभ्यं प्रसादीकृतः परशुः । **परशुरामः**—आम दाशरथे, स एवायमाचार्यपादानां प्रियः परशुः ।' इत्यादि ।

संलापः स्याद्गभीरोक्तिर्नानाभावसमाश्रयः ॥ १३१ ॥

यथा वेण्याम् (प्रथमेऽङ्के)—'**भीमः**—सहदेव, गच्छ त्वं गुरुमनुवर्तस्व । अहमप्यस्त्रागारं प्रविश्यायुधसहायो भवामीति यावत् । अथवा आमन्त्रयितव्यैव मया पाञ्चाली ।' इति । अथारभटी—

प्रारब्धादन्यकार्याणां कारणं परिवर्तकः ।
मायेन्द्रजालसंग्रामक्रोधोद्भ्रान्त्यादिचेष्टितैः ॥ १३२ ॥
संयुक्ता वधबन्धाद्यैरुद्धतारभटी मता ।
वस्तूत्थापनसम्फेटौ संक्षिप्तिरवपातनम् ॥ १३३ ॥
इति भेदास्तु चत्वार आरभट्याः प्रकीर्तिताः ।
मायाद्युत्थापितं वस्तु वस्तूत्थापनमुच्यते ॥ १३४ ॥

यथोदात्तराघवे—

'जीयन्ते जयिनो निशान्ततिमिरव्रातैर्वियद्व्यापिभि-
र्भास्वन्तः सकला रवेरपि कराः कस्मादकस्मादमी ।
एते चोग्रकबन्धकण्ठरुधिरैराध्मायमानोदरा
मुञ्चन्त्याननकन्दरानलमुचस्तीव्रान्रवान्फेरवाः ॥' इत्यादि ।

सम्फेटस्तु समाघातः क्रुद्धसत्वरयोर्द्वयोः ।

यथा मालत्यां माधवाघोरघण्टयोः ।

संक्षिप्ता वस्तुरचना शिल्पैरितरथापि वा ॥ १३५ ॥
संक्षिप्तिः स्यान्निवृत्तौ च नेतुर्नेत्रन्तरग्रहः ।

यथोदयनचरिते कलिङ्गहस्तिप्रयोगः । द्वितीयं यथा वालिनिवृत्त्या सुग्रीवः । यथा वा परशुरामस्यौद्धत्यनिवृत्त्या शान्तत्वापादनम्—'पुण्या ब्राह्मणजातिः—' इति ।

प्रवेशत्रासनिष्क्रान्तिहर्षविद्रवसम्भवम् ॥ १३६ ॥
अवपातनमित्युक्तं

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१ 'नाम' ग-ब. २ 'संघात्य' ग-ब. ३ 'संघभेदनम्' ग. ४ '°समाश्रया' लि. ५ 'जयिनोऽपि सान्द्रतिमिर°' लि. ६ 'घ्माय°' ग. ७ 'कलिङ्गहस्ति' लि; 'किलिञ्ज' ब.

यथा कृत्यारावणे[1] षष्ठेऽङ्के—'(प्रविश्य खड्गहस्तः पुरुषः ।)' इत्यतः प्रभृति निष्क्रमणपर्यन्तम् ।

पूर्वमुक्तैव[2] भारती ।

अथ नाट्योक्तयः—

अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम् ॥ १३७ ॥
सर्वश्राव्यं प्रकाशं स्यात्तद्भवेदपवारितम् ।
रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते ॥ १३८ ॥
त्रिपताककरेणान्यानपवार्यान्तरा कथाम् ।
अन्योन्यामन्त्रणं[3] यत्स्यात्तज्जनान्ते जनान्तिकम् ॥ १३९ ॥
किं ब्रवीषीति यन्नाट्ये विना पात्रं प्रयुज्यते ।
श्रुत्वेवानुक्तमप्यर्थं[4] तत्स्यादाकाशभाषितम् ॥ १४० ॥

यः कश्चिदर्थो यस्माद्गोपनीयस्तस्यान्तर ऊर्ध्वाङ्गुलिनतानामिकं[5] त्रिपताकलक्षणं[6] करं कृत्वान्येन सह यन्मन्त्र्यते तज्जनान्तिकम् । परावृत्यान्यस्य रहस्यकथनमपवारितम् । शेषं स्पष्टम् ।

दत्तां सिद्धां च सेनां च वेश्यानां नाम दर्शयेत् ।
दत्तप्रायाणि वणिजां चेटचेट्योस्तथा पुनः ॥ १४१ ॥
वसन्तादिषु वर्ण्यस्य वस्तुनो नाम यद्भवेत् ।

वेश्या यथा वसन्तसेनादिः । वणिग्विष्णुदत्तादिः । चेटः कलहंसादिः । चेटी मन्दारिकादिः ।

नाम कार्यं नाटकस्य गर्भितार्थप्रकाशकम् ॥ १४२ ॥

यथा रामाभ्युदयादिः ।

नायिकानायकाख्यानात्संज्ञा प्रकरणादिषु ।

यथा मालतीमाधवादिः ।

नाटिकासट्टकादीनां नायिकाभिर्विशेषणम् ॥ १४३ ॥

यथा रत्नावली-कर्पूरमञ्जर्यादिः ।

प्रायेण ण्यन्तकः साधिर्गमेः स्थाने प्रयुज्यते ।

यथा शाकुन्तले (प्रथमेऽङ्के)—ऋषी 'गच्छावः' इत्यर्थे 'साधयावस्तावत्'

राजा स्वामीति देवेति भृत्यैर्भट्टेति चाधमैः ॥ १४४ ॥
राजर्षिभिर्वयस्येति तथा विदूषकेण च ।
राजन्नित्यृषिभिर्वाच्यः सोऽपत्यप्रत्ययेन च ॥ १४५ ॥
स्वेच्छया नामभिर्विप्रैर्विप्र आर्येति चेतरैः ।
वयस्येत्यथवा नाम्ना वाच्यो राज्ञा विदूषकः ॥ १४६ ॥
वाच्यौ नटीसूत्रधारावार्यनाम्ना परस्परम् ।

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[1] 'कृत्यरावणे' नि; 'कृत्यारावणे' ग. [2] (२४) कारिकायाम्. [3] '"आमन्त्रणं"' ग. [4] 'श्रुत्वैव' नि. [5] 'ऊर्ध्वसर्वाङ्गुलिनामितानामिकं' नि; 'ऊर्ध्वाङ्गुलिनतानामिकं' ग. [6] पताक-त्रिपताक-लक्षणे नाट्यशास्त्रे (९,१०,२६) द्रष्टव्ये.

सूत्रधारं वदेद्भाव इति वै पारिपार्श्विकः ॥ १४७ ॥
तं [1]सूत्रधारो मार्षेति हण्डे इत्यधमैः समाः ।
वयस्येत्युत्तमैर्हंहो मध्यैरार्येति चाग्रजः ॥ १४८ ॥
भगवन्निति वक्तव्याः सर्वैर्देवर्षिलिङ्गिनः ।
वदेद्राज्ञीं च चेटीं च भवतीति विदूषकः ॥ १४९ ॥
आयुष्मन्रथिनं सूतो वृद्धं तातेति चेतरः ।
वत्सपुत्रक[2]तातेति नाम्ना गोत्रेण वा सुतः ॥ १५० ॥
शिष्योऽनुजश्च वक्तव्योऽमात्य आर्येति चाधमैः ।
विप्रैरयममात्येति सचिवेति च भण्यते ॥ १५१ ॥
साधो इति तपस्वी च प्रशान्तश्चोच्यते बुधैः ।
[3]सुगृहीताभिधः पूज्यः शिष्याद्यैर्विनिगद्यते ॥ १५२ ॥
उपाध्यायेति चाचार्यो महाराजेति भूपतिः ।
स्वामीति, युवराजस्तु कुमारो भर्तृदारकः ॥ १५३ ॥
[4]सौम्यभद्रमुखेत्येवमधमैस्तु कुमारकः ।
वाच्या प्रकृतिभी राज्ञः कुमारी भर्तृदारिका ॥ १५४ ॥
पतिर्यथा तथा वाच्या ज्येष्ठमध्याधमैः स्त्रियः ।
हलेति सदृशी, प्रेष्या हञ्जे, वेश्याज्जुका तथा ॥ १५५ ॥
कुट्टिन्यम्बेत्यनुगतैः पूज्या च जरती जनैः ।
आमन्त्रणैश्च पाषण्डा वाच्याः स्वसमयागतैः ॥ १५६ ॥
शकादयश्च संभाष्या भद्रदत्तादिनामभिः ।
यस्य यत्कर्म शिल्पं वा विद्या वा जातिरेव वा ॥ १५७ ॥
तेनैव नाम्ना वाच्योऽसौ ज्ञेयाश्चान्ये यथोचितम् ।

अथ भाषाविभागः—

पुरुषाणामनीचानां संस्कृतं संस्कृता[5]त्मनाम् ॥ १५८ ॥
सौरसेनी प्रयोक्तव्या तादृशीनां च योषिताम् ।
आसामेव तु गाथासु महाराष्ट्रीं प्रयोजयेत् ॥ १५९ ॥
अत्रोक्ता मागधी भाषा राजान्तःपुरचारिणाम् ।
[6]चेटानां राजपुत्राणां श्रेष्ठिनां चार्धमागधी ॥ १६० ॥
प्राच्या विदूषकादीनां, धूर्तानां स्यादव[7]न्तिका ।
योधनागरिकादीनां दाक्षिणात्या हि दीव्यताम् ॥ १६१ ॥
[8]शकाराणां शकादीनां [9]शाकारीं संप्रयोजयेत् ।
बाह्लीकभाषोदीच्यानां द्राविडी द्रविडादिषु ॥ १६२ ॥
आभीरेषु तथाभीरी चाण्डाली पुक्कसादिषु ।

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[1] 'सूत्रधारो मार्षेति' नि-ब; 'तं' इति रामचरणसंमतः पाठः. [2] 'पुत्रकतातेति' नि-ब. [3] 'स्वगृहीताभिधः' नि; 'सगृहीत' ब. [4] 'भद्रसौम्यमु' नि. [5] 'संस्कृतं स्यात्कृता' नि. [6] 'चेटानां' नि. [7] 'वन्तिका' ग.-च. [8] 'शबराणां' नि. [9] 'शबरी' नि.

आभीरी शाबरी चापि काष्ठपत्रोपजीविषु ॥ १६३ ॥
तथैवाङ्गारकारादौ पैशाची स्यात्पिशाचवाक् ।
चेटीनामप्यनीचानामपि स्याच्छौरसेनिका ॥ १६४ ॥
बालानां षण्ढकानां च नीचग्रहविचारिणाम् ।
उन्मत्तानामातुराणां सैव स्यात्संस्कृतं क्वचित् ॥ १६५ ॥
ऐश्वर्येण प्रमत्तस्य दारिद्र्योपहतस्य च ।
भिक्षुवल्कधरादीनां प्राकृतं संप्रयोजयेत् ॥ १६६ ॥
संस्कृतं संप्रयोक्तव्यं लिङ्गिनीषूत्तमासु च ।
देवीमन्त्रिसुतावेश्यास्वपि कैश्चित्तथोदितम् ॥ १६७ ॥
यद्देश्यं नीचपात्रं तु तद्देश्यं तस्य भाषितम् ।
कार्यतश्चोत्तमादीनां कार्यो भाषाविपर्ययः ॥ १६८ ॥
योषित्सखीबालवेश्याकितवाप्सरसां तथा ।
वैदग्ध्यार्थं प्रदातव्यं संस्कृतं चान्तरान्तरा ॥ १६९ ॥

एषामुदाहरणान्याकरेषु बोद्धव्यानि । भाषालक्षणानि मम तातपादानां भाषार्णवे ।

षट्त्रिंशल्लक्षणान्यत्र, नाट्यालङ्कृतयस्तथा ।
त्रयस्त्रिंशत्प्रयोज्यानि वीथ्यङ्गानि त्रयोदश ॥ १७० ॥
लास्याङ्गानि दश यथालाभं रसव्यपेक्षया ।

यथालाभं प्रयोज्यानीति सम्बन्धः । अत्र नाटके । तत्र लक्षणानि—

भूषणाक्षरसङ्घातौ शोभोदाहरणं तथा ॥ १७१ ॥
हेतुसंशयदृष्टान्तास्तुल्यतर्कः पदोच्चयः ।
निदर्शनाभिप्रायौ च प्राप्तिर्विचार एव च ॥ १७२ ॥
दिष्टोपदिष्टे च गुणातिपातातिशयौ तथा ।
विशेषणनिरुक्ती च सिद्धिर्भ्रंशविपर्ययौ ॥ १७३ ॥
दाक्षिण्यानुनयौ मालार्थापत्तिर्गर्हणं तथा ।
पृच्छा प्रसिद्धिः सारूप्यं संक्षेपो गुणकीर्तनम् ॥ १७४ ॥
लेशो मनोरथोऽनुक्तसिद्धिः प्रियवचस्तथा ।

तत्र—

लक्षणानि गुणैः सालङ्कारैर्योगस्तु भूषणम् ॥ १७५ ॥

यथा—

'आक्षिपन्त्यरविन्दानि मुग्धे तव मुखश्रियम् ।
कोषदण्डसमग्राणां किमेषामस्ति दुष्करम् ॥'

वर्णनाक्षरसङ्घातश्चित्रार्थैरक्षरैर्मितैः ।

यथा शाकुन्तले—'राजा—कच्चित्सख्यो वो नातिबाधते शरीरसन्तापः ।

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१ 'काष्ठयन्त्रो°' नि. २ 'चेटानां°' ग. ३ 'च तथान्तरा' ग. ४ 'भाषामहार्णवे' ग.
५ [illegible] ग. ६ [illegible] ग.

प्रियंवदा—संपदं लद्धोसहो उअसमं गमिस्सदि ।' (सांप्रतं लब्धौषध उपशमं गमिष्यति)

सिद्धैरर्थैः समं यत्राप्रसिद्धोऽर्थः प्रकाशते ॥ १७६ ॥
श्लिष्टलक्षणचित्रार्था सा शोभेत्यभिधीयते ।

यथा—

'सद्वंशसम्भवः शुद्धः कोटिदोऽपि गुणान्वितः ।
कामं धनुरिव क्रूरो वर्जनीयः सतां प्रभुः ॥'

यत्र तुल्यार्थयुक्तेन वाक्येनाभिप्रदर्शनात् ॥ १७७ ॥
साध्यतेऽभिमतः स्वार्थस्तदुदाहरणं मतम् ।

यथा—

'अनुयान्त्या जनातीतं कान्तं साधु त्वया कृतम् ।
का दिनश्रीर्विनार्केण का निशा शशिना विना ॥'

हेतुर्वाक्यं समासोक्तमिष्टकृद्धेतुदर्शनात् ॥ १७८ ॥

यथा वेण्यां (प्रथमेऽङ्के) भीमं प्रति '**चेटी**—एवं मए भणिदं भाणुमदि, तुह्माणं अमुक्केसु केसेसु कहं देवीए केसा संजमीअन्तित्ति ।' (एवं मया भणितं भानुमति, युष्माकममुक्तेषु केशेषु कथं देव्याः केशाः संयम्यन्त इति)

संशयोऽज्ञाततत्त्वस्य वाक्ये स्याद्यदनिश्चयः ।

यथा ययातिविजये—

'इयं स्वर्गाधिनाथस्य लक्ष्मीः, किं यक्षकन्यका ।
किं चास्य विषयस्यैव देवता, किमु पार्वती ॥'

दृष्टान्तो यस्तु पक्षार्थसाधनाय निदर्शनम् ॥ १७९ ॥

यथा वेण्याम् (प्रथमेऽङ्के)—'**सहदेवः**—आर्य, उचितमेवैतत्तस्या यतो दुर्योधनकलत्रं हि सा' इत्यादि ।

तुल्यतर्को यदर्थेन तर्कः प्रकृतिगामिना ।

यथा तत्रैव—

'प्रायेणैव हि दृश्यन्ते कामं स्वप्नाः शुभाशुभाः ।
शतसंख्या पुनरियं सानुजं स्पृशतीव माम् ॥' (वेणी० २.१४)

सञ्चयोऽर्थानुरूपो यः पदानां स पदोच्चयः ॥ १८० ॥

यथा शाकुन्तले—

'अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू ।
कुसुममिव लोभनीयं यौवनमङ्गेषु संनद्धम् ॥' (१-१८)

अत्र पदपदार्थयोः सौकुमार्यं सदृशमेव ।

यत्रार्थानां प्रसिद्धानां क्रियते परिकीर्तनम् ।

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१ '°तत्त्वार्थ°' नि-च. २ 'यदर्थेन' ग. ३ 'पल्लवरागः' ग.

परपक्षव्युदासार्थं तन्निदर्शनमुच्यते ॥ १८१ ॥

यथा—

'क्षात्रधर्मोचितैर्धर्मैरलं शत्रुवधे नृपाः ।
किं तु बालिनि रामेण मुक्तो बाणः पराङ्मुखे ॥'

अभिप्रायस्तु सादृश्यादभूतार्थस्य कल्पना ।

यथा शाकुन्तले—

'इदं किलाव्याजमनोहरं वपुस्तपःक्षमं साधयितुं य इच्छति ।
ध्रुवं स नीलोत्पलपत्रधारया समिल्लतां छेत्तुमृषिर्व्यवस्यति ॥' (१.१६)

प्राप्तिः केनचिदंशेन किञ्चिद्यत्रानुमीयते ॥ १८२ ॥

यथा मम प्रभावत्याम्—'अनेन खलु सर्वतश्चरता चञ्चरीकेणावश्यं विदिता भविष्यति प्रियतमा मे प्रभावती ।'

विचारो युक्तिवाक्यैर्यदप्रत्यक्षार्थसाधनम् ।

यथा मम चन्द्रकलायाम्—'**राजा**—नूनमियमन्तःपिहितमदनविकारा वर्तते । यतः ।

हसति परितोषरहितं निरीक्ष्यमाणापि नेक्षते किञ्चित् ।
सख्यामुदाहरन्त्यामसमञ्जसमुत्तरं दत्ते ॥'

देशकालस्वरूपेण वर्णना दिष्टमुच्यते ॥ १८३ ॥

यथा वेण्याम्—'**सहदेवः**—

यद्वैद्युतमिव ज्योतिरार्ये क्रुद्धेऽद्य सम्भृतम् ।
तत्प्रावृडिव कृष्णेयं नूनं संवर्धयिष्यति ॥' (१.२४)

उपदिष्टं मनोहारि वाक्यं शास्त्रानुसारतः ।

यथा शाकुन्तले—

'शुश्रूषस्व गुरून्कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर्विप्रकृतापि रोषणतया मा स्म प्रतीपं गमः ।
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः ॥' (४.१७)

गुणातिपातः कार्यं यद्विपरीतं गुणान्प्रति ॥ १८४ ॥

यथा मम चन्द्रकलायां चन्द्रं प्रति—

'जइ संहरिज्जइ तमो घेप्पइ सअलेहि ते पाओ ।
वससि सिरे पसुवइणो तहवि हु इत्थीअ जीअणं हरसि ॥'
(यदि संह्रियते तमो गृह्यते सकलैस्ते पादः ।
वससि शिरसि पशुपतेः तथापि खलु स्त्रिया जीवनं हरसि ॥)

यः सामान्यगुणोद्रेकः स गुणातिशयो मतः ।

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१ 'द्रुता' ग. २ 'आर्यक्रोधेन सम्भृतम्' ग. ३ 'तद्' ग. ४ 'ह' निः 'हु' नास्ति ख-पुस्तके.

यथा तत्रैव—'राजा—(चन्द्रकलाया मुखं निर्दिश्य ।)
असावन्तश्चञ्चद्विकचनवनीलाब्जयुगलस्तलस्फूर्जत्कम्बुर्विलसदलिसङ्घात उपरि ।
विना दोषासङ्गं सततपरिपूर्णाखिलकलः कुतः प्राप्तश्चन्द्रो विगलितकलङ्कः सुमुखि ते ॥'

सिद्धानर्थान्बहूनुक्त्वा विशेषोक्तिर्विशेषणम् ॥ १८५ ॥

यथा—'तृष्णापहारी विमलो द्विजावासो जनप्रियः ।
ह्रदः पद्माकरः किं तु बुधस्त्वं स जडाशयः ॥'

पूर्वसिद्धार्थकथनं निरुक्तिरिति कीर्तितम् ।

यथा वेण्याम्—

'निहताशेषकौरव्यः क्षीबो दुःशासनासृजा ।
भङ्क्ता दुर्योधनस्योर्वोर्भीमोऽयं शिरसा नतः ॥' (५.२८)

बहूनां कीर्तनं सिद्धिरभिप्रेतार्थसिद्धये ॥ १८६ ॥

यथा—'यद्वीर्यं कूर्मराजस्य यश्च शेषस्य विक्रमः ।
पृथिव्या रक्षणे राजन्नेकत्र त्वयि तत्स्थितम् ॥'

हृष्टादीनां भवेद्भ्रंशो वाच्यादन्यतरद्वचः ।

वेण्याम्—कञ्चुकिनं प्रति 'दुर्योधनः—
सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे न चिरात्पाण्डुसुतः सुयोधनम् ॥' (२.५)

विचारस्यान्यथाभावः सन्देहात्तु विपर्ययः ॥ १८७ ॥

यथा—'मत्वा लोकमदातारं सन्तोषे यैः कृता मतिः ।
त्वयि राजनि ते राजन्न तथा व्यवसायिनः ॥'

दाक्षिण्यं चेष्टया वाचा परचित्तानुवर्तनम् ।

वाचा यथा—'प्रसाधय पुरीं लङ्कां राजा त्वं हि विभीषण ।
आर्येणानुगृहीतस्य न विघ्नः सिद्धिमन्तरा ॥'

एवं चेष्टयापि ।

वाक्यैः स्निग्धैरनुनयो भवेदर्थस्य साधनम् ॥ १८८ ॥

यथा वेण्याम्— (तृतीयेऽङ्के)—अश्वत्थामानं प्रति '**कृपः**—दिव्यास्त्रग्रामकोविदे भारद्वाजतुल्यपराक्रमे किं न सम्भाव्यते त्वयि ।'

माला स्याद्यदभीष्टार्थं नैकार्थप्रतिपादनम् ।

यथा शाकुन्तले—'**राजा**—
किं शीतलैः क्लमविरोधिभिरार्द्रवातं सञ्चारयामि नलिनीदलतालवृन्तैः ।
अङ्के निवेश्य चरणावुत पद्मताम्रौ संवाहयामि करभोरु सुखं यथा ते ॥' (३-१८)

अर्थापत्तिर्यदन्यार्थोऽर्थान्तरोक्तेः प्रतीयते ॥ १८९ ॥

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१ 'विद्वैः' ग. २ 'शीकरैः क्लमविमर्दिभिः' नि. ३ '°वृन्तम्' नि. ४ 'यथासुखं' नि-ब.

यथा वेण्याम्—'द्रोणोऽश्वत्थामानं राज्येऽभिषेक्तुमिच्छतीति कथयन्तं कर्णं प्रति राजा—साधु अङ्गराज, साधु।

दत्त्वाभयं सोऽतिरथो बध्यमानं किरीटिना।
सिन्धुराजमुपेक्षेत नैवं चेत्कथमन्यथा॥' (२.२८)

दूषणोद्घोषणायां तु भर्त्सना गर्हणं तु तत्।

यथा तत्रैव—कर्णं प्रति 'अश्वत्थामा—

निर्वीर्यं गुरुशापभाषितवशात्किं मे तवेवायुधं
संप्रत्येव भयाद्विहाय समरं प्राप्तोऽस्मि किं त्वं यथा।
जातोऽहं स्तुतिवंशकीर्तनविदां किं सारथीनां कुले
क्षुद्रारातिकृताप्रियं प्रतिकरोम्यस्त्रेण नास्रेण यत्॥' (वेणी० ३.२५)

अभ्यर्थनापरैर्वाक्यैः पृच्छार्थान्वेषणं मतम्॥ १९०॥

यथा तत्रैव (वेण्यां चतुर्थेऽङ्के)—'सुन्दरकः—अज्जा, अवि णाम सारथिदुदिओ दिट्ठो तुम्हेहि महाराओ दुज्जोहणो ण वेत्ति।' (आर्या अपि नाम सारथिद्वितीयः दृष्टः युष्माभिः महाराजो दुर्योधनो न वेति)

प्रसिद्धिर्लोकसिद्धार्थैरुत्कृष्टैरर्थसाधनम्।

यथा विक्रमोर्वश्याम्—'राजा—

सूर्याचन्द्रमसौ यस्य मातामहपितामहौ।
स्वयं वृतः पतिर्द्वाभ्यामुर्वश्या च भुवा च यः॥' (४.१९)

सारूप्यमनुरूपस्य सारूप्यात्क्षोभवर्धनम्॥ १९१॥

यथा वेण्याम्—दुर्योधनभ्रान्त्या भीमं प्रति 'युधिष्ठिरः—दुरात्मन्, दुर्योधनहतक—' इत्यादि (६.३५ इत्यस्मात्परम्)।

संक्षेपो यत्तु संक्षेपादात्मान्यार्थे प्रयुज्यते।

यथा मम चन्द्रकलायाम्—'राजा—प्रिये,

'अङ्गानि खेदयसि किं शिरीषकुसुमपरिपेलवानि मुधा।
(आत्मानं निर्दिश्य।)
अयमीहितकुसुमानां सम्पादयिता तवास्ति दासजनः॥'

गुणानां कीर्तनं यत्तु तदेव गुणकीर्तनम्॥ १९२॥

यथा तत्रैव—
'नेत्रे खञ्जनगञ्जने सरसिजप्रत्यर्थि—' इत्यादि।

सलेशो भण्यते वाक्यं यत्सादृश्यपुरःसरम्।

यथा वेण्याम्—'राजा—

'हते जरति गाङ्गेये पुरस्कृत्य शिखण्डिनम्।
या श्लाघा पाण्डुपुत्राणां सैवास्माकं भविष्यति॥' (२.४)

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१ 'साधु, कथमन्यथा दत्ता' नि-ब. २ '°स्त्रेण रोषेण यत्' ग. ३ '°दुरात्मन्' ग; 'अभिनन्दस्व' ब. ४ 'प्रतिसंक्षेपादात्मान्यार्थे' ग.

मनोरथस्त्वभिप्रायस्योक्तिर्भङ्ग्यन्तरेण यत् ॥ १९३ ॥

यथा—'रतिकेलिकलः किञ्चिदेष मन्मथमन्थरः ।
पश्य सुभ्रु समालम्ब्य कादम्बश्चुम्बति प्रियाम् ॥'

विशेषार्थोहविस्तारोऽनुक्तसिद्धिरुदीर्यते ।

यथा—गृहवृक्षवाटिकायाम्
दृश्येते तन्वि यावेतौ चारुचन्द्रमसं प्रति ।
प्राज्ञे कल्याणनामानावुभौ तिष्यपुनर्वसू ॥'

श्लाघ्यमाणयितुं पूज्यं प्रियोक्तिर्हर्षभाषणम् ॥ १९४ ॥

यथा शाकुन्तले—
'उदेति पूर्वं कुसुमं ततः फलं घनोदयः प्राक्तदनन्तरं पयः ।
निमित्तनैमित्तिकयोरयं विधिस्तव प्रसादस्य पुरस्तु सम्पदः ॥' (७.३०)

अथ नाट्यालङ्काराः—

आशीराक्रन्दकपटाक्षमागर्वोद्यमाश्रयाः ।
उत्प्रासनस्पृहाक्षोभपश्चात्तापोपपत्तयः ॥ १९५ ॥
आशंसाध्यवसायौ च विसर्पोल्लेखसंज्ञितौ ।
उत्तेजनं परीवादो नीतिरर्थविशेषणम् ॥ १९६ ॥
प्रोत्साहनं च साहाय्यमभिमानोऽनुवर्तनम् ।
उत्कीर्तनं तथा याच्ञा परिहारो निवेदनम् ॥ १९७ ॥
प्रवर्तनाख्यानयुक्तिप्रहर्षाश्चोपदेशनम् ।
इति नाट्यालङ्कृतयो नाट्यभूषणहेतवः ॥ १९८ ॥
आशीरिष्टजनाशंसा

यथा शाकुन्तले—'ययातेरिव शर्मिष्ठा पत्युर्बहुमता भव ।
पुत्रं त्वमपि सम्राजं सेव पूरुमवाप्नुहि ॥' (४.६)

आक्रन्दः प्रलपितं शुचा ।

यथा वेण्याम् (६.२६ इत्यस्मात्परं) '**कञ्चुकी**—हा देवि कुन्ति, राजभवनपताके—' इत्यादि ।

कपटं मायया यत्र रूपमन्यद्विभाव्यते ॥ १९९ ॥

यथा कुलपत्यङ्के—
'मृगरूपं परित्यज्य विधाय कपटं वपुः ।
नीयते रक्षसा तेन लक्ष्मणो युधि संशयम् ॥'

अक्षमा सा परिभवः स्वल्पोऽपि न विषह्यते ।

यथा शाकुन्तले (पञ्चमेऽङ्के)—'**राजा**—भोः सत्यवादिन्, अभ्युपगतं तावदस्माभिः । किं पुनरिमामतिसन्धाय लभ्यते । **शार्ङ्गरवः**—विनिपातः—' इत्यादि ।

गर्वोऽवलेपजं वाक्यं

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१ 'विशेषार्थोहप्रस्तावो' ग; 'विशेषार्थोक्तिप्रस्तावो' ख.

यथा तत्रैव (शाकुन्तले षष्ठेऽङ्के)—'राजा—ममापि नाम सत्त्वैरभिभूयन्ते गृहाः ।'

कार्यस्यारम्भ उद्यमः ॥ २०० ॥

यथा कुम्भाङ्के—'रावणः—

पश्यामि शोकविवशोऽन्तकमेव तावत्' ।

ग्रहणं गुणवत्कार्यहेतोराश्रय उच्यते ।

यथा विभीषणनिर्भर्त्सनाङ्के—'विभीषणः—राममेवाश्रयिष्यामि' इति ।

उत्प्रासनं तूपहासो योऽसाधौ साधुमानिनि ॥ २०१ ॥

यथा शाकुन्तले (५.२१ इत्यस्मात् प्राक्)—'शार्ङ्गरवः—राजन्, अथ पुनः पूर्ववृत्तान्तमन्यसङ्गाद्विस्मृतो भवान् । तत्कथमधर्मभीरोर्दारपरित्यागः–' इत्यादि ।

आकाङ्क्षा रमणीयत्वाद्वस्तुनो या स्पृहा तु सा ।

यथा तत्रैव—'राजा—

चारुणा स्फुरितेनायमपरिक्षतकोमलः ।
पिपासतो ममानुज्ञां ददातीव प्रियाधरः[1] ॥'

अधिक्षेपवचःकारी क्षोभः प्रोक्तः स एव तु ॥ २०२ ॥

यथा—'त्वया तपस्विचाण्डाल प्रच्छन्नवधवर्तिना ।
न केवलं हतो वाली स्वात्मा च परलोकतः ॥'

मोहावधीरितार्थस्य पश्चात्तापः स एव तु ।

यथानुतापाङ्के—'रामः—

किं देव्या न विचुम्बितोऽसि बहुशो मिथ्याभिशप्तस्तदा' इति ।

उपपत्तिर्मता हेतोरुपन्यासोऽर्थसिद्धये ॥ २०३ ॥

यथा वध्यशिलायाम्—

'म्रियते म्रियमाणे या त्वयि जीवति जीवति ।
तां यदीच्छसि जीवन्तीं रक्षात्मानं ममासुभिः ॥' (नागा० ४.१६)

आशंसनं स्यादाशंसा

यथा श्मशाने—'माधवः—

तत्पश्येयमनङ्गमङ्गलगृहं भूयोऽपि तस्या मुखम्' इति (मालती० ५.९) ।

प्रतिज्ञाध्यवसायकः ।

यथा मम प्रभावत्याम्—'वज्रनाभः—

अस्य वक्षः क्षणेनैव निर्मथ्य गदयानया ।
लीलयोन्मूलयाम्येष भुवनद्वयमद्य वः ॥'

विसर्पो यत्समारब्धं कर्मानिष्टफलप्रदम् ॥ २०४ ॥

यथा वेण्याम्—'एकस्य तावत्पाकोऽयम्–' इत्यादि (३.१४) ।

कार्यदर्शनमुल्लेख

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[1] 'तवाधरः' ग.

यथा शाकुन्तले (प्रथमेऽङ्के)—राजानं प्रति '**तापसौ**—समिदाहरणाय प्रस्थितावावाम् । इह चास्मद्गुरोः साधिदैवत इव शकुन्तलयानुमालिनीतीरमाश्रमो दृश्यते । न चेदन्यः कार्यातिपातः, प्रविश्य गृह्यतामतिथिसत्कारः' इति ।

उत्तेजनमितीष्यते ।

स्वकार्यसिद्धयेऽन्यस्य प्रेरणाय कठोरवाक् ॥ २०५ ॥

यथा—'इन्द्रजिच्चण्डवीर्योऽसि नाम्नैव बलवानसि ।
धिग्धिक्प्रच्छन्नरूपेण युध्यसेऽस्मद्भयाकुलः ॥'

भर्त्सना तु परीवादो

यथा सुन्दराङ्के—'**दुर्योधनः**—धिग्धिक् सूत, किं कृतवानसि ।
वत्सस्य मे प्रकृतिदुर्ललितस्य पापः
पापं विधास्यति—' इत्यादि (वेणी० ४.५)।

नीतिः शास्त्रेण वर्तनम् ।

यथा शाकुन्तले—'**दुष्यन्तः**—विनीतवेषप्रवेश्यानि तपोवनानि ।' (प्रथमाङ्के) इति ।

उक्तस्यार्थस्य यत्तु स्यादुत्कीर्तनमनेकधा ॥ २०६ ॥

उपालम्भ[1]स्वरूपेण तत्स्यादर्थविशेषणम् ।

यथा शाकुन्तले राजानं प्रति '**शार्ङ्गरवः**—भोः, कथमिदं नाम । किमुपन्यस्तमिति । ननु भवानेव नितरां लोकवृत्तान्तनिष्णातः ।

सतीमपि ज्ञातिकुलै[2]कसंश्रयां जनोऽन्यथा भर्तृमतीं विशङ्कते ।
अतः समीपे परिणेतुरिष्यते प्रियाप्रिया वा प्रमदा स्वबन्धुभिः ॥' (५.१७)

प्रोत्साहनं स्यादुत्साहगिरा कस्यापि योजनम् ॥ २०७ ॥

यथा बालरामायणे—

'कालरात्रिकरालेयं स्त्रीति किं विचिकित्ससि ।
तज्जगत्त्रितयं त्रातुं तात ताडय ताडकाम् ॥'

साहाय्यं सङ्कटे यत्स्यात्सा[3]नुकूल्यं परस्य च ।

यथा वेण्याम्—कृपं प्रति '**अश्वत्थामा**—त्वमपि तावद्राज्ञः पार्श्ववर्ती भव । **कृपः**—वाञ्छाम्यहमपि प्रतिकर्तुम्—' इत्यादि (तृतीयाङ्कस्यान्ते)।

अभिमानः स एव स्यात्

यथा तत्रैव—'**दुर्योधनः**—
मातः किमप्यसदृशं कृपणं वचस्ते' इत्यादि (वेणी० ५.३)

प्रश्रयादनुवर्तनम् ॥ २०८ ॥

अनुवृत्तिर्

यथा शाकुन्तले (१.२० इत्यस्यानन्तरं)—'**राजा**—(शकुन्तलां प्रति ।) अपि, तपो वर्धते । **अनसूया**—दाणिं अदिधिविसेसलाहेण' इत्यादि ।

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[1] 'उपालम्भविशेषेण' नि. [2] 'सतीमिमां ज्ञातिकुले' ग. [3] 'स्यादानुकूल्यं' ग.

भूतकार्याख्यानमुत्कीर्तनं मतम् ।

यथा बालरामायणे—

'अत्रासीत्फणिपाशबन्धनविधिः शक्त्या भवद्देवरे
गाढं वक्षसि ताडिते हनुमता द्रोणाद्रिरत्राहृतः ।' इत्यादि (१०.२०)

याच्ञा तु क्वापि याच्ञा या स्वयं दूतमुखेन वा ॥ २०९ ॥

यथा—

'अद्यापि देहि वैदेहीं दयालुस्त्वयि राघवः ।
शिरोभिः कन्दुकक्रीडां किं कारयसि वानरान् ॥'

परिहार इति प्रोक्तः कृतानुचितमार्जनम् ।

यथा—

'प्राणप्रयाणदुःखार्त उक्तवानस्म्यनक्षरम् ।
तत्क्षमस्व विभो, किं च सुग्रीवस्ते समर्पितः ॥'

अवधीरितकर्तव्यकथनं तु निवेदनम् ॥ २१० ॥

यथा राघवाभ्युदये—'**लक्ष्मणः**—'आर्य, समुद्राभ्यर्थनया गन्तुमुद्यतोऽसि । तत्किमेतत् ।'

प्रवर्तनं तु कार्यस्य यत्स्यात्साधुप्रवर्तनम् ।

यथा वेण्याम्—'**राजा**—कञ्चुकिन्, देवस्य देवकीनन्दनस्य बहुमानाद्वत्सस्य भीमसेनस्य विजयमङ्गलाय प्रवर्त्यन्तां तत्रोचिताः समारम्भाः ।' (६.१२ इत्यस्मात्परं)

आख्यानं पूर्ववृत्तोक्तिर्

यथा तत्रैव—

'देशः सोऽयमरातिशोणितजलैर्यस्मिन्ह्रदाः पूरिताः' इत्यादि (वेणी० ३.३३)

युक्तिरर्थावधारणम् ॥ २११ ॥

यथा तत्रैव—

'यदि समरमपास्य नास्ति मृत्योर्भयमिति युक्तमितोऽन्यतः प्रयातुम् ।
अथ मरणमवश्यमेव जन्तोः किमिति मुधा मलिनं यशः कुरुध्वम् ॥' (वेणी० ३.६)

प्रहर्षः प्रमदाधिक्यं

यथा शाकुन्तले—'**राजा**—तत्किमिदानीमात्मानं पूर्णमनोरथं नाभिनन्दामि ।'

शिक्षा स्यादुपदेशनम् ।

यथा तत्रैव (शा० १) 'सहि, ण जुत्तं अस्समवासिणो जणस्स अकिदसक्कारं अदिधिविसेसं उज्झिअ सच्छन्ददो गमणम् ।' (सखि न युक्तमाश्रमवासिनो जनस्याकृतसत्कारमतिथिविशेषमुज्झित्वा स्वच्छन्दतो गमनम्)

एषां च लक्षणं नाट्यालङ्काराणां सामान्यत एकरूपत्वेऽपि भेदेन व्यपदेशो गड्डलिकाप्रवाहेण । एषु च केषांचिद्गुणालङ्कारभावसंध्यङ्गविशेषान्तर्भावेऽपि नाटके प्रयत्नतः कर्तव्यत्वात्तद्विशेषोक्तिः । एतानि च—

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[1] 'वनवासजणं' पा.

'पञ्चसन्धि चतुर्वृत्ति चतुःषष्ट्यङ्गसंयुतम् ।
षट्त्रिंशल्लक्षणोपेतमलङ्कारोपशोभितम् ॥
महारसं महाभोगमुदात्तरचनान्वितम् ।
महापुरुषसत्कारं साध्वाचारं जनप्रियम् ॥
सुश्लिष्टसन्धियोगं च सुप्रयोगं सुखाश्रयम्[1] ।
मृदुशब्दाभिधानं च कविः कुर्यात्तु नाटकम् ॥' (नाट्य० १९.११२–११५)

इति मुनिनोक्तत्वान्नाटकेऽवश्यं कर्तव्यान्येव । वीथ्यङ्गानि वक्ष्यन्ते ।

लास्याङ्गान्याह—

गेयपदं स्थितपाठ्यमासीनं पुष्पगण्डिका ॥ २१२ ॥
प्रच्छेदकस्त्रिगूढं[2] च सैन्धवाख्यं द्विगूढकम् ।
उत्तमोत्तमकं चान्यदुक्तप्रत्युक्तमेव च ॥ २१३ ॥
लास्ये दशविधं ह्येतदङ्गमुक्तं मनीषिभिः ।
(नाट्य० १८.१७०–१७१)

तत्र—

तन्त्रीभाण्डं पुरस्कृत्योपविष्टस्यासने पुरः ॥ २१४ ॥
शुष्कं गानं गेयपदं

यथा—गौरीगृहे वीणां वादयन्ती 'मलयवती—

उत्फुल्लकमलकेसरपरागगौरद्युते मम हि गौरि ।
अभिवाञ्छितं प्रसिध्यतु भगवति युष्मत्प्रसादेन ॥' (नागा. १.२४)

स्थितपाठ्यं तदुच्यते ।
मदनोत्तापिता यत्र पठति प्राकृतं स्थिता ॥ २१५ ॥

कश्चिन्नयगुणादास्त्वाहुः—'उच्चलक्षणं गेयम् । क्रोधोद्भ्रान्तस्यापि प्राकृत[3]पठनं स्थितपाठ्यम्' इति ।

निखिलातोद्यरहितं शोकचिन्तान्विताबला ।
अप्रसाधितगात्रं यदासीनासीनमेव तत् ॥ २१६ ॥
आतोद्यमिश्रितं गेयं छन्दांसि विविधानि च ।
स्त्रीपुंसयोर्विपर्यासचेष्टितं पुष्पगण्डिका ॥ २१७ ॥
अन्यासक्तं पतिं मत्वा प्रेमविच्छेदमन्युना ।
वीणापुरःसरं गानं स्त्रियाः प्रच्छेदको मतः ॥ २१८ ॥
स्त्रीवेषधारिणां पुंसां नाट्यं श्लक्ष्णं त्रिगूढकम् ।

यथा मालत्याम् (षष्ठे) 'मकरन्दः—एषोऽस्मि मालती संवृत्तः ।'

कश्चन भ्रष्टसङ्केतः सुव्यक्तकरणान्वितः ॥ २१९ ॥
प्राकृतं वचनं वक्ति यत्र तत्सैन्धवं विदुः ।

करणं वीणादिक्रिया ।

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[1] 'सुखाश्रयां' नि. [2] 'त्रिमूढं' इति नाट्यशास्त्रे. [3] 'संस्कृतमपठनमपि' ग.

चतुरस्रपदं गीतं मुखप्रतिमुखान्वितम् ॥ २२० ॥
द्विगूढं रसभावाढ्यमुत्तमोत्तमकं पुनः ।
कोपप्रसादजमधिक्षेपयुक्तं रसोत्तरम् ॥ २२१ ॥
हावहेलान्वितं चित्रश्लोकबन्धमनोहरम् ।
उक्तिप्रत्युक्तिसंयुक्तं सोपालम्भमलीकवत् ॥ २२२ ॥
विलासान्वितगीतार्थमुक्तप्रत्युक्तमुच्यते ।

स्पष्टान्युदाहरणानि ।

एतदेव यदा सर्वैः पताकास्थानकैर्युतम् ॥ २२३ ॥
अङ्कैश्च दशभिर्धीरा महानाटकमूचिरे ।

एतदेव नाटकम् । यथा—बालरामायणम् । अथ प्रकरणम्—

भवेत्प्रकरणे वृत्तं लौकिकं कविकल्पितम् ॥ २२४ ॥
शृङ्गारोऽङ्गी नायकस्तु विप्रोऽमात्योऽथवा वणिक् ।
सापायधर्मकामार्थपरो धीरप्रशान्तकः ॥ २२५ ॥

विप्रनायकं यथा मृच्छकटिकम् । अमात्यनायकं मालतीमाधवम् । वणिङ्नायकं पुष्पभूषितम् ।

नायिका कुलजा क्वापि वेश्या क्वापि द्वयं क्वचित् ।
तेन भेदास्त्रयस्तस्य तत्र भेदस्तृतीयकः ॥ २२६ ॥
कितवद्यूतकारादिविटचेटकसङ्कुलः ।

कुलस्त्री पुष्पभूषिते । वेश्या तु रङ्गदत्ते । द्वे अपि मृच्छकटिके । अस्य नाटकप्रकृतित्वाच्छेषं नाटकवत् ।

अथ भाणः—

भाणः स्याद्धूर्तचरितो नानावस्थान्तरात्मकः ॥ २२७ ॥
एकाङ्क एक एवात्र निपुणः पण्डितो विटः ।
रङ्गे प्रकाशयेत्स्वेनानुभूतमितरेण वा ॥ २२८ ॥
सम्बोधनोक्तिप्रत्युक्ती कुर्यादाकाशभाषितैः ।
सूचयेद्वीरशृङ्गारौ शौर्यसौभाग्यवर्णनैः ॥ २२९ ॥
तत्रेतिवृत्तमुत्पाद्यं वृत्तिः प्रायेण भारती ।
मुखनिर्वहणे सन्धी लास्याङ्गानि दशापि च ॥ २३० ॥

अत्राकाशभाषितरूपं परवचनमपि स्वयमेवानुवदन्नुत्तरप्रत्युत्तरे कुर्यात् । शृङ्गारवीररसौ च सौभाग्यशौर्यवर्णनया सूचयेत् । प्रायेण भारती क्वापि कैशिक्यपि वृत्तिर्भवति । लास्याङ्गानि गेयपदादीनि । उदाहरणं लीलामधुकरः । अथ व्यायोगः—

ख्यातेतिवृत्तो व्यायोगः स्वल्पस्त्रीजनसंयुतः ।
हीनो गर्भविमर्शाभ्यां नरैर्बहुभिराश्रितः ॥ २३१ ॥
एकाङ्कश्च भवेदस्त्रीनिमित्तसमरोदयः ।

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१ 'रङ्गे' लि.

कैशिकीवृत्तिरहितः प्रख्यातस्तत्र नायकः ॥ २३२ ॥
राजर्षिरथ दिव्यो वा भवेद्धीरोद्धतश्च सः ।
हास्यशृङ्गारशान्तेभ्य इतरेऽत्राङ्गिनो रसाः ॥ २३३ ॥

यथा सौगन्धिकाहरणम् । अथ समवकारः—

वृत्तं समवकारे तु ख्यातं देवासुराश्रयम् ।
सन्धयो निर्विमर्शास्तु त्रयोऽङ्कास्तत्र चादिमे ॥ २३४ ॥
सन्धी द्वावन्त्ययोस्तद्वदेक एको भवेत्पुनः ।
नायका द्वादशोदात्ताः प्रख्याता देवमानवाः ॥ २३५ ॥
फलं पृथक्पृथक्तेषां वीरमुख्योऽखिलो रसः ।
वृत्तयो मन्दकैशिक्यो नात्र बिन्दुप्रवेशकौ ॥ २३६ ॥
वीथ्यङ्गानि च तत्र स्युर्यथालाभं त्रयोदश ।
गायत्र्युष्णिङ्मुखान्यत्र च्छन्दांसि विविधानि च ॥ २३७ ॥
त्रिशृङ्गारस्त्रिकपटः कार्यश्चायं त्रिविद्रवः ।
वस्तु द्वादशनालीभिर्निष्पाद्यं प्रथमाङ्कगम् ॥ २३८ ॥
द्वितीयेऽङ्के चतसृभिर्द्वाभ्यामङ्के तृतीयके ।

नालिका घटिकाद्वयमुच्यते । बिन्दुप्रवेशकौ च नाटकोक्तावपि नेह विधातव्यौ । तत्र—

धर्मार्थकामैस्त्रिविधः शृङ्गारः, कपटः पुनः ॥ २३९ ॥
स्वाभाविकः कृत्रिमश्च दैवजो, विद्रवः पुनः ।
अचेतनैश्चेतनैश्च चेतनाचेतनैः कृतः ॥ २४० ॥

तत्र शास्त्राविरोधेन कृतो धर्मशृङ्गारः । अर्थलाभाय कल्पितोऽर्थशृङ्गारः । प्रहसनशृङ्गारः कामशृङ्गारः । तत्र कामशृङ्गारः प्रथमाङ्क एव । अन्ययोस्तु न नियम इत्याहुः । चेतनाचेतना गजादयः । समवकीर्यन्ते बहवोऽर्था अस्मिन्निति समवकारः । यथा—समुद्रमथनम् । अथ डिमः—

मायेन्द्रजालसंग्रामक्रोधोद्भ्रान्तादिचेष्टितैः ।
उपरागैश्च भूयिष्ठो डिमः ख्यातेतिवृत्तकः ॥ २४१ ॥
अङ्गी रौद्ररसस्तत्र सर्वेऽङ्गानि रसाः पुनः ।
चत्वारोऽङ्का मता नेह विष्कम्भकप्रवेशकौ ॥ २४२ ॥
नायका देवगन्धर्वयक्षरक्षोमहोरगाः ।
भूतप्रेतपिशाचाद्याः षोडशात्यन्तमुद्धताः ॥ २४३ ॥
वृत्तयः कैशिकीहीना निर्विमर्शाश्च सन्धयः ।
दीप्ताः स्युः षड्रसाः शान्तहास्यशृङ्गारवर्जिताः ॥ २४४ ॥

अत्रोदाहरणं च 'त्रिपुरदाहः' इति महर्षिः । अथेहामृगः—

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१ 'पुनः' ग. २ '°नानार्थसंश्रितः' नि-ब. ३ धनिकेन दशरूपकव्याख्याने (३.५७–६०) उक्तं 'इदं त्रिपुरदाहे तु लक्षणं ब्रह्मणोदितम् । ततस्त्रिपुरदाहश्च डिमसंज्ञः प्रयोजितः ॥ इति भरतमुनिना स्वयमेव त्रिपुरदाहेतिवृत्तस्य तुल्यत्वं दर्शितम् ।'

ईहामृगो मिश्रवृत्तश्चतुरङ्कः प्रकीर्तितः ।
मुखप्रतिमुखे सन्धी तत्र निर्वहणं तथा ॥ २४५ ॥
नरदिव्यावनियमौ नायकप्रतिनायकौ ।
ख्यातौ धीरोद्धतावन्यो गूढभावादयुक्तकृत् ॥ २४६ ॥
दिव्यस्त्रियमनिच्छन्तीमपहारादिनेच्छतः ।
शृङ्गाराभासमप्यस्य किञ्चित्किञ्चित्प्रदर्शयेत् ॥ २४७ ॥
पताकानायका दिव्या मर्त्या वापि दशोद्धताः ।
युद्धमानीय संरम्भं परं व्याजान्निवर्तयेत्[1] ॥ २४८ ॥
महात्मानो वधप्राप्ता अपि वध्याः स्युरत्र नो ।
एकाङ्को देव एवात्र नेतेत्याहुः परे पुनः ॥ २४९ ॥
दिव्यस्त्रीहेतुकं युद्धं नायकाः षडितीतरे ।

मिश्रं ख्याताख्यातम् । अन्यः प्रतिनायकः । पताकानायकास्तु नायकप्रतिनायकयोर्मिलिता दश । नायको मृगवदलभ्यां नायिकामत्र ईहते वाञ्छतीतीहामृगः । यथा—कुसुमशेखरविजयादिः । अथाङ्कः—

उत्सृष्टिकाङ्क एकाङ्को नेतारः प्राकृता नराः ॥ २५० ॥
रसोऽत्र करुणः स्थायी बहुस्त्रीपरिदेवितम् ।
प्रख्यातमितिवृत्तं च कविर्बुद्ध्या प्रपञ्चयेत् ॥ २५१ ॥
भाणवत्सन्धिवृत्त्यङ्गान्यस्मिञ्जयपराजयौ ।
युद्धं च वाचा कर्तव्यं निर्वेदवचनं बहु ॥ २५२ ॥

इमं च केचित् नाटकाद्यन्तःपात्यङ्कपरिच्छेदार्थमुत्सृष्टिकाङ्कनामानमाहुः । अन्ये तु—'उत्क्रान्ता विलोमरूपा सृष्टिर्यत्रेत्युत्सृष्टिकाङ्कः ।'[2] यथा—शर्मिष्ठाययातिः ।
अथ वीथी—

वीथ्यामेको भवेदङ्कः कश्चिदेकोऽत्र कल्प्यते ।
आकाशभाषितैरुक्तैश्चित्रां प्रत्युक्तिमाश्रितः ॥ २५३ ॥
सूचयेद्भूरिशृङ्गारं किञ्चिदन्यान्रसानपि ।
मुखनिर्वहणे सन्धी अर्थप्रकृतयोऽखिलाः ॥ २५४ ॥

कश्चिदित्युत्तमो मध्यमोऽधमो वा । शृङ्गारबहुलत्वाच्चास्याः कैशिकीवृत्तिबहुलत्वम् ।

अस्यास्त्रयोदशाङ्गानि निर्दिशन्ति मनीषिणः ।
उद्घात्यकावलगिते प्रपञ्चत्रिगतं छलम् ॥ २५५ ॥
वाक्केल्यधिबले गण्डमवस्यन्दितनालिके ।
असत्प्रलापव्याहारमृद(मार्द?)वानि च तानि तु ॥ २५६ ॥

तत्रोद्घात्यकावलगिते प्रस्तावनाप्रस्तावे सोदाहरणं लक्षिते ।

मिथो वाक्यमसद्भूतं प्रपञ्चो हास्यकृन्मतः ।

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[1] '°र्तेत' नि-च. [2] तथा धनिकेनोक्तं (दश० ३,७०-७१) 'उत्सृष्टिकाङ्क इति नाटकान्तर्गताङ्कव्यवच्छेदार्थम् ।'. [3] 'कश्चिदुत्तमो' नि.

यथा विक्रमोर्वश्याम्—वलभीस्थविदूषकचेट्योरन्योन्यवचनम् ।

त्रिगतं स्यादनेकार्थयोजनं श्रुतिसाम्यतः ॥ २५७ ॥

यथा तत्रैव—'राजा—

सर्वक्षितिभृतां नाथ, दृष्टा सर्वाङ्गसुन्दरी ।
रामा रम्ये वनान्तेऽस्मिन्मया विरहिता त्वया ॥ (विक्रमो० ४.२७)

(नेपथ्ये तत्रैव प्रतिशब्दः) राजा—कथं दृष्टेत्याह ।'

अत्र प्रश्नवाक्यमेवोत्तरवाक्यत्वेन[1] योजितम् । 'नटादित्रितयविषयमेवेदम्' इति केचित्[2] ।

प्रियाभैरप्रियैर्वाक्यैर्विलोभ्य छलनाच्छलम् । (दश. ३.१७)

यथा वेण्याम्—'भीमार्जुनौ—

कर्ता द्यूतच्छलानां, जतुमयशरणोद्दीपनः, सोऽभिमानी
राजा दुःशासनादेर्गुरुरनुजशतस्याङ्गराजस्य मित्रम् ।
कृष्णाकेशोत्तरीयव्यपनयनपटुः, पाण्डवा यस्य दासाः
क्वास्ते दुर्योधनोऽसौ कथयत, न रुषा द्रष्टुमभ्यागतौ स्वः ॥' (५.२६)

अन्ये त्वाहुश्छलं किञ्चित्कार्यमुद्दिश्य कस्यचित् ॥ २५८ ॥
उदीर्यते यद्वचनं वञ्चनाहास्यरोषकृत्[3] ।
वाक्केलिर्हास्यसम्बन्धो[4] द्वित्रिप्रत्युक्तितो भवेत् ॥ २५९ ॥

द्वित्र्युक्त्युपलक्षणम्[5] । यथा—

'भिक्षो मांसनिषेवणं प्रकुरुषे, किं तेन मद्यं विना[6]
मद्यं चापि तव प्रियं, प्रियमहो वेश्याङ्गनाभिः सह ।
वेश्याप्यर्थरुचिः[7] कुतस्तव धनं, द्यूतेन चौर्येण वा
चौर्यद्यूतपरिग्रहोऽपि भवतो, नष्टस्य कान्या गतिः ॥'

केचित्—'प्रक्रान्तवाक्यस्य साकाङ्क्षस्यैव निवृत्तिर्वाक्केलिः' इत्याहुः (दश० ३.१७) अन्ये च 'अनेकस्य प्रश्नस्यैकमुत्तरम् ।'

अन्योन्यवाक्याधिक्योक्तिः स्पर्धयाधिबलं मतम् । (दश. ३.१८)

यथा मम प्रभावत्याम्[8]—'वज्रनाभः—

अस्य वक्षः क्षणेनैव निर्मथ्य गदयानया ।
लीलयोन्मूलयाम्येव भुवनद्वयमद्य वः[9] ॥

प्रद्युम्नः—अरे असुरापसद, अलममुना बहुप्रलापेन । मम खलु

अद्य प्रचण्डभुजदण्डसमर्पितोरुकोदण्डनिर्गलितकाण्डसमूहपातैः ।
आस्तां समस्तदितिजक्षतशोणितैर्यं क्षौणिः क्षणेन पिशिताशनलोभनीया ॥'

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[1] '°चरत्वेन' लि—ख. [2] दशरूपके तु 'श्रुतिसाम्यादनेकार्थयोजनं त्रिगतं त्विह । नटादित्रितयालापः पूर्वरङ्गे तदिष्यते ॥' (३.१६) [3] 'वञ्चना कार्यम्' ग. [4] 'च' ग. [5] 'सम्बन्धाद्' ग. [6] 'किं ते मद्यमपि प्रियं' ग. [7] 'वारा°' लि—ख. [8] दशरूपके (१.७५ इत्यत्र) उदाहृतमिदम्. [9] '°क्षयिष्यामि' ख; '°योन्मीलयाम्येव भुवनद्वय°' ग.

गण्डं प्रस्तुतसम्बन्धि भिन्नार्थं सत्वरं वचः ॥ २६० ॥

यथा वेण्याम्—'**राजा**—

अध्यासितुं तव चिराज्जघनस्थलस्य पर्याप्तमेव करभोरु ममोरुयुग्मम् ॥' (२.२३)

अनन्तरम् '(प्रविश्य) **कञ्चुकी**—देव, भग्नं भग्नं-' इत्यादि।

अत्र रथकेतनभङ्गार्थं वचनमूरुभङ्गार्थसम्बन्धे सम्बद्धम्।

व्याख्यानं स्वरसोक्तस्यान्यथावस्यन्दितं भवेत्।

यथा छलितरामे—'**सीता**—जाद, कल्लं क्खु अओज्झाए गन्तव्वम्, तहिं सो राआ विणएण पणमिदव्वो (जात कल्यं खलु अयोध्यायां गन्तव्यं तत्र स राजा विनयेन प्रणमितव्यः)। **लवः**—अम्ब किमावाभ्यां राजोपजीविभ्यां भवितव्यम्। **सीता**—जाद, सो क्खु तुम्हाणं पिदा। **लवः**—किमावयो रघुपतिः पिता। **सीता**—(साशङ्कम्।) मा अण्णधा संकध्वम्। ण क्खु तुम्हाणम्, सअलाए ज्जेव पुहवीए त्ति।' (मा अन्यथा शङ्केथाम्। न खलु युवयोः सकलाया एव पृथिव्या इति।)

प्रहेलिकेव हास्येन युक्ता भवति नालिका ॥ २६१ ॥

संवरणकार्युत्तरं प्रहेलिका। यथा रत्नावल्याम्—'**सुसङ्गता**—सहि, जस्स किदे तुमं आअदा सो इध ज्जेव चिट्ठदि। **सागरिका**—कस्स किदे अहं आअदा। **सुसङ्गता**—णं चित्तफलअस्स।' अत्र त्वं राज्ञः कृते आगतेत्यर्थः संवृतः।

असत्प्रलापो यद्वाक्यमसम्बद्धं तथोत्तरम्।
अगृह्णतोऽपि मूर्खस्य पुरो यच्च हितं वचः ॥ २६२ ॥

तत्राद्यं यथा मम प्रभावत्याम्—'**प्रद्युम्नः**—(सहकारवल्लीमवलोक्य सानन्दम्।) अहो, कथमिहैव

अलिकुलमञ्जुलकेशी परिमलबहुला रसावहा तन्वी।
किसलयपेशलपाणिः कोकिलकलभाषिणी प्रियतमा मे ॥'

एवमसम्बद्धोत्तरेऽपि। तृतीयं यथा वेण्यां दुर्योधनं प्रति गान्धारीवाक्यम् (पञ्चमेऽङ्के)।

व्याहारो यत्परस्यार्थे हास्यलोभकरं वचः।

यथा मालविकाग्निमित्रे (द्वितीयेऽङ्के)—'(लास्यप्रयोगावसाने मालविका निर्गन्तुमिच्छति।) **विदूषकः**—मा दाव उवदेससुद्धा गमिस्ससि (मा तावत् उपदेशशुद्धा गमिष्यसि)। (इत्युपक्रमेण।) **दासः**—(विदूषकं प्रति।) आर्य, उच्यतां यस्त्वया क्रमभेदो लक्षितः। **विदूषकः**—पढमं बम्हणपूआ भोदि। सा इमाए लङ्घिदा (प्रथमं ब्राह्मणपूजा भवति साऽनया लङ्घिता)। (मालविका स्मयते।)' इत्यादिना नायकस्य विश्रब्धनायिकादर्शनप्रयुक्तेन हास्यलोभकारिणा वचसा व्याहारः।

दोषा गुणा गुणा दोषा यत्र स्युर्मृदवं हि तत् ॥ २६३ ॥

क्रमेण यथा—

'प्रियजीवितता क्रौर्यं निःस्नेहत्वं कृतघ्नता।

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१ ''महार्थं सम्बद्धं' क, ''र्थं सम्बद्धं' नि. २ 'परस्यार्थे' ग. ३ 'हास्यलोभ'' नि.
४ 'उवदेसशुद्धा' ग.

भूयस्तैस्तेनादेव नैमेते सुगतां गताः ॥'
'तत्कालादुपसौन्दर्यं भूषितं यौवनश्रिया ।
सुखैकायतनं जातं दुःखायैव ममाधुना ॥'

एतानि चाङ्गानि नाटकादिषु सम्भवन्त्यपि वीथ्यामवश्यं विधेयानि स्पष्टतया नाटकादिषु विनिविष्टान्यपीहोदाहृतानि वीथीव नानारसानां चात्र मालारूपतया स्थितत्वाद्वीथीयम् । यथा—मालविका । अथ प्रहसनम्—

भाणवत्सन्धिसन्ध्यङ्गलास्याङ्गाङ्कैर्विनिर्मितम् ।
भवेत्प्रहसने वृत्तं निन्द्यानां कविकल्पितम् ॥ २६४ ॥

अत्र नारभटी, नापि विष्कम्भकप्रवेशकौ ।

अङ्गी हास्यरसस्तत्र वीथ्यङ्गानां स्थितिर्न वा ।

तत्र

तपस्विभगवद्विप्रप्रभृतिस्त्वत्र नायकः ॥ २६५ ॥
एको यत्र भवेद्धृष्टो हास्यं तच्छुद्धमुच्यते ।

यथा—कन्दर्पकेलिः ।

आश्रित्य कञ्चन जनं सङ्कीर्णमिति तद्विदुः ॥ २६६ ॥

यथा—धूर्तचरितम् ।

वृत्तं बहूनां धृष्टानां सङ्कीर्णं केचिदूचिरे ।
तत्पुनर्भवति द्व्यङ्कमथवैकाङ्कनिर्मितम् ॥ २६७ ॥

यथा—लटकमेलकादिः । मुनिस्त्वाह—

'वेश्याचेटनपुंसकविटधूर्ता बन्धकी च यत्र स्युः ।
अविकृतवेषपरिच्छदचेष्टितकरणं तु सङ्कीर्णम् ॥' इति । (नाट्य० १८.१४२)

विकृतं तु विदुर्यत्र षण्ढकञ्चुकितापसाः ।
भुजङ्गचारणभटप्रभृतेर्वेषवाग्युताः ॥ २६८ ॥

इदं तु सङ्कीर्णेनैव गतार्थमिति मुनिना पृथङ्नोक्तम् । अथोपरूपकाणि । तत्र—

नाटिका क्लृप्तवृत्ता स्यात्स्त्रीप्राया चतुरङ्किका ।
प्रख्यातो धीरललितस्तत्र स्यान्नायको नृपः ॥ २६९ ॥
स्यादन्तःपुरसम्बद्धा सङ्गीतव्यापृताथवा ।
नवानुरागा कन्यात्र नायिका नृपवंशजा ॥ २७० ॥
संप्रवर्तेत नेतास्यां देव्यास्त्रासेन शङ्कितः ।
देवी पुनर्भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥ २७१ ॥
पदे पदे मानवती तद्वशः सङ्गमो द्वयोः ।
वृत्तिः स्यात्कैशिकी स्वल्पविमर्शाः सन्धयः पुनः ॥ २७२ ॥

द्वयोर्नायिकानायकयोः । यथा—रत्नावली-विद्धशालभञ्जिकादिः । अथ त्रोटकम्—

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१ 'भूषणत्वं'' ख. २ '°रैमरिव' नि-च. ३ 'प्रहसने वृत्तं' नि-च. ४ '°प्रभृति-ष्वत्र' नि-च. ५ 'धूर्तानां' नि.

सप्ताष्टनवपञ्चाङ्कं दिव्यमानुषसंश्रयम् ।
त्रोटकं नाम तत्प्राहुः प्रत्यङ्कं सविदूषकम् ॥ २७३ ॥

प्रत्यङ्कसविदूषकत्वादत्र शृङ्गारोऽङ्गी । सप्ताङ्कं यथा—[1]स्तम्भितरम्भम् । पञ्चाङ्कं यथा—विक्रमोर्वशी । अथ गोष्ठी—

प्राकृतैर्नवभिः पुम्भिर्दशभिर्वाप्यलङ्कृता ।
[2]नोदात्तवचना गोष्ठी कैशिकीवृत्तिशालिनी ॥ २७४ ॥
हीना गर्भविमर्शाभ्यां पञ्चषड्योषिदन्विता ।
कामशृङ्गारसंयुक्ता स्यादेकाङ्कविनिर्मिता ॥ २७५ ॥

यथा—रैवतमदनिका । अथ सट्टकम्—

सट्टकं प्राकृताशेषपाठ्यं स्यादप्रवेशकम् ।
न च विष्कम्भकोऽप्यत्र प्रचुरश्चाद्भुतो रसः ॥ २७६ ॥
अङ्का जवनिकाख्याः स्युः स्यादन्यन्नाटिकासमम् ।

यथा—कर्पूरमञ्जरी । अथ नाट्यरासकम्—

नाट्यरासकमेकाङ्कं बहुताललयस्थिति ॥ २७७ ॥
उदात्तनायकं तद्वत्पीठमर्दोपनायकम् ।
हास्योऽङ्ग्यत्र सशृङ्गारो नारी वासक[3]सज्जिका ॥ २७८ ॥
मुखनिर्वहणे सन्धी लास्याङ्गानि दशापि च ।
केचित्प्रतिमुखं सन्धिमिह नेच्छन्ति केवलम् ॥ २७९ ॥

तत्र सन्धिद्वयवती यथा—नर्मवती । सन्धिचतुष्टयवती यथा—विलासवती । अथ प्रस्थानकम्—

प्रस्थाने नायको दासो हीनः स्यादुपनायकः ।
दासी च नायिका वृत्तिः कैशिकी भारती तथा ॥ २८० ॥
सुरापानसमायोगादुद्दिष्टार्थस्य संहृतिः ।
अङ्कौ द्वौ लयतालादिर्विलासो बहुलस्तथा ॥ २८१ ॥

यथा—शृङ्गारतिलकम् । अथोल्लाप्यम्—

उदात्तनायकं दिव्यवृत्तमेकाङ्कभूषितम् ।
शिल्पकाङ्गैर्युतं हास्यशृङ्गारकरुणै रसैः ॥ २८२ ॥
उल्लाप्यं बहुसंग्रामं [4]अस्रगीतमनोहरम् ।
चतस्रो नायिकास्तत्र त्रयोऽङ्का इति केचन ॥ २८३ ॥

शिल्पकाङ्गानि वक्ष्यमाणानि । यथा—देवीमहादेवम् । अथ काव्यम्—

काव्यमारभटीहीनमेकाङ्कं हास्यसङ्कुलम् ।
खण्डमात्राद्विपदिकाभग्नतालैरलङ्कृतम् ॥ २८४ ॥
वर्ण[5]मात्राच्छड्डुलिकायुतं शृङ्गारभाषितम् ।

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[1] 'स्तम्भितारम्भम्' ग. [2] 'नोदात्तवचना' ग. [3] 'भज्जिका' ग. [4] '°सामसगीत°' लि. [5] '°मात्राद्युक्तिका' लि; 'मात्राछमितिका' ग.

नेता स्त्री चाप्युदात्तात्र सन्धी आद्यौ तथान्तिमः ॥ २८५ ॥

यथा—यादवोदयः । अथ प्रेङ्खणम्—

गर्भावमर्शरहितं प्रेङ्खणं हीननायकम् ।
असूत्रधारमेकाङ्कमविष्कम्भप्रवेशकम् ॥ २८६ ॥
नियुद्धसम्फेटयुतं सर्ववृत्तिसमाश्रितम् ।
नेपथ्ये गीयते नान्दी तथा तत्र प्ररोचना ॥ २८७ ॥

यथा—वालिवधः । अथ रासकम्—

रासकं पञ्चपात्रं स्यान्मुखनिर्वहणान्वितम् ।
भाषाविभाषाभूयिष्ठं भारतीकैशिकीयुतम् ॥ २८८ ॥
असूत्रधारमेकाङ्कं सवीथ्यङ्गं कलान्वितम् ।
श्लिष्टनान्दीयुतं ख्यातनायिकं मूर्खनायकम् ॥ २८९ ॥
उदात्तभावविन्याससंश्रितं चोत्तरोत्तरम् ।
इह प्रतिमुखं सन्धिमपि केचित्प्रचक्षते ॥ २९० ॥

यथा—मेनकाहितम् । अथ संलापकम्—

संलापकेऽङ्काश्चत्वारस्त्रयो वा नायकः पुनः ।
पाषण्डः स्याद्रसस्तत्र शृङ्गारकरुणेतरः ॥ २९१ ॥
भवेयुः पुरसंरोधच्छलसंग्रामविद्रवाः ।
न तत्र वृत्तिर्भवति भारती न च कैशिकी ॥ २९२ ॥

यथा—मायाकापालिकम् । अथ श्रीगदितम्—

प्रख्यातवृत्तमेकाङ्कं प्रख्यातोदात्तनायकम् ।
प्रसिद्धनायिकं गर्भविमर्शाभ्यां विवर्जितम् ॥ २९३ ॥
भारतीवृत्तिबहुलं श्रीतिशब्देन संकुलम् ।
मतं श्रीगदितं नाम विद्वद्भिरुपरूपकम् ॥ २९४ ॥

यथा—क्रीडारसातलम् ।

श्रीरासीना श्रीगदिते गायेत्किञ्चित्पठेदपि ।
एकाङ्को भारतीप्राय इति केचित्प्रचक्षते ॥ २९५ ॥

ऊह्यमुदाहरणम् । अथ शिल्पकम्—

चत्वारः शिल्पकेऽङ्काः स्युश्चतस्रो वृत्तयस्तथा ।
अशान्तहास्याश्च रसा नायको ब्राह्मणो मतः ॥ २९६ ॥
वर्णनात्र श्मशानादेर्हीनः स्यादुपनायकः ।
सप्तविंशतिरङ्गानि भवन्त्येतस्य तानि तु ॥ २९७ ॥
आशंसातर्कसन्देहतापोद्वेगप्रसक्तयः ।
प्रयत्नग्रथनोत्कण्ठावहित्थाप्रतिपत्तयः ॥ २९८ ॥
विलासालस्यबाष्पाणि प्रहर्षाश्वासमूढताः ।

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१ '°समाश्रयम्' ग. २ 'तथा कलान्वितम्' ग. ३ 'श्रीरासीना' इत्यारभ्य 'ऊह्यमुदाहरणम्' इत्यन्तं ग-पुस्तके नास्ति. ४ '°लस्यग्लानि' ग-घ. ५ '°हर्षाश्लीन' ख.

साधनानुगमोच्छ्वासविस्मयप्राप्तयस्तथा ॥ २९९ ॥
लाभविस्मृतिसम्फेटा वैशारद्यं प्रबोधनम् ।
चमत्कृतिश्चेत्यमीषां स्पष्टत्वाल्लक्ष्म नोच्यते ॥ ३०० ॥

*सम्फेटप्रबोधनयोः पूर्वमुक्तत्वादेव लक्ष्म सिद्धम् । यथा—कनकावतीमाधवः । अथ विलासिका—

शृङ्गारबहुलैकाङ्का दशलास्याङ्गसंयुता ।
विदूषकविटाभ्यां च पीठमर्देन भूषिता ॥ ३०१ ॥
हीना गर्भविमर्शाभ्यां सन्धिभ्यां हीननायका ।
स्वल्पवृत्ता सुनेपथ्या विख्याता सा विलासिका ॥ ३०२ ॥

केचित्तत्र विलासिकास्थाने विनायिकेति पठन्ति । तस्यास्तु 'दुर्मल्लिकायामन्तर्भावः' इत्यन्ये । अथ दुर्मल्लिका—

दुर्मल्ली चतुरङ्का स्यात्कैशिकीभारतीयुता ।
अगर्भा नागरनरा न्यूननायकभूषिता ॥ ३०३ ॥
त्रिनालिः प्रथमोऽङ्कोऽस्यां विटक्रीडामयो भवेत् ।
पञ्चनालिर्द्वितीयोऽङ्को विदूषकविलासवान् ॥ ३०४ ॥
षण्णालिकस्तृतीयस्तु पीठमर्दविलासवान् ।
चतुर्थो दशनालिः स्यादङ्कः क्रीडितनागरः ॥ ३०५ ॥

यथा—बिन्दुमती । अथ प्रकरणिका—

नाटिकैव प्रकरणी सार्थवाहादिनायका ।
समानवंशजा नेतुर्भवेद्यत्र च नायिका ॥ ३०६ ॥

मृग्यमुदाहरणम् । अथ हल्लीशः—

हल्लीश एक एवाङ्कः सप्ताष्टौ दश वा स्त्रियः ।
वागुदात्तैकपुरुषः कैशिकीवृत्तिसङ्कुलः ।
मुखान्तिमौ तथा सन्धी बहुताललयस्थितिः ॥ ३०७ ॥

यथा—केलिरैवतकम् । अथ भाणिका—

भाणिका श्लक्ष्णनेपथ्या मुखनिर्वहणान्विता ।
कैशिकीभारतीवृत्तियुक्तैकाङ्कविनिर्मिता ॥ ३०८ ॥
उदात्तनायिका मन्दपुरुषात्राङ्गसप्तकम् ।
उपन्यासोऽथ विन्यासो विबोधः साध्वसं तथा ॥ ३०९ ॥
समर्पणं निवृत्तिश्च संहार इति सप्तमः ।
उपन्यासः प्रसङ्गेन भवेत्कार्यस्य कीर्तनम् ॥ ३१० ॥
निर्वेदवाक्यव्युत्पत्तिर्विन्यास इति स स्मृतः ।
भ्रान्तिनाशो विबोधः स्यान्मिथ्याख्यानं तु साध्वसम् ॥ ३११ ॥

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१ 'सन्विता' ग. २ 'वीथ्यायासा विना' ग. ३ 'वार्तिकेति' ख. ४ 'भवेद्युक्ता नायिका' ग. ५ 'वृत्तिरुज्ज्वला' मि.

सोपालम्भवचः[1] कोपपीडयेह समर्पणम् ।
निदर्शनस्योपन्यासो निवृत्तिरिति कथ्यते ॥ ३१२ ॥
संहार इति च प्राहुर्यत्कार्यस्य समापनम् ।

स्पष्टान्युदाहरणानि । यथा—कामदत्ता ।

एतेषां सर्वेषां नाटकप्रकृतिकत्वेऽपि यथौचित्यं यथालाभं नाटकोक्तविशेषपरिग्रहः । यत्र च नाटकोक्तानि पुनरुपादानं तत्र तत्सद्भावस्य नियमः । अथ श्रव्यकाव्यानि—

श्रव्यं श्रोतव्यमात्रं तत्पद्यगद्यमयं द्विधा ॥ ३१३ ॥

तत्र पद्यमयान्याह—

छन्दोबद्धपदं पद्यं तेनैकेन[2] च मुक्तकम् ।
द्वाभ्यां तु युग्मकं सन्दानितकं त्रिभिरिष्यते ॥ ३१४ ॥
कलापकं चतुर्भिश्च पञ्चभिः कुलकं मतम् ।

तत्र मुक्तकं यथा मम—

'सान्द्रानन्दमनन्तमव्ययमजं यद्योगिनोऽपि क्षणं
साक्षात्कर्तुमुपासते प्रतिमुहुर्ध्यानैकलानाः परम् ।
धन्यास्ता मथुरापुरीयुवतयस्तद्ब्रह्म याः कौतुका-
दालिङ्गन्ति समालपन्ति शतधाकर्षन्ति चुम्बन्ति च ॥'

युग्मकं यथा मम—

'किं करोषि करोपान्ते कान्ते गण्डस्थलीमिमाम् ।
प्रणयप्रवणे कान्तेऽनैकान्ते नोचिताः क्रुधः ॥
इति यावत्कुरङ्गाक्षीं वक्तुमीहामहे वयम् ।
तावदाविरभूच्चूते मधुरो मधुपध्वनिः ॥'

एवमन्यान्यपि ।

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ॥ ३१५ ॥
सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ।
एकवंशभवा भूपाः कुलजा बहवोऽपि वा ॥ ३१६ ॥
शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ।
अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः ॥ ३१७ ॥
इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ।
चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् ॥ ३१८ ॥
आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ।
क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् ॥ ३१९ ॥
एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः ।
नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह ॥ ३२० ॥

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[1] 'उपालम्भवचः कोपं पीडयेह' ग.   [2] 'तेन मुक्तेन मुक्तकम्' लि.   [3] 'कथा' ग.
[4] 'चत्वारस्तत्र' ग.

नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ।
सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् ॥ ३२१ ॥
संध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ।
प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः ॥ ३२२ ॥
सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ।
रणप्रयाणोपयममन्त्रपुत्रोदयादयः ॥ ३२३ ॥
वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ।
कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा ॥ ३२४ ॥
नामास्य सर्गोपादेयकथया सर्गनाम तु ।

सन्ध्यङ्गानि यथालाभमत्र विधेयानि । 'अवसानेऽन्यवृत्तकैः' इति बहुवचनमविवक्षितम् । साङ्गोपाङ्गा इति जलकेलिमधुपानादयः । यथा—रघुवंश-शिशुपालवध-नैषधादयः । यथा वा मम—राघवविलासादिः ।

अस्मिन्नार्षे पुनः सर्गा भवन्त्याख्यानसंज्ञकाः ॥ ३२५ ॥

अस्मिन्महाकाव्ये । यथा—महाभारतम् ।

प्राकृतैर्निर्मिते तस्मिन्सर्गा आश्वाससंज्ञकाः ।
छन्दसा स्कन्धके[1]नैतत्क्वचिद्गलितकै[2]रपि ॥ ३२६ ॥

यथा—सेतुबन्धः । यथा वा मम—कुवलयाश्वचरितम् ।

अपभ्रंशनिबद्धेऽस्मिन्सर्गाः कडव[3]काभिधाः ।
तथापभ्रंशयोग्यानि छन्दांसि विविधान्यपि ॥ ३२७ ॥

यथा—कर्णपराक्रमः ।

भाषाविभाषानियमात्काव्यं सर्गसमुज्झि[4]तम् ।
एकार्थप्रव[5]णैः पद्यैः सन्धिसामग्र्यवर्जितम् ॥ ३२८ ॥

यथा—भिक्षाटनम्, आर्याविलासश्च ।

खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च ।

यथा—मेघदूतादिः ।

कोषः श्लोकसमूहस्तु स्यादन्योन्यानपेक्षकः ॥ ३२९ ॥
व्रज्याक्रमेण रचितः स एवातिमनोरमः ।

सजातीयानामेकत्र संनिवेशो व्रज्या । यथा—मुक्तावल्यादि । अथ गद्यकाव्यानि । तत्र गद्यम्—

वृत्तग[6]न्धोज्झितं गद्यं मुक्तकं वृत्तगन्धि च ॥ ३३० ॥
भवेदुत्कलिकाप्रायं चू[7]र्णकं च चतुर्विधम् ।
आद्यं समासरहितं वृत्तभागयुतं परम् ॥ ३३१ ॥

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[1] 'स्कन्धकेनैव' ग. [2] '°लितकैन' ग. [3] 'कुडवका°' नि; 'खडरका°' ग. [4] '°समुज्झितम्' नि. [5] '°प्रवणं' ग. [6] 'वृत्तकन्धो°' ग-ख. [7] 'कुडकं' ग.

अन्यद्दीर्घसमासाढ्यं तुर्यं चाल्पसमासकम् ।

मुक्तकं यथा—'गुरुर्वचसि पृथुरुरसि—' (हर्षचरित ३.१६) इत्यादि ।

वृत्तगन्धि यथा मम—'समरकण्डूलनिबिडभुजदण्डकुण्डलीकृत[1]कोदण्डशिञ्जिनीटङ्कारोज्जागरितवैरिनगर—' इत्यादि । अत्र 'कुण्डलीकृत[2]कोदण्ड—' इत्यनुष्टुब्वृत्तस्य पादः, 'समरकण्डूल' इति च प्रथमाक्षरद्वयरहितस्तस्यैव पादः ।

उत्कलिकाप्रायं यथा ममैव—'अणिसविसुमरणिसिदसरविसरविदलिदसमरपरिगदपवरपरबल—' इत्यादि (अनिशविसृमरनिशितशरविसरविदलित-समरपरिगतप्रवरपरबल)। चूर्णकं[3] यथा मम—'गुणरत्नसागर जगदेकनागर कामिनीमदन जनरञ्जन[4]' इत्यादि ।

कथायां सरसं वस्तु पद्यैरेव[5] विनिर्मितम् ॥ ३३२ ॥
क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके ।
आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम् ॥ ३३३ ॥

यथा—कादम्बर्यादिः ।

आख्यायिका कथावत्स्यात्कवेर्वंशानुकीर्तनम् ।
अस्यामन्यकवीनां च वृत्तं पद्यं क्वचित्क्वचित् ॥ ३३४ ॥
कथांशानां व्यवच्छेद आश्वास इति बध्यते[6] ।
आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित् ॥ ३३५ ॥
अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम् ।

यथा—हर्षचरितादिः । 'अपि त्वनियमो दृष्टस्तत्राप्यन्यैरुदीरणात् ।' इति (काव्यादर्शे १.२५) दण्ड्याचार्यवचनात्केचित् 'आख्यायिका नायकेनैव निबद्धव्या' इत्याहुः[7], तदयुक्तम् । आख्यानादयश्च कथाख्यायिकयोरेवान्तर्भावान्न पृथगुक्ताः । यदुक्तं दण्डिनैव—'अत्रैवान्तर्भविष्यन्ति शेषाश्चाख्यानजातयः ।' इति (काव्यादर्शे १.२८)। एषामुदाहरणम्—पञ्चतन्त्रादि । अथ गद्यपद्यमयानि—

गद्यपद्यमयं काव्यं चम्पूरित्यभिधीयते ॥ ३३६ ॥

यथा—देशराजचरितम् ।

गद्यपद्यमयी राजस्तुतिर्विरुदमुच्यते ।

यथा—विरुदमणिमाला ।

करम्भकं तु भाषाभिर्विविधाभिर्विनिर्मितम् ॥ ३३७ ॥

यथा मम—षोडशभाषामयी प्रशस्तिरत्नावली । एवमन्येऽपि भेदा उद्देशमात्रप्रसिद्धत्वादुक्तभेदानतिक्रमाच्च न पृथग्लक्षिताः ॥

इति श्रीमत्साहित्यदर्पणे दृश्यश्रव्यकाव्यनिरूपणो नाम षष्ठः परिच्छेदः ।

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[1] 'मण्डलीकृत' ग. [2] 'मण्डलीकृत॰' ग. [3] 'कुलकं' ग. [4] 'जनचित्तरञ्जन' ग. [5] 'गद्यैरेव' नि. [6] 'बोध्यते' ग. [7] भामहादयः 'गद्येन युक्तोदात्तार्था सोच्छ्वासाख्यायिका मता ॥ वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम्……संस्कृतं संस्कृता चेष्टा कथापभ्रंशभाक्तथा ॥ अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते ॥' भामह १.२५–२९.

सप्तमः परिच्छेदः ।

इह प्रथमतः काव्ये दोषगुणरीत्यलङ्काराणामवस्थितिक्रमो दर्शितः । संप्रति के त इत्यपेक्षायामुद्देशक्रमप्राप्तानां दोषाणां स्वरूपमाह—

रसापकर्षका दोषास्

अस्यार्थः प्रागेव स्फुटीकृतः । तद्विशेषानाह—

ते पुनः पञ्चधा मताः ।
पदे तदंशे वाक्येऽर्थे सम्भवन्ति रसेऽपि यत् ॥ १ ॥

स्पष्टम् । तत्र

दुःश्रवत्रिविधाश्लीलानुचितार्थाप्रयुक्तताः ।
ग्राम्याप्रतीतसन्दिग्धनेयार्थनिहतार्थताः ॥ २ ॥
अवाचकत्वं क्लिष्टत्वं विरुद्धमतिकारिता ।
अविमृष्टविधेयांशभावश्च पदवाक्ययोः ॥ ३ ॥
दोषाः, केचिद्भवन्त्येषु पदांशेऽपि, पदे परम् ।
निरर्थकासमर्थत्वे च्युतसंस्कारता तथा ॥ ४ ॥

परुषवर्णतया श्रुतिदुःखावहत्वं **दुःश्रवत्वम्** । यथा—'कार्तार्थ्यं यातु तन्वङ्गी कदानङ्गवशंवदा ।' **अश्लीलत्वं** व्रीडाजुगुप्सामङ्गलव्यञ्जकत्वात्त्रिविधम् । क्रमेणोदाहरणम्—

'दृप्तारिविजये राजन्साधनं सुमहत्तव ।'
'प्रससार शनैर्वायुर्विनाशे तन्वि ते तदा ।'

अत्र साधन-वायु-विनाशशब्दा अश्लीलाः । 'शूरा अमरतां यान्ति पशुभूता रणाध्वरे' अत्र पशुपदं कातर्यमभिव्यनक्तीत्य**नुचितार्थत्वम्** । **अप्रयुक्तत्वं** तथाप्रसिद्धावपि कविभिरनादृतत्वम् । यथा—'भाति पद्मः सरोवरे ।' अत्र पद्मशब्दः पुंलिङ्गः । **ग्राम्यत्वं** यथा—'कटिस्ते हरते मनः ।' अत्र कटिशब्दो ग्राम्यः । **अप्रतीतत्व**मेकदेशमात्रप्रसिद्धत्वम् । यथा—'योगेन दलिताशयः ।' अत्र योगशास्त्र एव वासनार्थ आशयशब्दः । 'आशीःपरम्परां वन्द्यां कर्णे कृत्वा कृपां कुरु ।' अत्र वन्द्यामिति किं वन्दीभूतायामुत वन्दनीयायामिति **सन्देहः** । **नेयार्थत्वं** रूढिप्रयोजनाभावादशक्तिकृतं लक्ष्यार्थप्रकाशनम् । यथा—'कमले चरणाघातं मुखं सुमुखि तेऽकरोत् ।' अत्र चरणाघातेन निर्जितत्वं लक्ष्यम् । **निहतार्थत्व**मुभयार्थस्य शब्दस्याप्रसिद्धेऽर्थे प्रयोगः । यथा—

'यमुनाशम्बरमम्बरं व्यतानीत् ।' शम्बरशब्दो दैत्ये प्रसिद्धः । इह तु जले निहतार्थः । 'गीतेषु कर्णमादत्ते' अत्राङ्-पूर्वो दाञ्-धातुर्दानार्थेऽ**वाचकः** । यथा वा—

'दिनं मे त्वयि संप्राप्ते ध्वान्तच्छन्नापि यामिनी ।'

अत्र दिनमिति प्रकाशमयार्थेऽवाचकम् । **क्लिष्टत्व**मर्थप्रतीतेर्व्यवहितत्वम् । यथा—

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१ 'क्लिष्टत्वं' ग. २ 'मरे' लि. ३ 'हरति' ख. ४ 'क्लेशकर्मविपाकाशयैरपरामृष्टः पुरुषविशेष ईश्वरः' (योगसूत्र १-२४ इत्यत्र) ५ 'ग्राम्यस्तु' ग-ख. ६ '°वाचकः' ख.

'क्षीरोदजावसतिजन्मभुवः प्रसन्नाः ।' अत्र क्षीरोदजा लक्ष्मीस्तस्या वसतिः पद्मं तस्य जन्मभुवो जलानि । 'भूतयेऽस्तु भवानीशः' । अत्र भवानीशशब्दो भवान्याः पत्यन्तरप्रतीतिकारित्वाद्विरुद्धमतिकृत् । अविमृष्टविधेयांशत्वं यथा—'स्वर्गग्रामटिकाविलुण्ठनवृथोच्छूनैः किमेभिर्भुजैः ।' अत्र वृथात्वं विधेयम्, तच्च समासे गुणीभावादनुवाद्यत्वप्रतीतिकृत् । यथा वा—'रक्षांस्यपि पुरः स्थातुमलं रामानुजस्य मे ।' अत्र रामस्येति वाच्यम् । यथा वा—

'आसमुद्रक्षितीशानाम्' (रघु० १·५) अत्रासमुद्रमिति वाच्यम् । यथा वा—'यत्र ते पतति सुभ्रु कटाक्षः षष्ठबाण इव पञ्चशरस्य ।' अत्र षष्ठ इवेत्युल्लेख्यम् । यथा वा—'अमुक्ता भवता नाथ मुहूर्तमपि सा पुरा ।'

अत्रामुक्तेत्यत्र नञः प्रसज्यप्रतिषेधत्वमिति विधेयत्वमेवोचितम् । यदाहुः—

'अप्राधान्यं विधेर्यत्र प्रतिषेधे प्रधानता ।
प्रसज्यप्रतिषेधोऽसौ क्रियया सह यत्र नञ् ॥'

यथा—'नवजलधरः संनद्धोऽयं न दृप्तनिशाचरः ।' (विक्रमो० ४.१)

उक्तोदाहरणे[1] तु तत्पुरुषसमासे गुणीभावेन[2] नञः पर्युदासतया निषेधस्य विधेयतयानवगमः । यदाहुः—

'प्रधानत्वं विधेर्यत्र प्रतिषेधेऽप्रधानता ।
पर्युदासः स विज्ञेयो यत्रोत्तरपदेन नञ् ॥'

तेन

'जुगोपात्मानमत्रस्तो भेजे धर्ममनातुरः ।
अगृध्नुराददे सोऽर्थमसक्तः सुखमन्वभूत् ॥' (रघु० १.२१)

अत्रात्रस्ततायनूद्यात्मगोपनाद्येव विधेयमिति नञः पर्युदासतया गुणभावो युक्तः । ननु 'अश्राद्धभोजी[3] ब्राह्मणः' 'असूर्यम्पश्या राजदाराः' इत्यादिवत् 'अमुक्ता' इत्यत्रापि प्रसज्यप्रतिषेधो भविष्यतीति[4] चेत्, न । तत्रापि[5] यदि भोजनादिरूपक्रियांशेन नञः सम्बन्धः स्यात्तदैव तत्र प्रसज्यप्रतिषेधत्वं वक्तुं शक्यम् । न च तथा । विशेष्यतया प्रधानेन तद्भोक्त्रादिना कर्त्रंशेनैव नञः सम्बन्धात्[6] । यदाहुः—

'श्राद्धभोजनशीलो हि यतः कर्ता प्रतीयते ।
न तद्भोजनमात्रं तु कर्तरीनेर्विधानतः[7] ॥' इति ।

'अमुक्ता' इत्यत्र तु क्रिययैव सह सम्बन्ध इति दोष एव । एते च क्लिष्टत्वादयः समासगता एव पददोषाः । वाक्ये दुःश्रवत्वं यथा—

'स्मरार्तान्धः कदा लप्स्ये कार्तार्थ्यं विरहे तव ।'
'कृतप्रवृत्तिरन्यार्थे कविर्वान्तं समश्नुते ॥'

अत्र जुगुप्साव्यञ्जकाश्लीलता ।

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[1] 'उक्तोदाहरणे' ख. [2] 'गुणीभावे' नि–ख. [3] 'अश्राद्धभोम्यसूर्य' ख–ग. [4] 'भवतीति' नि. [5] 'तत्रापि' नि–ख. [6] 'सम्बद्धत्वात्' ग–ख. [7] 'मात्रं कर्तरि णिनेर्विधानादिति' ग–ख.

'उच्चलत्कमललौहित्यैर्वकाभिर्भूषिता तनुः।'

अत्र कमललौहित्यं पद्मरागः। वकाभिर्बोभाभिः। इति नेयार्थता[1]।

'धम्मिल्लस्य न कस्य प्रेक्ष्य निकामं कुरङ्गशावाक्ष्याः।
रज्यत्यपूर्वबन्धव्युत्पत्तेर्मानसं शोभाम्[2]॥'

अत्र धम्मिल्लस्य शोभां प्रेक्ष्य कस्य मानसं न रज्यतीति सम्बन्धः क्लिष्टः।

'न्यक्कारो ह्ययमेव मे यदरयः[3]' इति। अत्र चायमेव न्यक्कार इति न्यक्कारस्य विधेयत्वं विवक्षितम्। तच्च शब्दरचनावैपरीत्येन गुणीभूतम्। रचना च पदद्वयस्य विपरीतेति वाक्यदोषः। 'आनन्दयति ते नेत्रे योऽसौ सुभ्रु समागतः।' इत्यादिषु 'यत्तदोर्नित्यः[4] सम्बन्धः' इति न्यायादुपक्रान्तस्य यच्छब्दस्य निराकाङ्क्षत्वप्रतिपत्तये तच्छब्दसमानार्थतया प्रतीयमाना इदमेतददःशब्दा विधेया एव भवितुं युक्ताः। अत्र तु यच्छब्दनिकटस्थतया अनुवाद्यत्वप्रतीतिकृत्। तच्छब्दस्यापि यच्छब्दनिकटस्थितस्य प्रसिद्धपरामर्शित्वमात्रम्। यथा—

'यः स ते नयनानन्दकरः सुभ्रु स आगतः।' यच्छब्दव्यवधानेन स्थितास्तु निराकाङ्क्षत्वमवगमयन्ति। यथा—'आनन्दयति ते नेत्रे योऽधुनासौ समागतः॥' एवमिदमादिशब्दोपादानेऽपि। यत्र च यत्तदोरेकस्यार्थत्वं सम्भवति, तत्रैकस्योपा[5]दानेऽपि निराकाङ्क्षत्वप्रतीतिरिति न क्षतिः। तथाहि यच्छब्दस्योत्तरवाक्यगतत्वेनोपादाने सामर्थ्यात् पूर्ववाक्ये तच्छब्दस्यार्थत्वम्। यथा—'आत्मा जानाति यत्पापम्'। एवम्—'यं सर्वशैलाः परिकल्प्य वत्सं मेरौ स्थिते दोग्धरि दोहदक्षे। भास्वन्ति रत्नानि महौषधीश्च—' (कुमार० १.२) इत्यादावपि। तच्छब्दस्य प्रक्रान्तप्रसिद्धानुभूतार्थत्वे यच्छब्दस्यार्थत्वम्। क्रमेण यथा—

'स हत्वा वालिनं वीरस्[6]तत्पदे चिरकाङ्क्षिते।
धातोः स्थान इवादेशं सुग्रीवं संन्यवेशयत्'॥ (रघु० १२.५८)

'स वः शशिकलामौलिस्तादात्म्यायोपकल्पताम्।'

'तामिन्दुसुन्दरमुखीं हृदि चिन्तयामि।'

यत्र च यच्छब्दनिकटस्थितानामपीदमादिशब्दानां भिन्नलिङ्गविभक्तित्वं तत्रापि निराकाङ्क्षत्वमेव। क्रमेण यथा—

'विभाति मृगशावाक्षी येदं भुवनभूषणम्।'

'इन्दुर्विभाति यस्तेन दग्धाः पथिकयोषितः।'

क्वचिदनुपात्तयोर्द्वयोरपि सामर्थ्यादवगमः। यथा—

'न मे शमयिता कोऽपि भारस्येत्युर्वि मा शुचः।

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[1] '[illegible] इत्यत्र तु इदंशब्दोपपदात् [illegible] मनोऽभिमतमर्थमनवगमयत्। [illegible] दर्शनक्रियामात्रस्यैव प्रतीयमानत्वात्' इत्यधिकं ख-पुस्तके.
[2] काव्यप्रकाशे सप्तमोल्लासे उदाहृतमिदं वामनीयकाव्यालङ्कारसूत्रवृत्तौ च (२.१.२२).
[3] प्रथमे परिच्छेदे उदाहृतमिदम्.
[4] 'नित्यसम्बन्धः' ख-ग.
[5] 'तदेकस्यो°' ग.
[6] 'धीर' नि.

नन्दस्य भवने कोऽपि बालोऽस्त्यद्भुतपौरुषः ॥'

अत्र योऽस्ति, स ते मारस्य शमयितेति बुध्यते । 'यद्विरहदुःखं मे तत्को वापहरिष्यति ।' इत्यत्रैको यच्छब्दः साकाङ्क्ष इति न वाच्यम् । तथाहि— यदित्यनेन येन केनचिद्रूपेण स्थितं सर्वात्मकं वस्तु विवक्षितम् । तथाभूतस्य तस्य तच्छब्देन परामर्शः । एवमन्येषामपि वाक्यगतत्वेनोदाहरणं बोध्यम् ।

पदांशे श्रुतिकटु यथा—'तद्गच्छ सिद्ध्यै कुरु देवकार्यम् (कुमार० ३.१८)।' 'धातुमत्तां गिरिर्धत्ते ।' अत्र मत्ताशब्दः क्षीबार्थे निहतार्थः । 'वर्ण्यते किं महासेनो विजेयो यस्य तारकः ।' अत्र विजेय इति कृत्यप्रत्ययः क्तप्रत्ययार्थेऽवाचकः । 'पाणिः पल्लवपेलवः ।' अत्र पेलवशब्दस्याद्याक्षरे अश्लीले । 'संग्रामे निहताः शूरा वचो बाणत्वमागताः ।' अत्र वचःशब्दस्य गीःशब्दवाचकत्वे **नेयार्थत्वम्** । तथा तत्रैव बाणस्थाने शरेति पाठे । अत्र पदद्वयमपि न परिवृत्तिसहम् । जलध्यादौ तूत्तरपदं वैश्वानरादौ पूर्वपदम् । एवमन्येऽपि यथासम्भवं पदांशदोषा ज्ञेयाः । **निरर्थकत्वादीनां** त्रयाणां च पदमात्रगतत्वेनैव लक्ष्ये सम्भवः । क्रमेण यथा—'मुञ्च मानं हि मानिनि ।' अत्र हिशब्दो वृत्तपूरणमात्रप्रयोजनः । 'कुञ्जं हन्ति कृशोदरी ।' अत्र हन्तीति गमनार्थे पठितमपि न तत्र **समर्थम्** । 'गाण्डीवी कनकशिलानिभं भुजाभ्यामाजघ्ने विषमविलोचनस्य वक्षः (किराता० १७.६३)।' 'आङो यमहनः' (पा० १.३.२८), 'स्वाङ्गकर्मकाच्च' इत्यनुशासनबलादाङ्पूर्वस्य हनः स्वाङ्गकर्मकस्यैवात्मनेपदं नियमितम् । इह तु तदुल्लङ्घितमिति व्याकरणलक्षणहीनत्वाद् च्युतसंस्कारत्वम् । नन्वत्र 'आजघ्ने' इति पदस्य स्वतो न दुष्टता, अपि तु पदान्तरापेक्षयैवेत्यस्य वाक्यदोषता । नैवम् । तथाहि गुणदोषालङ्काराणां शब्दार्थगतत्वेन व्यवस्थितेस्तदन्वयव्यतिरेकानुविधायित्वं हेतुः । इह तु दोषस्य 'आजघ्ने' इति पदमात्रस्यैवान्वयव्यतिरेकानुविधायित्वम् । पदान्तराणां परिवर्तनेऽपि तस्य तादवस्थ्यादेव इति पददोष एव । तथा चैवेहात्मनेपदस्य परिवृत्तावपि न पददोषः, तथा हन्प्रकृतेरपीति न पदांशे दोषः । एवं 'घ्नः' इत्यत्राप्रयुक्तस्य पदगतत्वं बोध्यम् । एवं प्राकृतादिव्याकरणलक्षणहानावपि च्युतसंस्कारत्वमूह्यम् ।

इह तु शब्दानां सर्वथा प्रयोगाभावेऽसमर्थत्वम् । विरलप्रयोगे निहतार्थत्वम् । निहतार्थत्वमनेकार्थशब्दविषयम् । अप्रतीतत्वं त्वेकार्थस्यापि शब्दस्य सार्वत्रिकप्रयोगविरहः । अप्रयुक्तत्वमेकार्थशब्दविषयम् । असमर्थत्वमनेकार्थशब्दविषयम् । असमर्थत्वे हन्त्यादयो गमनार्थे पठिताः । अवाचकत्वे दिनादयः प्रकाशमयाद्यर्थे न तथेति परस्परभेदः । एवं पददोषसजातीया वाक्यदोषा उक्ताः । संप्रति तद्विजातीया उच्यन्ते ।

वर्णानां प्रतिकूलत्वं, लुप्ताहतविसर्गते ।
अधिकन्यूनकथितपदताहतवृत्तताः ॥ ५ ॥
पतत्प्रकर्षता, सन्धौ विश्लेषाश्लीलकष्टताः ।

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१ 'निहतः' नि. २ 'पेल' इत्यस्य कटभाषायां गुह्यार्थत्वात्. ३ 'वाङ्मा'' नि–ब. ४ अधिकमिदं '[illegible] तथा' 'आङो यमहनः' इति द्वयोरपि पुस्तकयोरुपलभ्यते. ५ 'गमनार्थेऽपि' ग.

अर्थान्तरैकपदता समाप्तपुनरात्तता ॥ ६ ॥
अभवन्मतसम्बन्धाक्रमामतपरार्थताः ।
वाच्यस्यानभिधानं च भग्नप्रक्रमता तथा ॥ ७ ॥
त्यागः प्रसिद्धेरस्थाने न्यासः पदसमासयोः ।
सङ्कीर्णता गर्भितता दोषाः स्युर्वाक्यमात्रगाः ॥ ८ ॥

वर्णानां रसानुगुण्यविपरीतत्वं **प्रतिकूलत्वम्** । यथा मम—

'ओवट्टइ उल्लट्टइ सअणे कहिंपि मोट्टाअइ णो परिहट्टइ ।
हिअएण फिट्टइ लज्जाइ खुट्टइ दिहीए सा ॥'

(उद्वर्तयति उल्लोटयति शयने काहिं अपि मोट्टयति
नो परिघट्टयति । हृदयेन स्फिटयति लज्जया खुट्टयति धृतेः सा)

अत्र टकाराः शृङ्गाररसपरिपन्थिनः केवलं शक्तिप्रदर्शनाय निबद्धाः । एषां चैकद्वित्रिचतुःप्रयोगे न तादृग्रसभङ्ग इति न दोषः । 'गता निशा इमा बाले ।' अत्र **विसर्गा लुप्ताः** । आहता ओत्वं प्राप्ता विसर्गा यत्र । यथा—'धीरो वरो नरो याति' इति । 'पल्लवाकृतिरक्तोष्ठी ।' अत्राकृतिपद**मधिकम्** । एवम्—'सदाशिवं नौमि पिनाकपाणिम् ।' अत्र पिनाकपाणिमिति विशेषणमधिकम् ।

'कुर्यां हरस्यापि पिनाकपाणेः' (कुमार० ३.१०)

इत्यत्र तु पिनाकपाणिपदं विशेष्यप्रतिपत्त्यर्थमुपात्तमिति युक्तमेव । यथा—'वाचमुवाच कौत्सः' (रघु. ५.१२) अत्र वाचमित्यधिकम् । उवाचेत्यनेनैव गतार्थत्वात् । क्वचित्तु विशेषणदानार्थं तत्प्रयोगो युज्यतेऽपि । यथा—'उवाच मधुरां वाचम्' इति ।

केचित्त्वाहुः—यत्र विशेषणस्यापि क्रियाविशेषणत्वं सम्भवति तत्रापि तत्प्रयोगो न घटते । यथा—'उवाच मधुरं धीमान्' इति । 'यदि मय्यर्पिता दृष्टिः किं ममेन्द्रतया तदा ।' अत्र प्रथमे त्वयेति पदं **न्यूनम्** । 'रतिलीलाश्रमं भिन्ते सलीलमनिलो वहन् ।' अत्र लीलाशब्दः **पुनरुक्तः** । एवम्—'जक्षुर्विसं धृतविकासिविसप्रसूनाः' । अत्र विसशब्दस्य धृतपरिस्फुटतत्प्रसूना इति सर्वनाम्नैव परामर्शो युक्तः । **हतवृत्तं** लक्षणानुसरणेऽप्यश्रव्यं रसाननुगुणमप्राप्तगुरुभावान्तलघु च । क्रमेण यथा—

'हन्त सततमेतस्या हृदयं भिन्ते मनोभवः कुपितः ।'

'अयि मयि मानिनि मा कुरु मानम् ।' इदं वृत्तं हास्यरसस्यैवानुकूलम् । 'विकसितसहकारभारहारिपरिमल एष समागतो वसन्तः ।' यत्पादान्ते लघोरपि गुरुभाव उक्तस्तत्सर्वत्र द्वितीयचतुर्थपादविषयम् । प्रथमतृतीयपादविषयं तु वसन्ततिलकादेरेव । अत्र 'प्रमुदितसौरभ आगतो वसन्तः' इति पाठो युक्तः । यथा वा—

'अन्यास्ता गुणरत्नरोहणभुवो धन्या मृदन्यैव सा
सम्भाराः खलु तेऽन्य एव विधिना यैरेष सृष्टो युवा ।

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१ 'लुप्तविसर्गाः' नि–च. २ "युज्यतेतराम्" ग–ख. ३ 'सानुस्वारश्च दीर्घश्च विसर्गी च गुरुर्भवेत् । वर्णः संयोगपूर्वश्च तथा पादान्तगोऽपि वा ॥' इत्युक्तम्.

श्रीमत्कान्तिजुषां द्विषां करतलात्स्त्रीणां नितम्बस्थला-
दृष्टे यत्र पतन्ति मूढमनसामस्त्राणि वस्त्राणि च[1] ॥'

अत्र वस्त्राणि चेति बन्धस्य श्लथत्वश्रुतिः । 'वस्त्राण्यपि' इति पाठे तु दार्ढ्यमिति न दोषः । 'इदमप्राप्तगुरुभावान्तलघु' इति काव्यप्रकाशकारः । वस्तुतस्तु 'श्रवणानुसरणेऽश्रव्यत्वम्' इत्यन्ये ।

'प्रज्वलज्ज्वलनज्वालाविकटोरुसटाच्छटः ।
श्वासक्षिप्तकुलक्ष्माभृत्पातु वो नरकेसरी ॥'

अत्र क्रमेणानुप्रासप्रकर्षः[2] पतितः । 'दलिते उत्पले एते अक्षिणी अमलाङ्गि ते ।' एवंविधसन्धिविश्लेषस्यासकृत्प्रयोग एव दोषः । अनुशासनमुल्लङ्घ्य वृत्तभङ्गभयमात्रेण सन्धिविश्लेषस्य तु सकृदपि । यथा—'वासवाशामुखे भाति इन्दुश्चन्दनबिन्दुवत् ।' 'चलण्डामरचेष्टितः' इति । अत्र सन्धौ जुगुप्साव्यञ्जकमश्लीलत्वम् । 'उर्व्यसावत्र तर्वाली मर्वन्ते चार्ववस्थितिः ।' अत्र सन्धौ **कष्टत्वम्** ।

'इन्दुर्विभाति कर्पूरगौरैर्धवलयन्करैः ।
जगन्मा कुरु तन्वङ्गि मानं पादानते प्रिये ॥'

अत्र जगदिति प्रथमार्धे पठितुमुचितम् ।

'नाशयन्तो घनध्वान्तं तापयन्तो वियोगिनः ।
पतन्ति शशिनः पादा भासयन्तः क्षमातलम् ॥'

अत्र चतुर्थपादो वाक्यसमाप्तावपि पुनरात्तः । **अभवन्मतसम्बन्धो** यथा—

'या जयश्रीर्मनोजस्य यया जगदलङ्कृतम् ।
यामेणाक्षीं विना प्राणा विफला मे कुतोऽद्य सा ॥'

अत्र यच्छब्दनिर्दिष्टानां वाक्यानां परस्परनिरपेक्षत्वात्तदेकान्तःपातिनेणाक्षीशब्देनान्येषां सम्बन्धः कवेरभिमतो नोपपद्यत एव । 'यां विनाऽमी वृथा प्राणा एणाक्षी सा कुतोऽद्य मे ।' इति तच्छब्दनिर्दिष्टवाक्यान्तःपातित्वे तु सर्वैरपि यच्छब्दनिर्दिष्टवाक्यान्तःपातित्वे वाक्यैः सम्बन्धो घटते । यथा वा—

'ईक्षसे यत्कटाक्षेण तदा धन्वी मनोभवः ।' अत्र यदित्यस्य तदेत्यनेन सम्बन्धो न घटते । 'ईक्षसे चेत्' इति तु युक्तः पाठः । यथा वा—

'ज्योत्स्नाचयः पयःपूरस्तारकाः कैरवाणि च ।
राजति व्योमकासारराजहंसः सुधाकरः ॥'

अत्र कासारशब्दस्य समासे गुणीभावात्तदर्थस्य न सर्वैः संयोगः । विधेयाविमर्शो यदेवाविमृष्टं तदेव दुष्टम् । इह तु प्रधानस्य कासारपदार्थस्य प्राधान्येनाप्रतीतेः

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१ काव्यप्रकाशे सप्तमोल्लासे उदाहृतमिदम्. २ 'अनुप्रासः प्रकर्षः पतितः' ग. ३ 'चलण्डामर" इत्यत्र 'चलद्' इति 'डामर' इत्येतयोः सन्धौ 'लण्डा' शब्दः प्रतिभाति स च पुरीषार्थक इति जुगुप्सा. ४ काव्यप्रकाशे सप्तमोल्लासे उदाहृतमिदम्. ५ इदमर्थान्तरैकपदताया उदाहरणम्. ६ 'कवेरभिमतोऽपि नोपपद्यत' इति' ग–ख. ७ "कासारे राज" नि. ८ 'अत्र व्योमकासार" नि.

सर्वोऽपि पयःपूरादिपदार्थस्तदात्मतया न प्रतीयते, इति सर्ववाक्यार्थविरोधावगमात् इत्युभयोर्भेदः ।

'अनेन छिन्दता मातुः कण्ठं परशुना तव ।
बद्धस्पर्धः कृपाणोऽयं लज्जते मम भार्गव ॥'

अत्र भार्गवनिन्दायां प्रयुक्तस्य मातृकण्ठच्छेदनस्य परशुना सह सम्बन्धो न युक्त इति प्राञ्चः । परशुनिन्दामुखेन भार्गवनिन्दाधिक्यमेव वैदग्ध्यं द्योतयतीत्याधुनिकाः ।

अक्रमता यथा—

'समय एव करोति बलाबलं प्रणिगदन्त इतीव शरीरिणाम् ।
शरदि हंसरवाः परुषीकृतस्वरमयूरमयू रमणीयताम् ॥' (शिशु. ६.४४.)

अत्र परामृश्यमानवाक्यानन्तरमेवेतिशब्दो युक्तः, न तु प्रणिगदन्त इत्यनन्तरम् ।

एवम्—

'द्वयं गतं संप्रति शोचनीयतां समागमप्रार्थनया कपालिनः ।
कला च सा कान्तिमती कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी ॥' (कुमा.५.७१)

अत्र त्वमित्यनन्तरमेव चकारो युक्तः । **अमतपरार्थता** यथा—'राममन्मथशरेण ताडिता–' (रघु. ११.२०) इत्यादि । अत्र शृङ्गाररसस्य व्यञ्जको द्वितीयोऽर्थः प्रकृतरसविरोधित्वादनिष्टः । **वाच्यस्यानभिधानं** यथा—'व्यतिक्रमलवं कं मे वीक्ष्य वामाक्षि कुप्यसि ।' अत्र व्यतिक्रमलवमपीत्यपिरवश्यं वक्तव्यो नोक्तः । न्यूनपदत्वे वाचकपदस्यैव न्यूनता विवक्षिता । अपेस्तु न तथात्वमित्यनयोर्भेदः । एवमन्यत्रापि । यथा वा—'चरणानतकान्तायास्तन्वि कोपस्तथापि ते ।' अत्र चरणानतकान्तासीति वाच्यम् । **भग्नप्रक्रमता** यथा—'एवमुक्तो मन्त्रिमुख्यैः रावणः प्रत्यभाषत ।' अत्र वचधातुना प्रक्रान्तं प्रतिवचनमपि तेनैव वक्तुमुचितम् । तेन 'रावणः प्रत्यवोचत' इति पाठो युक्तः । एवं च सति न कथितपदत्वदोषः तस्योद्देश्यप्रतिनिर्देश्यव्यतिरिक्तविषयत्वात् । इह हि वचनप्रतिवचनयोरुद्देश्यप्रतिनिर्देश्यत्वम् । यथा—'उदेति सविता ताम्रस्ताम्र एवास्तमेति च ।' इत्यत्र यदि रक्त एवेति पदान्तरेण स एवार्थः प्रतिपाद्यते तदान्योऽर्थ इव प्रतिभासमानः प्रतीतिं स्थगयति । यथा वा—

'ते हिमालयमामन्त्र्य पुनः प्रेक्ष्य च शूलिनम् ।
सिद्धं चास्मै निवेद्यार्थं तद्विसृष्टाः खमुद्ययुः ॥' (कुमार० ६.९४)

अत्र 'अस्मै' इतीदमा प्रक्रान्तस्य तेनैव तत्समानाभ्यामेतददःशब्दाभ्यां वा परामर्शो युक्तो न तच्छब्देन । यथा वा—'उदन्वच्छिन्ना भूः स च पतिरपां योजनशतम् ।' (नीतिश०) अत्र 'मिता भूः पत्यापां स च पतिरपाम्' इति युक्तः पाठः ।

एवम्—

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१ '°निन्दाधिक्यमेव' नि-ख. २ 'परामृश्यमानवाक्या°' ग. ३ 'शब्दप्रयोगो युक्तः' क; 'शब्दप्रयोगो युज्यते' नि. ४ 'भगवती च दिवती च महत्त्वमेकस्यता' इत्यधिकं ग-पुस्तके. ५ 'इत्यत्र हि यदि पदान्तरेण' नि; 'इत्यत्र यदि पदा°' ख.

'यशोऽधिगन्तुं सुखलिप्सया वा मनुष्यसंख्यामतिवर्तितुं वा ।
निरुत्सुकानामभियोगभाजां समुत्सुकेवाङ्कमुपैति सिद्धिः ॥' (किराता० ३.४०)

अत्र 'सुखमीहितुम्' इत्युचितम् । आद्ययोः प्रकृतिविषयः प्रक्रमभेदः । तृतीये पर्यायविषयः, चतुर्थे प्रत्ययविषयः । एवमन्यत्रापि ।

प्रसिद्धित्यागो यथा—'घोरो वारिमुचां रवः ।' अत्र मेघानां गर्जितमेव प्रसिद्धम् । यदाहुः—

'मञ्जीरादिषु रणितप्रायं पक्षिषु च कूजितप्रभृति ।
स्तनितमणितादि सुरते मेघादिषु गर्जितप्रमुखम् ॥' (रुद्रट० ६.२५) इत्यादि ।

अस्थानस्थपदता यथा—

'तीर्थे तदीये गजसेतुबन्धात्प्रतीपगामुत्तरतोऽस्य गङ्गाम् ।
अयत्नबालव्यजनीबभूवुर्हंसा नभोलङ्घनलोलपक्षाः ॥' (रघु० १६.३३)

अत्र तदीये[1]पदात्पूर्वं गङ्गामित्यस्य पाठो युक्तः । एवम्—'हितान्न यः संशृणुते स किंप्रभुः' (किराता० १.५) अत्र संशृणुत इत्यतः पूर्वं नञः स्थितिरुचिता । अत्र च पदमात्रस्यास्थाने[2] निवेशेऽपि सर्वमेव वाक्यं विवक्षितार्थप्रत्यायने मन्थरमिति वाक्यदोषता । एवमन्यत्रापि । इह केऽप्याहुः—'पदशब्देन वाचकमेव प्रायो निगद्यते, न च नञो वाचकता निर्विवादा स्वातन्त्र्येणार्थबोधनविरहात्' इति । यथा—'द्वयं गतम्–' इत्यादौ त्वमित्यनन्तरं चकारानुपादानादक्रमता तथात्रापीति ।

अस्थानस्थसमासता यथा—

'अद्यापि स्तनशैलदुर्गविषमे सीमन्तिनीनां हृदि
स्थातुं वाञ्छति मान एष धिगिति क्रोधादिवालोहितः ।
प्रोद्यद्दूरतरप्रसारितकरः कर्षत्यसौ तत्क्षणा-
त्फुल्लत्कैरवकोषनिःसरदलिश्रेणीकृपाणं शशी ॥'[4]

अत्र कोपिन उक्तौ समासो न कृतः । कवेरुक्तौ तु कृतः । वाक्यान्तरपदानां वाक्यान्तरेऽनुप्रवेशः **सङ्कीर्णत्वम्** । यथा—'चन्द्रं मुञ्च कुरङ्गाक्षि[3] पश्य मानं नभोऽङ्गने ।'

अत्र नभोऽङ्गने चन्द्रं पश्य मानं मुञ्चेति युक्तम् । 'क्लिष्टत्वमेकवाक्यविषयम्' इत्यस्माद्भिन्नम् । वाक्यान्तरे वाक्यान्तरानुप्रवेशो **गर्भितता** । यथा—

'रमणे चरणप्रान्ते[5] प्रणतिप्रवणेऽधुना ।
वदामि सखि ते तत्त्वं कदाचिन्नोचिताः क्रुधः ॥'

अर्थदोषानाह—

अपुष्टदुष्क्रमग्राम्यव्याहताश्लीलकष्टताः ।
अनवीकृतनिर्हेतुप्रकाशितविरुद्धताः ॥ ९ ॥
सन्दिग्धपुनरुक्तत्वे ख्यातिविद्याविरुद्धते ।

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[1] 'तदीयमिति पदात्' ग.　[2] '°स्थानविनिवेशेऽपि' ग-ख. 'अत्र तदीय इति पदात्' ख.
[3] 'कृशाङ्गी' ग-ख.　[4] काव्यप्रकाशे धनकोशान उदाहृतमिदम्.　[5] 'चरणाग्रे' ग.

साकाङ्क्षता सहचरभिन्नतास्थानयुक्तता ॥ १० ॥
अविशेषे विशेषश्चानियमे नियमस्तथा ।
तयोर्विपर्ययौ विध्यनुवादायुक्तते तथा ॥ ११ ॥
[2]निर्मुक्तपुनरुक्तत्वमर्थदोषाः प्रकीर्तिताः ।

तद्विपर्ययो विशेषेऽविशेषो नियमेऽनियमः । अत्रापुष्टत्वं मुख्यानुपकारित्वम् । यथा—'विलोक्य वितते व्योम्नि विधुं मुञ्च रुषं प्रिये ।' अत्र विततशब्दो मानत्यागं प्रति न किंचिदुपकुरुते । अधिकपदत्वे पदार्थान्वयप्रतीतेः समकालमेव बाधप्रतिभासः, इह तु पश्चादिति विशेषः । **दुष्क्रमता** यथा—

'देहि मे वाजिनं राजन्गजेन्द्रं वा मदालसम् ।' अत्र गजेन्द्रस्य प्रथमं याचनमुचितम् । 'स्वपिहि त्वं समीपे मे स्वपिम्येवाधुना प्रिये ।' अत्रार्थो **ग्राम्यः** । कस्यचित्प्रागुत्कर्षमपकर्षं वाभिधाय पश्चात्तदन्यथात्वप्रतिपादनं **व्याहतत्वम्** । यथा—

'हरन्ति हृदयं यूनां न नवेन्दुकलादयः ।
वीक्ष्यते यैरियं तन्वी लोकलोचनचन्द्रिका ॥'

अत्र येषामिन्दुकला नानन्दहेतुस्तेषामेवानन्दाय तन्व्याश्चन्द्रिकात्वारोपः ।

'हन्तुमेव प्रवृत्तस्य स्तब्धस्य विवरैषिणः ।
यथास्य जायते पातो न तथा पुनरुन्नतिः ॥' (भामह १.५१)

अत्रार्थोऽश्लीलः ।

'वर्षत्येतदहर्पतिर्न तु घनो धामस्थमच्छं पयः
सत्यं सा सवितुः सुता सुरसरित्पूरो यया प्लावितः ।
व्यासस्योक्तिषु विश्वसित्यपि न कः श्रद्धा न कस्य श्रुतौ
न प्रत्येति तथापि मुग्धहरिणी भास्वन्मरीचिष्वपः ॥'

अत्र यथार्कांशोद्भूतेऽर्थमुनावाक्यप्रमाणवचनाच्चार्थोऽयमपि सत्यमभवत् । तत्र च सूर्यमरीचीनां जलप्रत्ययहेतुत्वमुचितम् । तथापि मृगी भ्रान्तत्वात्तत्र जलप्रत्ययं न करोति । अयमप्रस्तुतोऽप्यर्थो दुर्बोधः दूरे चाप्रस्तुतार्थबोध इति **कष्टार्थत्वम्** ।

'सदा चरति खे भानुः सदा वहति मारुतः ।
सदा धत्ते भुवं शेषः सदा धीरोऽविकत्थनः ॥'

अत्र सदेत्यनवीकृतत्वम् । अत्रास्य पदस्य पर्यायान्तरेणोपादानेऽपि यदि नान्यद्विच्छित्त्यन्तरं तदास्य दोषस्य सद्भाव इति कथितपदत्वाद्भेदः ।

नवीकृतत्वं यथा—

'भानुः सकृद्युक्ततुरङ्ग एव रात्रिंदिवं गन्धवहः प्रयाति ।
बिभर्ति शेषः सततं धरित्रीं षष्ठांशवृत्तेरपि धर्म एषः ॥' (शाकु० ५.४)

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१ 'स्थानयुक्तता' ग-ख. २ 'निर्मुक्त' ग-ख. ३ 'तद्व्यमति' नि-ख. ४ कान्तस्याभि तस्तमोह्याः व्याहतमिदम्. ५ 'यथा' नि. ६ 'सूर्यां शुभैर्भिमुनावाच्च प्रमाणता' ग-ख(मनुष्य) ७ 'जलमन्तोत्पत्तिहेतुत्व.' ख. ८ 'करोतीत्यप्रमाणम्' ग-ख.

'गृहीतं येनासीः परिभवभयान्नोचितमपि
प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः।
परित्यक्तं तेन त्वमपि सुतशोकान्न तु भया-
द्विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ॥' (वेणी० ३.१९)

अत्र द्वितीयेऽस्त्रमोचने हेतुर्नोक्त इति **निर्हेतुत्वम्**। 'कुमारस्ते नराधीश श्रियं समधिगच्छतु।'

अत्र 'त्वं म्रियस्व' इति विरुद्धार्थप्रकाशनात्**प्रकाशितविरुद्धत्वम्**। 'अचला अबला वा स्युः सेव्या ब्रूत मनीषिणः।' अत्र प्रकरणाभावाच्छान्तशृङ्गारिणोः को वक्तेति निश्चयाभावात्**सन्दिग्धत्वम्**।

'सहसा विदधीत न क्रियामविवेकः परमापदां पदम्।
वृणते हि विमृश्यकारिणं गुणलुब्धाः स्वयमेव सम्पदः ॥' (किरात० २.३०)

अत्र द्वितीयार्धव्यतिरेकेण द्वितीयपादस्यैवार्थ इति **पुनरुक्तता**। **प्रसिद्धिविरुद्धता** यथा—

'ततश्चचार समरे शितशूलधरो हरिः।' अत्र हरेः शूलं लोकेऽप्रसिद्धम्। यथा वा— 'पादाघातादशोकस्ते सञ्जाताङ्कुरकण्टकः।' अत्र पादाघातादशोकेषु पुष्पमेव जायत इति प्रसिद्धं न त्वङ्कुर इति कविसमयख्यातिविरुद्धता। 'अधरे करजक्षतं मृगाक्ष्याः'

अत्र शृङ्गारशास्त्रविरुद्धत्वा**द्विद्याविरुद्धता**। एवमन्यशास्त्रविरुद्धत्वमपि। 'ईशस्य धनुषो भङ्गं क्षत्रस्य च समुन्नतिम्। स्त्रीरत्नं च कथं नाम मृष्यते भार्गवोऽधुना ॥' अत्र स्त्रीरत्नमित्युपेक्षितुमित्याकाङ्क्षते।'

'सज्जनो दुर्गतौ मग्नः कामिनी गलितस्तनी।
खलः पूज्यः समज्यायां तापाय मम चेतसः ॥'

अत्र सज्जनः कामिनी च शोभनौ तत्सहचरः खलोऽशोभन इति **सहचरभिन्नत्वम्**।

'आज्ञा शक्रशिखामणिप्रणयिनी शास्त्राणि चक्षुर्नवं
भक्तिर्भूतपतौ पिनाकिनि पदं लङ्केति दिव्या पुरी।
उत्पत्तिर्द्रुहिणान्वये च तदहो नेदृग्वरो लभ्यते
स्याच्चेदेष न रावणः क्व नु पुनः सर्वत्र सर्वे गुणाः ॥' (बालरा० १.३६)

अत्र न रावण इत्येतावतैव समाप्यम्। 'हीरकाणां निधेरस्य सिन्धोः किं वर्णयामहे।' अत्र रत्नानां निधेरित्य**विशेष एव वाच्यः**।

'आवर्त एव नाभिस्ते नेत्रे नीलसरोरुहे।
भङ्गाश्च वलयस्तेन त्वं लावण्याम्बुवापिका ॥'

अत्रावर्त एवेति **नियमो न वाच्यः**।

'यान्ति नीलनिचोलिन्यो रजनीष्वभिसारिकाः।'

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१ 'अत्र शस्त्रमोचनहेतु' ग. २ 'मच्छति' ग-ख. ३ 'द्वितीयार्धं व्यति' ख. ४ 'इति प्रसिद्धं' इति नास्ति ख-पुस्तके. ५ '' रत्नमुपेक्षितुमित्याकांक्षा' नि-च. ६ 'दुर्गतो' नि.

अत्र तमिस्रास्विति रजनीविशेषो वाच्यः।

'आपातेसुरसे भोगे निमग्नाः किं न कुर्वते।'

अत्र आपात एवेति **नियमो वाच्यः**।

ननु वाच्यस्यानभिधाने 'व्यतिक्रमलवम्' इत्यादावपेरभावः, इह चैवकारस्येति कोऽनयोर्भेदः। अत्राहुः—'नियमस्यानवचनमेव पृथग्भूतं नियमपरिवृत्तेर्विषयः' इति, तन्न। तथा सत्यपि द्वयोः शब्दार्थदोषतायां नियामकाभावात्। तत्का गतिरिति चेत्, 'व्यतिक्रमलवम्' इत्यादौ शब्दोच्चारणानन्तरमेव दोषप्रतिभासः। इह त्वर्थप्रत्ययानन्तरमिति भेदः। एवं च शब्दपरिवृत्तिसहत्वासहत्वाभ्यां पूर्वैरादृतोऽपि शब्दार्थदोषविभाग एवं पर्यवस्यति—यो दोषः शब्दपरिवृत्त्यसहः स शब्ददोष एव। यश्च पदार्थान्वयप्रतीतिपूर्वबोध्यः सोऽपि शब्ददोषः। यश्चार्थप्रतीत्यनन्तरं बोध्यः सोऽर्थाश्रय इति। एवं नानियमपरिवृत्त्यादेरधिकपदत्वादेर्भेदो बोद्धव्यः। अमतपरार्थत्वे तु 'राममन्मथशरेण—' इत्यादौ नियमेन वाक्यव्यापित्वाभिप्रायादर्थदोषता। अश्लीलत्वादौ तु न नियमेन वाक्यव्यापित्वम्।

'आनन्दितस्वपक्षोऽसौ परपक्षान्हनिष्यति।'

अत्र परपक्षं हत्वा स्वपक्षमानन्दयिष्यतीति विधेयम्।

'चण्डीशचूडाभरण चन्द्र लोकतमोपह।
विरहिप्राणहरण कदर्थय न मां वृथा॥'

अत्र विरहिण उक्तौ तृतीयपादस्यार्थो नानुवाद्यः।

'लग्नं रागावृताङ्ग्या सुदृढमिह ययैवासियष्ट्यारिकण्ठे
मातङ्गानामपीहोपरि परपुरुषैर्या च दृष्टा पतन्ती।
तत्सक्तोऽयं न किंचिद्गणयति विदितं तेऽस्तु तेनास्मि दत्ता
भृत्येभ्यः श्रीनियोगाद्गदितुमिति गतेवाम्बुधिं यस्य कीर्तिः॥'

अत्र विदितं तेऽस्त्वित्यनेन समापितमपि वचनं तेनेत्यादि पुनरुपात्तम्।

अथ रसदोषानाह—

रसस्योक्तिः स्वशब्देन स्थायिसंचारिणोरपि ॥ १२ ॥
परिपन्थिरसाङ्गस्य विभावादेः परिग्रहः।
आक्षेपः कल्पितः कृच्छ्रादनुभावविभावयोः ॥ १३ ॥
अकाण्डे प्रथनच्छेदौ तथा दीप्तिः पुनः पुनः।
अङ्गिनोऽननुसन्धानमनङ्गस्य च कीर्तनम् ॥ १४ ॥
अतिविस्तृतिरङ्गस्य प्रकृतीनां विपर्ययः।
अर्थानौचित्यमन्यच्च दोषा रसगता मताः।

रसस्य स्वशब्दो रसशब्दः शृङ्गारादिशब्दश्च। क्रमेण यथा—

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१ 'आपातमधुरे' ग. २ 'अत्र नियमस्य' ग; 'अत्र हि' ख. ३ 'नियमस्य वचन' लि. ४ '"परिवृत्त्यादे"' ख; 'परिवृत्तिसादे' लि. ५ 'सुदृढमपि' ख. ६ 'गदितुमिव गतोऽम्बुधे' ग. ७ काव्यप्रकाशे संक्षेपेण व्याख्यानमिदम्। ८ 'अनौचित्यं' ख.

'तामुद्वीक्ष्य कुरङ्गाक्षीं रसो नः कोऽप्यजायत ।
चन्द्रमण्डलमालोक्य शृङ्गारे मग्नमन्तरम् ॥'

स्थायिभावस्य स्वशब्दवाच्यत्वं यथा—'अजायत रतिस्तस्यास्त्वयि लोचनगोचरे ।' व्यभिचारिणः स्वशब्दवाच्यत्वं यथा—'जाता लज्जावती मुग्धा प्रियस्य परिचुम्बने ।'

अत्र प्रथमे पादे 'आसीन्मुकुलिताक्षी सा' इति लज्जाया अनुभावमुखेन कथने युक्तः पाठः । 'मानं मा कुरु तन्वङ्गि ज्ञात्वा यौवनमस्थिरम् ।' अत्र यौवनास्थैर्यनिवेदनं शृङ्गाररसस्य परिपन्थिनः शान्तरसस्याङ्गं शान्तस्यैव च विभाव इति शृङ्गारे तत्परिग्रहो न युक्तः ।

'धवलयति शिशिररोचिषि भुवनतलं लोकलोचनानन्दे ।
ईषत्क्षिप्तकटाक्षा स्मेरमुखी सा निरीक्ष्यतां तन्वी' ॥

अत्र रसस्योद्दीपनालम्बनविभावावनुभावपर्यवसायिनौ स्थिताविति कष्टकल्पना ।

'परिहरति रतिं मतिं लुनीते स्खलतितरां परिवर्तते च भूयः ।
इति बत विषमा दशास्य देहं परिभवति प्रसभं किमत्र कुर्मः ॥'

अत्र रतिपरिहारादीनां करुणादावपि सम्भवात्कामिनीरूपो विभावः **कृच्छ्रादाक्षेप्यः** । **अकाण्डे प्रथनं** यथा—वेणीसंहारे द्वितीयेऽङ्के प्रवर्तमानानेकवीरसंक्षये काले दुर्योधनस्य भानुमत्या सह शृङ्गारप्रथनम् ।

छेदो यथा—वीरचरिते राघवभार्गवयोर्धाराधिरूढेऽन्योन्यसंरम्भे कङ्कणमोचनाय गच्छामीति राघवस्योक्तिः । **पुनः पुनर्दीप्तिर्**यथा—कुमारसम्भवे रतिविलापे । **अङ्गिनोऽननुसन्धानं** यथा—रत्नावल्यां चतुर्थेऽङ्के बाभ्रव्यागमने सागरिकाया विस्मृतिः । **अनङ्गस्य कीर्तनं** यथा—कर्पूरमञ्जर्यां राजनायिकयोः स्वयं कृतं वसन्तस्य वर्णनमनादृत्य बन्दिवर्णितस्य प्रशंसनम् । **अङ्गस्यातिविस्तृतिर्**यथा—किराते सुराङ्गनाविलासादिः ।

प्रकृतयो दिव्या अदिव्या दिव्यादिव्याश्चेति । तेषां धीरोदात्तादिता । तेषामप्युत्तमाधममध्यमत्वम् । तेषु च यो यथाभूतस्तस्यायथावर्णने **प्रकृतिविपर्ययो** दोषः । यथा—धीरोदात्तस्य रामस्य धीरोद्धतवच्छद्मना वालिवधः । यथा वा—कुमारसम्भवे उत्तमदेवतयोः[3] पार्वतीपरमेश्वरयोः सम्भोगशृङ्गारवर्णनम् । 'इदं पित्रोः सम्भोगवर्णनमिवात्यन्तमनुचितम्' इत्याहुः[4] । अन्यदनौचित्यं देशकालादीनामन्यथा वर्णनम् । तथा सति हि काव्यस्यासत्यताप्रतिभासेन विनेयानामुन्मुखीकारासम्भवः ।

एभ्यः पृथगलङ्कारदोषाणां नैव सम्भवः ॥ १५ ॥

एभ्य उक्तदोषेभ्यः । तथा हि—उपमायामसादृश्यासम्भवयोरुपमानस्य जातिप्र-

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१ 'कचग्रहादस्य' ग-घ. २ काव्यप्रकाशे सप्तमोल्लासे उदाहृतमिदम्. ३ 'उत्तमदेवयोः' ख-ग. ४ ध्वनिकारादयः 'रत्यादिर्नियतार्थे च काव्ये बहुशो राजादेरुत्तमप्रकृतिभिर्नायिकाभिः सह ग्राम्यसम्भोगवर्णनं तत्पित्रोः सम्भोगवर्णनमिव सुतरामसभ्यम् । तथैवोत्तमदेवताविषयम्' (ध्वन्यालोके ३.१४ इत्यत्र). ५ 'मतस्य' ख.

माणगतन्यूनत्वाधिकत्वयोरर्थान्तरन्यासे उत्प्रेक्षितार्थसमर्थने चानुचितार्थत्वम् । क्रमेण यथा—

'ग्रथ्नामि काव्यशशिनं विततार्थरश्मिम् ।'
'प्रज्वलज्ज्वलधारावन्निपतन्ति शरास्तव ।'
'चण्डाल इव राजासौ संग्रामेऽधिकसाहसः ।'
'कर्पूरखण्ड इव राजति चन्द्रबिम्बम् ।'
'हरवन्नीलकण्ठोऽयं विराजति शिखावलः ।'
'स्तनावद्रिसमानौ ते ।'

'दिवाकराद्रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम् ।
क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसामतीव ॥' (कुमार० १.१२)

एवमादिषूत्प्रेक्षितार्थस्यासम्भूततयैव प्रतिभासनं सत्यमित्यनुचितमेव तत्समर्थनम् । यमकस्य पादत्रयगतस्याप्रयुक्तत्वं दोषः । यथा—

'सहसीमिजनैः स्निग्धैः सह सा कुसुममन्दिरम् ।
उदिते रजनीनाथे सहसा याति सुन्दरी ॥'

उत्प्रेक्षायां यथाशब्दस्योत्प्रेक्षाद्योतकत्वेऽवाचकत्वम् । यथा—

'एष मूर्तो यथा धर्मः क्षितिपो रक्षति क्षितिम् ।'

एवमनुप्रासे वृत्तिविरुद्धस्य प्रतिकूलवर्णत्वम् । यथा—'ओवट्टइ उल्लट्टइ–' इत्यादौ।

उपमायां च साधारणधर्मस्याधिक्यन्यूनत्वयोरधिकपदत्वं न्यूनपदत्वं च । क्रमेणोदाहरणम्—

'नयनज्योतिषा भाति शम्भुर्भूतिसितद्युतिः ।
विद्युतेव शरन्मेघो नीलवारिदखण्डधृक् ॥'

अत्र भगवतो नीलकण्ठत्वस्याप्रतिपादनाच्चतुर्थपादोऽधिकः ।

'कमलालिङ्गितस्तारहारहारी मुरं द्विषन् ।
विद्युद्विभूषितो नीलजीमूत इव राजते ॥'

अत्रोपमानस्य सबलाकत्वं वाच्यम् । अस्यामेवोपमानोपमेययोर्लिङ्गवचनभेदस्य कालपुरुषविध्यादिभेदस्य च भग्नप्रक्रमत्वम् । क्रमेणोदाहरणम्—

'सुधेव विमलश्चन्द्रः ।'
'ज्योत्स्ना इव सिता कीर्तिः ।'

'काम्यभिख्या तयोरासीद्व्रजतोः शुद्धवेशयोः ।
हिमनिर्मुक्तयोर्योगे चित्राचन्द्रमसोरिव ॥' (रघु. १.४६)

अत्र तथाभूतचित्राचन्द्रमसोः शोभा न खल्वासीत् । अपि तु सर्वदापि भवति । 'लतेव राजसे तन्वि ।' अत्र लता राजते, त्वं तु राजसे । 'चिरं जीवतु ते सूनुर्मार्कण्डेयो मुनिर्यथा ।' अत्र मार्कण्डेयो जीवत्येव । न त्वनेनास्य जीवत्वविधानेन विधेयम् ।

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१ '°जिनैः' ग-च. २ 'धर्म्यं तेन न्यूनपदं' ख.

इह तु यत्र लिङ्गवचनभेदेऽपि न साधारणधर्मस्यान्यथाभावस्तत्र न दोषः । क्रमेणोदाहरणम्—

'मुखं चन्द्र इवाभाति । '
'तद्वेशोऽसदृशोऽन्याभिः स्त्रीभिर्मधुरताभृतः ।
दधते स परां शोभां तदीया विभ्रमा इव ॥'

पूर्वोदाहरणेषूपमानोपमेययोरेकस्यैव साधारणधर्मेणान्वयसिद्धेः प्रक्रान्तस्यार्थस्य स्फुटोऽनिर्वाहः[1] । एवमनुप्रासे वैकल्यसौमेत्वम्[2] । यथा—

'अनणुरणन्मणिमेखलमविरतशिञ्जानमञ्जुमञ्जीरम् ।
परिसरणमरुणचरणे रणरणकमकारणं कुरुते ॥' (रुद्रट० ३.२३)

एवं समासोक्तौ साधारणविशेषणवशात्परार्थस्य प्रतीतावपि पुनस्तस्य शब्देनोपादानस्याप्रस्तुतप्रशंसायां व्यञ्जनयैव प्रस्तुतार्थावगतेः शब्देन तदभिधानस्य च पुनरुक्तत्वम् । क्रमेणोदाहरणम्—

'अनुरागवन्तमपि लोचनयोर्दधतं वपुः सुखमतापकरम् ।
निरकासयद्रविमपेतवसुं वियदालयादपरदिग्गणिका ॥' (शिशु० ९.१०)

अत्रापरदिगित्येतावतैव तस्या गणिकात्वं प्रतीयते ।

'आहूतेषु विहङ्गमेषु मशको नायान्पुरो वार्यते
मध्ये वा धुरि वा वसंस्तृणमणिर्धत्ते मणीनां धुरम्[3] ।
खद्योतोऽपि न कम्पते प्रचलितुं मध्येऽपि तेजस्विनां
धिक्सामान्यमचेतसं[4] प्रभुमिवानामृष्टतत्त्वान्तरम् ॥' (भल्लटशतके ६९)

अत्राचेतसः प्रभोरभिधानमनुचितम् । एवमनुप्रासे प्रसिद्धभावस्य ख्यातविरुद्धत्वम् । यथा—

'चक्राधिष्ठितां चक्री गोत्रं गोत्रभिदुच्छ्रितम् ।
वृषं वृषभकेतुश्च आगच्छन्नस्य भूभुजः ॥'

उक्तदोषाणां च क्वचिददोषत्वं क्वचिद्गुणत्वमित्याह—

वक्तरि क्रोधसंयुक्ते तथा वाच्ये समुद्धते ।
रौद्रादौ तु रसेऽत्यन्तं दुःश्रवत्वं गुणो भवेत् ॥ १६ ॥

एषु चास्वादस्यैकरूपविशेषात्मकतया[5] मुख्यगुणप्रकर्षोपकारित्वाद्गुण इति व्यपदेशो भाक्तः[6] । क्रमेण यथा—

'तद्विच्छेदकृशस्य कण्ठलुठितप्राणस्य मे निर्दयं
क्रूरः पञ्चशरः शरैरतिशितैर्भिन्दन्मनो निर्भरम् ।
शम्भोर्भूतकृपाविधेयमनसः प्रोद्दामनेत्रानल-
ज्वालाजालकरालितः पुनरसावास्तां समस्तात्मना ॥'

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[1] '°धर्मेणैवान्वयसिद्धेः प्रक्रान्तस्य स्फुटमनिर्वाहः' ग-घ. [2] '°त्वस्यानुप्रासार्थत्वम्' ख. [3] 'श्वम्' इति मुद्रितभल्लटशतके. [4] 'चेतनं' इति मुद्रितभल्लटशतके. [5] '°स्वादस्य' ग-घ. [6] 'गुणः' ग; 'गुण इति भाक्तव्यपदेशो गुणः' ख.

अत्र टकारे कुपितो वक्ता ।

'मूर्धव्याधूयमानध्वनदमरधुनीलोलकल्लोलजालो-
द्भूताम्भःक्षोदमात्यसममभिनभःक्षिप्तनक्षत्रलक्षम् ।
ऊर्ध्वन्यस्ताङ्घ्रिदण्डभ्रमिभररभसोद्यद्भ्रमस्वस्मयेन-
क्रान्तब्रह्माण्डखण्डं प्रविसरतु शिवं शाम्भवं ताण्डवं वः ॥'

अत्रोद्धतताण्डवं वाच्यम् । इमे पद्ये मम । रौद्रादिरसत्वे तद्विलापेक्षयापि दुःश्रवत्वमत्यन्तं गुणः । यथा—'उत्कृत्योत्कृत्य कृत्तिम्—' इत्यादि (मालती० ५.१६) । अत्र बीभत्सो रसः ।

सुरतारम्भगोष्ठ्यादावश्लीलत्वं तथा पुनः ।

तथा पुनरिति गुण एव । यथा—

'करिहस्तेन सम्बाधे प्रविश्यान्तर्विलोडिते ।
उपसर्पन्ध्वजः पुंसः साधनान्तर्विराजते ॥'

अत्र हि सुरतारम्भगोष्ठ्यां 'द्व्यर्थैः पदैः पिशुनयेच्च रहस्यवस्तु' इति कामशास्त्रस्थितिः । आदिशब्दाच्छमकथास्तुतिषु बोद्धव्यम् ।

स्यातामदोषौ श्लेषादौ निहतार्थाप्रयुक्तते ॥ १७ ॥

यथा—

'पर्वतभेदि पवित्रं जैत्रं नरकस्य बहुमतं गहनम् ।
हरिमिव हरिमिव हरिमिव सुरसरिदम्भः पतन्नमत' ॥ (दमयन्तीकथा)

अत्रेन्द्रपक्षे पवित्रशब्दो निहतार्थः । सिंहपक्षे नरकशब्दो मानवार्थेऽप्रयुक्तः ।

गुणः स्यादप्रतीतत्वं ज्ञत्वं चेद्वक्तृवाच्ययोः ।

यथा—

'त्वामामनन्ति प्रकृतिं पुरुषार्थप्रवर्तिनीम् ।
तद्दर्शिनमुदासीनं त्वामेव पुरुषं विदुः' ॥ (कुमार० २.१३)

स्वयं वापि परामर्शे

अप्रतीतत्वं गुण इत्यनुषज्यते । यथा—

'युक्तः कलाभिस्तमसां विवृद्धौ क्षीणश्च ताभिः क्षतये च यासाम् ।
शुद्धं निरालम्बपदावलम्बं तमात्मचन्द्रं परिशीलयामि' ॥

कथितं च पदं पुनः ॥ १८ ॥

विहितस्यानुवाद्यत्वे विषादे विस्मये क्रुधि ।
दैन्येऽथ लाटानुप्रासेऽनुकम्पायां प्रसादने ॥ १९ ॥
अर्थान्तरसंक्रमितवाच्ये हर्षेऽवधारणे ।

गुण इत्येव । यथा—'उदेति सविता ताम्रः—' इत्यादि । अत्र विहितानुवादः ।

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१ 'मूर्धा' ग. २ '०रोद्धतं वाच्यम्' ग.; 'अत्रोद्धतताण्डवं' ख. ३ [illegible] इतो पदमिदम्. ४ 'तद्दर्शिनं' ख.

'हन्त हन्त गतः कान्तो वसन्ते सखि नागतः' । अत्र विषादः । 'चित्रं चित्रमनाकाशे कथं सुमुखि चन्द्रमाः' । अत्र विस्मयः । 'सुनयने नयने निधेहि—' इति । अत्र लाटानुप्रासः । 'नयने तस्यैव नयने च' । इत्यादावर्थान्तरसंक्रमितवाच्यो ध्वनिः । एवमन्यत्र ।

सन्दिग्धत्वं तथा व्याजस्तुतिपर्यवसायि चेत् ॥ २० ॥

गुण इत्येव । यथा—

'पृथुकार्तस्वरपात्रं भूषितनिःशेषपरिजनं देव ।
विलसत्करेणुगहनं संप्रति सममावयोः सदनम्[1]' ॥

वैयाकरणमुख्ये तु प्रतिपाद्येऽथ वक्तरि ।
कष्टत्वं दुःश्रवत्वं वा

गुण इत्येव । यथा—

'दीधीवेवीङ्[2]समः कश्चिद्गुणवृद्ध्योरभाजनम् ।
क्विप्प्रत्ययनिभः कश्चिद्यत्र संनिहिते न ते[3] ॥'

अत्रार्थः कष्टः । वैयाकरणश्च वक्ता । एवमस्य प्रतिपाद्यत्वेऽपि ।

'अवार्क्षार्षमुपाध्याय त्वामहं न कदाचन' ।

अत्र दुःश्रवत्वम् । वैयाकरणो वाच्यः । एवमस्य वक्तृत्वेऽपि ।

ग्राम्यत्वमधमोक्तिषु ॥ २१ ॥

गुण इत्येव । यथा मम—

'एसो ससहरबिम्बो दीसइ हेअङ्गवीणपिण्डो व्व ।
एदे[5] अस्ससमोहा पडन्ति आसासु दुद्धधार व्व' ॥
(एष शशधरबिम्बो दृश्यते हैयङ्गवीनपिण्ड इव ।
एते अंशुसमूहाः पतन्ति आशासु दुग्धधारा इव ॥)

इयं विदूषकोक्तिः ।

निर्हेतुता तु ख्यातेऽर्थे दोषतां नैव गच्छति ।

यथा—

'सम्प्रति संध्यासमयश्चक्रद्वन्द्वानि विघटयति ।'

कवीनां समये ख्याते गुणः ख्यातविरुद्धता ॥ २२ ॥

कविसमयख्यातानि च—

मालिन्यं व्योम्नि पापे, यशसि धवलता वर्ण्यते हासकीर्त्योः
रक्तौ च क्रोधरागौ, सरिदुदधिगतं पङ्कजेन्दीवरादि ।
तोयाधारेऽखिलेऽपि प्रसरति च मरालादिकः पक्षिसङ्घो
ज्योत्स्ना पेया चकोरैर्जलधरसमये मानसं यान्ति हंसाः ॥ २३ ॥

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[1] काव्यप्रकाशे दशमे नवमे चोल्लास उदाहृतमिदम्. [2] 'दीधीङ्वेवीङ्समः' ख. '°वेवीसमः' घ. [3] काव्यप्रकाशे सप्तमोल्लास उदाहृतमिदम्. [4] 'अताक्षार्क्षम्' ख-ग-घ; 'अमार्क्षम्' इति तु रामचरणसंमतम्. [5] 'एद अस्स मोहा' ख-ग.

पादाघातादशोको विकसति बकुलं योषितामास्यमद्यै-
 र्यूनामङ्गेषु हाराः, स्फुटति च हृदयं विप्रयोगस्य तापैः ।
मौर्वी रोलम्बमाला धनुरथ विशिखाः कौसुमाः पुष्पकेतो-
 र्भिन्नं स्यादस्य बाणैर्युवजनहृदयं स्त्रीकटाक्षेण तद्वत् ॥ २४ ॥
अह्न्यम्भोजं, निशायां विकसति कुमुदं, चन्द्रिका शुक्लपक्षे
 मेघध्वानेषु नृत्यं भवति च शिखिनां नाप्यशोके फलं स्यात् ।
न स्याज्जाती वसन्ते, न च कुसुमफले गन्धसारद्रुमाणा-
 मित्याद्युन्नेयमन्यत्कविसमयगतं सत्कवीनां प्रबन्धे ॥ २५ ॥

एषामुदाहरणान्याकरेषु स्पष्टानि ।

धनुर्ज्यादिषु शब्देषु शब्दास्तु धनुरादयः ।
आरूढत्वादिबोधाय

यथा—'पूरिते[1] रोदसी ध्वानैर्धनुर्ज्यास्फालनोद्भवैः'। अत्र ज्याशब्देनापि गतार्थत्वे धनुःशब्देन ज्याया धनुष्या[2]ततीकरणं बोध्यते । आदिशब्दात् 'भाति कर्णावतंसस्ते'। अत्र कर्णस्थितत्वबोधनाय कर्णशब्दः। एवं श्रवणकुण्डलशिरःशेखरप्रभृतिः। एवं निरुपपदो मालाशब्दः पुष्पस्रजमेवाभिधत्त इति स्थितावपि 'पुष्पमाला विभाति ते'। अत्र पुष्पशब्द उत्कृष्ट[3]पुष्पबुद्धये। एवं मुक्ताहार इत्यत्र मुक्ताशब्देनान्यरत्नामिश्रितत्वम् ।

प्रयोक्तव्याः स्थिता अमी ॥ २६ ॥

धनुर्ज्यादयः सत्काव्यस्थिता एव निबद्धव्याः, न त्वस्थिता जघनकाञ्चीकरकङ्कणादयः ।

उक्तावानन्दमग्नादेः स्यान्न्यूनपदता गुणः ।

यथा—

'गाढालिङ्गनवामनीकृतकुचप्रोद्भिन्नरोमोद्गमा
 सान्द्रस्नेहरसातिरेकविगलच्छ्रीमन्नितम्बाम्बरा ।
मा मा मानद माति मामलमिति क्षामाक्षरोल्लापिनी
 सुप्ता किं नु मृता नु किं मनसि मे लीना विलीना नु किम्' ॥
(अमरु० ४०)

[4]अत्र पीडयेति न्यूनम् ।

क्वचिन्न दोषो न गुणः

न्यूनपदत्वमित्येव । यथा—

'तिष्ठेत्कोपवशात्प्रभावपिहिता दीर्घं न सा कुप्यति
 स्वर्गायोत्पतिता भवेन्मयि पुनर्भावार्द्रमस्या मनः ।
तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनी
 सा चात्यन्तमगोचरं नयनयोर्यातेति कोऽयं विधिः' ॥ (विक्रमो० ४.२)

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[1] 'पूरिता' ख. [2] 'धनुष्यारोपीकरणं' लि; 'ध्यारोपणं' ख. [3] 'पुष्पकृष्टै' लि; 'स्फुटपुष्पैः' ग-घ. [4] 'अत्र...न्यूनम्' इति नास्ति ग-पुस्तके.

अत्र प्रभावपिहितेति भवेदिति चेत्तदनन्तरं नैतद्यत इति पदानि न्यूनानि । एषां पदानां न्यूनतायामप्येतद्वाक्यस्वरूपस्य वितर्काख्यव्यभिचारिभावस्योत्कर्षाकरणान्न गुणः । दीर्घं न सेत्यादिवाक्यस्यान्यथा च प्रतिपत्त्या तिष्ठेदित्यादिवाक्यप्रतिपत्तेर्बाधः स्फुटमेवावभासत इति न दोषः ।

गुणः क्वाप्यधिकं पदम् ॥ २७ ॥

यथा—

'आचरति दुर्जनो यत्सहसा मनसोऽप्यगोचरानर्थान् ।
तन्न न जाने जाने स्पृशति मनः किं तु नैव निष्ठुरतान्' ॥

अत्र[2] न न जाने इत्यन्ययोगव्यवच्छेदाद्विच्छित्तिविशेषः ।

समाप्तपुनरात्तत्वं न दोषो न गुणः क्वचित् ।

यथा—'अन्यास्ता गुणरत्न-' इत्यादि । अत्र प्रथमार्धेन वाक्यसमाप्तावपि द्वितीयार्धवाक्यं पुनरुपात्तम् । एवं च विशेषणमात्रस्य पुनरुपादाने समाप्तपुनरात्तत्वं न वाक्यान्तरस्येति विवेच्यम् ।

गर्भितत्वं गुणः क्वापि

यथा—

'दिङ्मातङ्गघटाविभक्तचतुराघाटा मही साध्यते
सिद्धा सापि वदन्त एव हि वयं रोमाञ्चिताः पश्यत ।
विप्राय प्रतिपाद्यते किमपरं रामाय तस्मै नमो
यस्मादाविरभूत्कथाद्भुतमिदं यत्रैव चास्तं गतम्' ॥

अत्र वदन्त एवेत्यादि वाक्यं वाक्यान्तरप्रवेशात् चमत्कारातिशयं पुष्णाति ।

पतत्प्रकर्षता तथा ॥ २८ ॥

तथेति क्वचिद् गुणः । यथा—'चञ्चद्भुज-' इत्यादि । अत्र चतुर्थपादे सुकुमारार्थतया शब्दाडम्बरत्यागो गुणः ।

क्वचिदुक्तौ स्वशब्देन न दोषो व्यभिचारिणः ।
अनुभावविभावाभ्यां रचना यत्र नोचिता ॥ २९ ॥

यत्रानुभावविभावमुखेन प्रतिपादने विशदप्रतीतिर्नास्ति, यत्र च विभावानुभावकृतपुष्टिराहित्यमेवानुगुणं तत्र व्यभिचारिणः स्वशब्देनोक्तौ न दोषः । यथा—

'औत्सुक्येन कृतत्वरा सहभुवा व्यावर्तमाना ह्रिया
तैस्तैर्बन्धुवधूजनस्य वचनैर्नीताभिमुख्यं पुनः ।
दृष्ट्वाग्रे वरमात्तसाध्वसरसा गौरी नवे सङ्गमे
संरोहत्पुलका हरेण हसता श्लिष्टा शिवायास्तु वः' ॥ (रत्ना. १.२)

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१ "यतोवैषि'नि. २ 'जान इत्ययोगव्यवच्छेदे द्वितीयजान इत्यनेनाद्दगेव जान इत्यन्ययोगव्यवच्छेद'" ग; 'जान इत्यनेनायोग' ख-ख (चिह्नं ग-पुस्तकवत्). ३ 'विशेषणमिति' ख-पुस्तके पाठान्तरं निर्दिष्टम्.

औत्सुक्यस्य त्वराख्यानुभावमुखेन प्रतिपादने न झटिति प्रतीतिः । त्वराया भयादिनापि सम्भवात् । द्वितीयोऽनुभावस्य च व्यावर्तनस्य कोपादिनापि सम्भवः । साध्वसहासयोस्तु विभावादिपरिपोषस्य प्रकृतरसप्रतिकूलप्रायत्वादित्येषां स्वशब्दाभिधानमेव न्याय्यम् ।

सञ्चार्यादेर्विरुद्धस्य बाध्यत्वेन वचो गुणः ।

यथा—'क्वाकार्यं शशलक्ष्मणः क्व च कुलं–' इत्यादि ।

अत्र प्रथमार्धगतानां वितर्कमतिशङ्काधृतीनामभिलाषौत्सुक्यस्मृतिदैन्यचिन्ताभिस्तिरस्कारः पर्यन्ते चिन्ताप्रधानमास्वादप्रकर्षमाविर्भावयति ।

विरोधिनोऽपि स्मरणे साम्येन वचनेऽपि वा ॥ ३० ॥
भवेद्विरोधो नान्योन्यमङ्गिन्यङ्गत्वमाप्तयोः ।

क्रमेण यथा—'अयं स रसनोत्कर्षी–' इत्यादि । अत्रालम्बनविच्छेदेन रतेरसात्मतया स्मर्यमाणानां तदङ्गानां शोकोद्दीपकतया करुणानुकूलता ।

'सरागया स्रुतघनघर्मतोयया कराहतिध्वनितपृथूरुपीठया ।
मुहुर्मुहुर्दशनविलङ्घितोष्ठया रुषा नृपाः प्रियतमयेव भेजिरे' ॥ (शिशु० १७.२)

अत्र सम्भोगशृङ्गारो वर्णनीयस्य वीरव्यभिचारिणः क्रोधस्यानुभावसाम्येन विवक्षितः।

'एकं ध्याननिमीलनान्मुकुलितप्रायं द्वितीयं पुनः
पार्वत्या वदनाम्बुजस्तनभरे सम्भोगभावालसम् ।
अन्यद्दूरविकृष्टचापमदनक्रोधानलोद्दीपितं
शम्भोर्भिन्नरसं समाधिसमये नेत्रत्रयं पातु वः' ॥

अत्र शान्तशृङ्गाररौद्ररसपरिपुष्टा भगवद्विषया रतिः । यथा वा—

'क्षिप्तो हस्तावलग्नः प्रसभमभिहतोऽप्याददानोंऽशुकान्तं
गृह्णन्केशेष्वपास्तश्चरणनिपतितो नेक्षितः सम्भ्रमेण ।
आलिङ्गन्योऽवधूतस्त्रिपुरयुवतिभिः साश्रुनेत्रोत्पलाभिः
कामीवार्द्रापराधः स दहतु दुरितं शाम्भवो वः शराग्निः' ॥ (अमरु० २)

अत्र कविगता भगवद्विषया रतिः प्रधानम् । तस्याः परिपोषकतया भगवतस्त्रिपुरध्वंसं प्रत्युत्साहस्यापरिपुष्टतया रसपदवीमप्राप्ततया भावमात्रस्य करुणोऽङ्गम् । तस्य च कामीवेति साम्यबलादायातः शृङ्गारः ।

एवं चाविश्रान्तिधामतया करुणस्याप्यङ्गतैवेति द्वयोरपि करुणशृङ्गारयोर्भगवदुत्साहापरिपुष्टत्वाद्विषयरतिभावास्वादप्रकर्षकतया गौणपक्षसद्भावादङ्गत्वेन न विरोधः ।

ननु समूहालम्बनात्मकपूर्णघनानन्दरूपस्य रसस्य तादृशेनेतररसेन कथं विरोधः सम्भावनीयः । एकवाक्ये निवेशप्रादुर्भावयौगपद्यविरहेण परस्परोपमर्दकत्वानुपपत्तेः । नाप्यङ्गाङ्गिभावः । द्वयोरपि पूर्णतया स्वातन्त्र्येण विश्रान्तेः । सत्यमुक्तम् । अत एवात्र

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१ 'पादने झडिति न' लि. २ 'व्यावर्तनस्य' लि. ३ 'द्रुत' लि. ४ 'त्रिलङ्घितोष्ठया' ग.
* रसप्रकरण उदाहृतमिदं (३.१८ इत्यत्र)

प्रधानेतरेषु रसेषु[1] स्वातन्त्र्यविश्रमराहित्यात्पूर्णरसभावमात्राच्च विलक्षणतया सञ्चारिरसनाम्ना व्यपदेशः प्राच्यानाम्। अस्मत्पितामहानुजकविपण्डितमुख्य–श्रीचण्डीदासपादानां तु खण्डरसनाम्ना। यदाहुः—

'अङ्गं बाध्योऽथ संसर्गी यद्यङ्गी[3] स्याद्रसान्तरे।
नास्वाद्यते समग्रं यत्ततः खण्डरसः स्मृतः॥' इति।

ननु 'आद्यः करुणबीभत्सरौद्रवीरभयानकैः' (तृतीये परिच्छेदे) इत्युक्तनयेन विरोधिनोर्वीरशृङ्गारयोः कथमेकत्र

'कपोले जानक्याः करिकलभदन्तद्युतिमुषि स्मरस्मेरस्फारोड्डमरपुलकं वक्त्रकमलम्।
मुहुः पश्यञ्शृण्वन्रजनिचरसेनाकलकलं जटाजूटग्रन्थिं द्रढयति रघूणां परिवृढः॥'
(दशरूपके २.१२ इत्यत्र महानाटके १.३१ इत्यत्र च)

इत्यादौ समावेशः। अत्रोच्यते—इह खलु रसानां विरोधिताया अविरोधितायाश्च त्रिधा व्यवस्था। कयोश्चिदालम्बनैक्येन, कयोश्चिदाश्रयैक्येन, कयोश्चिन्नैरन्तर्येणेति। तत्र वीरशृङ्गारयोरालम्बनैक्येन विरोधः। तथा हास्यरौद्रबीभत्सैः सम्भोगस्य। वीरकरुणरौद्रादिभिर्विप्रलम्भस्य। आलम्बनैक्येन आश्रयैक्येन च वीरभयानकयोः। नैरन्तर्यविभावैक्याभ्यां शान्तशृङ्गारयोः। त्रिधाप्यविरोधो वीरस्याद्भुतरौद्राभ्यां शृङ्गारस्याद्भुतेन भयानकस्य बीभत्सेनेति। तेनात्र वीरशृङ्गारयोर्भिन्नालम्बनत्वान्न विरोधः।

एवं च वीरस्य नायकनिष्ठत्वेन [6]भयानकस्य प्रतिनायकनिष्ठत्वेन निबन्धे भिन्नाश्रयत्वेन[7] न विरोधः। यच्च नागानन्दे प्रशमाश्रयस्यापि जीमूतवाहनस्य मलयवत्यनुरागो दर्शितः, तत्र 'अहो गीतमहो वादित्रम्' इत्यद्भुतस्यान्तरा निवेशनान्नैरन्तर्याभावान्न शान्तशृङ्गारयोर्विरोधः। एवमन्यदपि ज्ञेयम्। 'पाण्डु क्षामं वदनं—' इत्यादौ च पाण्डुतादीनामङ्गभावः करुणवद्विप्रलम्भेऽपीति न विरोधः।

अनुकारे च सर्वेषां दोषाणां नैव दोषता ॥ ३१ ॥

सर्वेषां दुःश्रवत्वप्रभृतीनाम्। यथा—

'एष दुश्च्यवनं नौमीत्यादि जल्पति कश्चन।'

अत्र दुश्च्यवनशब्दोऽप्रयुक्तः।

अन्येषामपि दोषाणामित्यौचित्यान्मनीषिभिः।
अदोषता च गुणता ज्ञेया चानुभयात्मता ॥ ३२ ॥

अनुभयात्मता अदोषगुणात्मता॥

इति श्रीमद्विश्वनाथकविराजविरचिते साहित्यदर्पणे दोषनिरूपणो
नाम सप्तमः परिच्छेदः।

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[1] 'रसेषु' इति नास्ति ग-पुस्तके. [2] 'बाध्योऽपि' ग. [3] 'यद्यङ्गं' ग-ख. [4] शार्ङ्गधरपद्धतौ (३९५०) महानाटकस्थमेतत्. [5] 'दर्शितो' ग-ख. [6] 'भयानक...निष्ठत्वेन' इति नास्ति ग-पुस्तके. [7] '°आश्रयत्वेन विरोधः' नि-ख-ग. [8] 'करुणविप्रलम्भेऽपि' नि-ब. [9] [illegible] ग.

अष्टमः परिच्छेदः ।

गुणानाह—

रसस्याङ्गित्वमाप्तस्य धर्माः शौर्यादयो यथा ।

गुणाः

यथा खल्वङ्गित्वमाप्तस्यात्मन उत्कर्षहेतुत्वाच्छौर्यादयो गुणशब्दवाच्याः, तथा काव्येऽङ्गित्वमाप्तस्य रसस्य धर्माः स्वरूपविशेषा माधुर्यादयोऽपि स्वसमर्पकपदसन्दर्भस्य काव्यव्यपदेशस्यौपयिकानुगुण्यभाज इत्यर्थः । यथा चैषां रसमात्रस्य धर्मत्वं तथा दर्शितमेव ।

माधुर्यमोजोऽथ प्रसाद इति ते त्रिधा ॥ १ ॥

ते गुणाः । तत्र—

चित्तद्रवीभावमयो ह्लादो माधुर्यमुच्यते ।

यत्तु केनचिदुक्तम्—'माधुर्यं द्रुतिकारणम्' इति, तन्न । द्रवीभावस्यास्वादस्वरूपाह्लादाभिन्नत्वेन तत्कार्यत्वाभावात् । द्रवीभावश्च स्वाभाविकानाविष्टत्वात्मककाठिन्यमन्युक्रोधादिकृतदीप्तत्वविस्मयहासाद्युपहितविक्षेपपरित्यागेन रत्याद्याकारानुविद्धानन्दोद्बोधेन सहृदयचित्तस्यार्द्रप्रायत्वम् । तच्च—

सम्भोगे करुणे विप्रलम्भे शान्तेऽधिकं क्रमात् ॥ २ ॥

सम्भोगादिशब्दा उपलक्षणानि । तेन सम्भोगाभासादिष्वप्येतस्य स्थितिर्ज्ञेया ।

मूर्ध्नि वर्गान्त्यवर्णेन युक्ताष्टठडढान्विना ।
रणौ लघू च तद्व्यक्तौ वर्णाः कारणतां गताः ॥ ३ ॥
अवृत्तिरल्पवृत्तिर्वा मधुरा रचना तथा ।

यथा—'अनङ्गमङ्गलभुवस्तदपाङ्गस्य भङ्गयः ।
जनयन्ति मुहुर्यूनामन्तःसन्तापसन्ततिम्' ॥

यथा वा मम—

'लताकुञ्जं गुञ्जन्मदवदलिपुञ्जं चपलय-
न्समालिङ्गन्नङ्गं द्रुततरमनङ्गं प्रबलयन् ।
मरुन्मन्दं मन्दं दलितमरविन्दं तरलय-
न्रजोवृन्दं विन्दन्किरति मकरन्दं दिशि दिशि' ॥

ओजश्चित्तस्य विस्ताररूपं दीप्तत्वमुच्यते ॥ ४ ॥
वीरबीभत्सरौद्रेषु क्रमेणाधिक्यमस्य तु ।

अस्यौजसः । अत्रापि वीरादिशब्दा उपलक्षणानि । तेन वीराभासादावप्यस्यावस्थितिः ।

वर्गस्याद्यतृतीयाभ्यां युक्तौ वर्णौ तदन्तिमौ ॥ ५ ॥
उपर्यधो द्वयोर्वा सरेफौ टठडढैः सह ।

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१ मम्मटभट्टेन काव्यप्रकाशेऽष्टमोल्लासे 'आह्लादकत्वं माधुर्यं शृङ्गारे द्रुतिकारणम्'. २ 'आस्वादस्वरूपा' नि-ब. ३ 'भिन्नत्वेन कार्ये' नि. ४ 'चित्तार्द्रता' नि-ब. ५ 'मकरन्द' ग.

शकारश्च षकारश्च तस्य व्यञ्जकतां गताः ॥ ६ ॥
तथा समासो बहुलो घटनौद्धत्यशालिनी ।

यथा—'चञ्चद्भुज—' इत्यादि ।

चित्तं व्याप्नोति यः क्षिप्रं शुष्केन्धनमिवानलः ॥ ७ ॥
स प्रसादः समस्तेषु रसेषु रचनासु च ।

व्याप्नोति आविष्करोति ।

शब्दास्तद्व्यञ्जका अर्थबोधकाः श्रुतिमात्रतः ॥ ८ ॥

यथा—

'सूचीमुखेन सकृदेव कृतव्रणस्त्वं मुक्ताकलाप लुठसि स्तनयोः प्रियायाः ।
बाणैः स्मरस्य शतशो विनिकृत्तमर्मा स्वप्नेऽपि तां कथमहं न विलोकयामि ॥'
(सहृदयानन्द २.५२)

एषां शब्दगुणत्वं च गुणवृत्त्योच्यते बुधैः ।

'शरीरस्य शौर्यादिगुणयोग इव' इति शेषः ।

श्लेषः समाधिरौदार्यं प्रसाद इति ये पुनः ॥ ९ ॥
गुणाश्चिरन्तनैरुक्ता ओजस्यन्तर्भवन्ति ते ।

ओजसि भक्त्या ओजःशब्दवाच्ये शब्दार्थधर्मविशेषे । तत्र श्लेषो बहूनामपि पदानामेकपदवद्भासनात्मा । यथा—

'उन्मज्जज्जलकुञ्जरेन्द्ररभसास्फालानुबन्धोद्धतः
सर्वाः पर्वतकन्दरोदरभुवः कुर्वन्प्रतिध्वानिनीः ।
उच्चैरुच्चरति ध्वनिः श्रुतिपथोन्माथी यथायं तथा
प्रायः प्रेङ्खदसंख्यशङ्खधवला वेलेयमुद्गच्छति ॥'

अयं बन्धवैकट्यात्मकत्वादोज एव । समाधिरारोहावरोहक्रमरूपः । आरोह उत्कर्षः, अवरोहोऽपकर्षः, तयोः क्रमो वैरस्यानावहो विन्यासः । यथा—'चञ्चद्भुज—' इत्यादि । अत्र पादत्रये क्रमेण बन्धस्य गाढता । चतुर्थपादे त्वपकर्षः । तस्यापि च तीव्रप्रयत्नोच्चार्यतया ओजस्विता । उदारता विकटत्वलक्षणा । विकटत्वं पदानां नृत्यत्प्रायत्वम् । यथा—

'सुचरणविनिविष्टैर्नूपुरैर्नर्तकीनां झणिति रणितमासीत्[1]तत्र चित्रं कलं च ।'
(वामनीयकाव्यालङ्कारसूत्रवृत्तौ ३.१.२२ इत्यत्र)

अत्र च तन्मतानुसारेण रसानुसन्धानमन्तरेणैव शब्दप्रौढोक्तिमात्रेणौजः । प्रसाद ओजोमिश्रितशैथिल्यात्मा । यथा—

'यो यः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनाम्' इति । (वेणी० ३.३२)

माधुर्यव्यञ्जकत्वं यदसमासस्य वर्णितम् ॥ १० ॥
पृथक्पदत्वं माधुर्यं तेनैवाङ्गीकृतं पुनः ।

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[1] 'मासोद्धत' नि. [2] पद्यमिदं क्षेपक बहुषु ख-ग-पुस्तकयोः.

यथा—'श्वासान्मुञ्चति—' इत्यादि।

अर्थव्यक्तेः प्रसादाख्यगुणेनैव परिग्रहः ॥ ११ ॥
अर्थव्यक्तिः पदानां हि झटित्यर्थसमर्पणम्।

स्पष्टमुदाहरणम्।

ग्राम्यदुःश्रवतात्यागात्कान्तिश्च सुकुमारता ॥ १२ ॥

अङ्गीकृतेति सम्बन्धः। कान्तिरौज्ज्वल्यम्। तच्च ढालिकादिपदविन्यासवैपरीत्येन लौकिकशोभाशालित्वम्। सुकुमारता अपारुष्यम्। अनयोरुदाहरणे स्पष्टे।

क्वचिद्दोषस्तु समता मार्गाभेदस्वरूपिणी।
अन्यथोक्तगुणेष्वस्या अन्तःपातो यथायथम् ॥ १३ ॥

मसृणेन विकटेन वा मार्गेणोपक्रान्तस्य सन्दर्भस्य तेनैव परिनिष्ठाने मार्गाभेदः। स च क्वचिद्दोषः। तथाहि—

'अन्यूढाहमरूढपाणिजठराभोगं च बिभ्रद्वपुः
पायाद्वः शिशुरेष पाणिपुटके संमातु किं वामनः।
उद्यद्वैरनृसिंहरूढतमोद्दामस्तनार्णव-
क्षीरःक्षोभपरोपमास्तु नरितः कल्पाभिरव्याम्बते ॥'

अत्रोद्धतेऽर्थे वाच्ये सुकुमारबन्धत्यागो गुण एव। अनेवंविधे स्थाने माधुर्यादावेवान्तःपातः। यथा—'लताकुञ्जं गुञ्जन्—' इत्यादि।

ओजः प्रसादो माधुर्यं सौकुमार्यमुदारता।
तदभावस्य दोषत्वात्स्वीकृता अर्थगा गुणाः ॥ १४ ॥

ओजः साभिप्रायत्वरूपम्। प्रसादोऽर्थवैमल्यम्। माधुर्यमुक्तिवैचित्र्यम्। सौकुमार्यमपारुष्यम्। उदारता अग्राम्यत्वम्। एषां पञ्चानामप्यर्थगुणानां यथाक्रममपुष्टार्थाधिकपदानवीकृतामङ्गलरूपाश्लीलग्राम्यतानां निराकरणेनैवाङ्गीकारः। स्पष्टान्युदाहरणानि।

अर्थव्यक्तिः स्वभावोक्त्यलङ्कारेण तथा पुनः।
रसध्वनिगुणीभूतव्यङ्ग्याभ्यां कान्तिनामकः ॥ १५ ॥

अङ्गीकृत इति सम्बन्धः। अर्थव्यक्तिर्वस्तुस्वभावस्फुटत्वम्। कान्तिर्दीप्तरसत्वम्। स्पष्टे उदाहरणे।

श्लेषो विचित्रतामात्रमदोषः समता परम्।

श्लेषः क्रमकौटिल्यानुल्बणत्वोपपत्तियोगरूपघटनात्मा। तत्र क्रमः क्रियासन्ततिः, विदग्धचेष्टितं कौटिल्यम्, अप्रसिद्धवर्णनाविरहोऽनुल्बणत्वम्, उपपादकयुक्तिविन्यास उपपत्तिः, एषां योगः संमेलनं स एव रूपं यस्या घटनायास्तद्रूपः श्लेषो वैचित्र्यमात्रम्। अनन्यसाधारणरसोपकारित्वातिशयविरहादिति भावः। यथा—'दृष्ट्वैकासनसंस्थिते प्रियतमे—' इत्यादि। अत्र दर्शनादयः क्रियाः, उभयसमर्थनरूपं कौटिल्यम्, लोकसंव्यवहाररूपमनुल्बणत्वम्, 'एकासनसंस्थिते' 'पश्चादुपेत्य' 'नयने निमील्य'

'इन्दुकलितकन्धरः' इति चोपपादकानि, एषां योगः। अनेन च वार्थोपपत्तिग्रहणमन्यथा-तथा रसास्वादो व्यवहितप्राय इत्यस्यागुणता। समता च प्रक्रान्तप्रकृतिप्रत्ययाविपर्यासेनार्थस्य विसंवादिताविरहः। सा च प्रक्रमभङ्गरूपदोषविरह एव। स्पष्टमुदाहरणम्।

न गुणत्वं समाधेश्च

समाधिश्चायोन्यन्यच्छायायोनिरूपद्विविधार्थदृष्टिरूपः। तत्रायोनिरर्थो यथा—

'सद्योमुण्डितमत्तहूणचिबुकप्रस्पर्धि नारङ्गकम्।' (वामनीयकाव्यालङ्कारसूत्रवृत्तौ ४.२.२ इत्यत्र)

अन्यच्छायायोनिर्यथा—

'निजनयनप्रतिबिम्बैरम्बुनि बहुशः प्रतारिता कापि।
नीलोत्पलेऽपि विमृशति करमर्पयितुं कुसुमलावी॥'

अत्र नीलोत्पलनयनयोरतिप्रसिद्धं सादृश्यं विच्छित्तिविशेषेण निबद्धम्। अस्य चासाधारणशोभानाधायकत्वान्न गुणत्वम्, किं तु काव्यशरीरमात्रनिर्वर्तकत्वम्।

क्वचित् 'चन्द्रम्' इत्येकस्मिन्पदार्थे वक्तव्ये 'अत्रेर्नयनसमुत्थं ज्योतिः' इति रघुवाक्यवचनम्। क्वचित् 'निदाघशीतलहिमकालोष्णसुकुमारशरीरा वरयोषित्' इति वाक्यार्थे वक्तव्ये 'वरवर्णिनी' इति पदाभिधानम्। क्वचिदेकस्य वाक्यार्थस्य किञ्चिद्विशेषनिवेशादनेकैर्वाक्यैरभिधानमित्येवंरूपो व्यासः। क्वचिद्बहुवाक्यप्रतिपाद्यस्यैकवाक्येनाभिधानमित्येवंरूपः समासश्च। इत्येवमादीनामनेकरूपाणां न गुणत्वमुचितम्, अपि तु वैचित्र्यमात्रावहत्वम्।

तेन नार्थगुणाः पृथक् ॥ १६ ॥

तेनोक्तप्रकारेण। अर्थगुणा ओजःप्रभृतयः परोक्ताः॥

इति साहित्यदर्पणे गुणविवेचनो नामाष्टमः परिच्छेदः।

नवमः परिच्छेदः।

अथोद्देशक्रमप्राप्तमप्यलङ्कारनिरूपणं बहुवक्तव्यत्वेनोल्लङ्घ्य रीतिमाह—

पदसङ्घटना रीतिरङ्गसंस्थाविशेषवत्।

उपकर्त्री रसादीनां

रसादीनामर्थाच्छब्दार्थशरीरस्य काव्यस्यात्मभूतानाम्।

सा पुनः स्याच्चतुर्विधा ॥ १ ॥

वैदर्भी चाथ गौडी च पाञ्चाली लाटिका तथा।

सा रीतिः। तत्र—

माधुर्यव्यञ्जकैर्वर्णै रचना ललितात्मिका ॥ २ ॥

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१ 'वाक्योप°' नि-च. २ '°विच्छेद' नि. ३ '°रूपविरह' नि. ४ इदं योगीश्वरस्य (JASB 1906 part II. p. 21) ५ '°शरीरलतया योषित्' नि-च. ६ 'क्वचि-द्गुणमि°' ग. ७ 'भोक्ता' नि-च.

अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ।

यथा—'अनङ्गमङ्गलभुवः—' इत्यादि । रुद्रटस्त्वाह—

'असमस्तैकसमस्ता युक्ता दशभिर्गुणैश्च वैदर्भी ।
वर्गद्वितीयबहुला स्वल्पप्राणाक्षरा च सुविधेया ॥'

अत्र दशगुणास्तन्मतोक्ताः श्लेषादयः ।

ओजःप्रकाशकैर्वर्णैर्बन्ध आडम्बरः पुनः ॥ ३ ॥
समासबहुला गौडी

यथा—'चञ्चद्भुज—' इत्यादि । पुरुषोत्तमस्त्वाह—

'बहुतरसमासयुक्ता सुमहाप्राणाक्षरा च गौडीया ।
रीतिरनुप्रासमहिमपरतन्त्रा स्तोकवाक्या च ॥'

वर्णैः शेषैः पुनर्द्वयोः ।
समस्तपञ्चषपदो बन्धः पाञ्चालिका मता ॥ ४ ॥

द्वयोर्वैदर्भीगौड्योः ।

यथा—

'मधुरया मधुबोधितमाधवीमधुसमृद्धिसमेधितमेधया ।
मधुकराङ्गनया मुहुरुन्मदध्वनिभृता निभृताक्षरमुज्जगे ॥' (शिशु० ६-२०)

भोजस्त्वाह—

'समस्तपञ्चषपदामोजःकान्तिसमन्विताम् ।
मधुरां सुकुमारां च पाञ्चालीं कवयो विदुः ॥' (सरस्वती० २)

लाटी तु रीतिर्वैदर्भीपाञ्चाल्योरन्तरे स्थिता ।

यथा—

'अयमुदयति मुद्राभञ्जनः पद्मिनीनामुदयगिरिवनालीबालमन्दारपुष्पम् ।
विरहविधुरकोकद्वन्द्वबन्धुर्विभिन्दन्कुपितकपिकपोलक्रोडताम्रस्तमांसि ॥'

कश्चिदाह—

'मृदुपदसमाससुभगा युक्तैर्वर्णैर्न चातिभूयिष्ठा ।
उचितविशेषणैर्मितवस्तुन्यासा भवेल्लाटी ॥'

अन्ये त्वाहुः—

'गौडी डम्बरबन्धा स्याद्वैदर्भी ललितक्रमा ।
पाञ्चाली मिश्रभावेन लाटी तु मृदुभिः पदैः ॥'

क्वचित्तु वक्त्राद्यौचित्यादन्यथा रचनादयः ॥ ५ ॥

वक्त्रादीत्यादिशब्दाद्वाच्यप्रबन्धौ । रचनादीत्यादिशब्दाद्वृत्तिवर्णौ । तत्र वक्त्रौचित्याद्यथा—

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१ 'वोल' ख-ग. २ शार्ङ्गधरपद्धतौ धृतमिदम्. ३ 'वृत्ति' लि-ब. ४ 'वक्त्रा' नि०

'मन्थायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानधीरः
कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः ।
कृष्णाक्रोधाग्रदूतः कुरुकुलनिधनोत्पातनिर्घातवातः
केनास्मत्सिंहनादप्रतिरसितसखो दुन्दुभिस्ताडितोऽयम्' ॥(वेणी० १.२२)

अत्र वाच्यस्य क्रोधाव्यञ्जकत्वेऽपि भीमसेनवक्तृत्वेनोद्धता रचनादयः । वाच्यौचित्याद्यथोदाहृते 'मूर्धव्याधूयमान–' इत्यादौ । प्रबन्धौचित्याद्यथा नाटकादौ रौद्रेऽप्यभिनयप्रतिकूलत्वेन न दीर्घसमासादयः । एवमाख्यायिकायां शृङ्गारेऽपि न मसृणवर्णादयः । कथायां रौद्रेऽपि नात्यन्तमुद्धताः । एवमन्यदपि ज्ञेयम् ॥

इति साहित्यदर्पणे रीतिविवेचनो नाम नवमः परिच्छेदः ।

दशमः परिच्छेदः ।

अथावसरप्राप्तानलङ्कारानाह—

शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः ।
रसादीनुपकुर्वन्तोऽलङ्कारास्तेऽङ्गदादिवत् ॥ १ ॥

यथा अङ्गदादयः शरीरशोभातिशायिनः शरीरिणमुपकुर्वन्ति, तथानुप्रासोपमादयः शब्दार्थशोभातिशायिनो रसादेरुपकारका अलङ्काराः । अस्थिरा इति नैषां गुणवदावश्यकी स्थितिः । शब्दार्थयोः प्रथमं शब्दस्य बुद्धिविषयत्वाच्छब्दालङ्कारेषु वक्तव्येषु शब्दार्थालङ्कारस्यापि पुनरुक्तवदाभासस्य चिरन्तनैः शब्दालङ्कारमध्ये लक्षितत्वात्प्रथमं तमेवाह—

आपाततो यदर्थस्य पौनरुक्त्यावभासनम् ।
पुनरुक्तवदाभासः स भिन्नाकारशब्दगः ॥ २ ॥

उदाहरणम्—

'भुजङ्गकुण्डली व्यक्तशशिशुभ्रांशुशीतगुः ।
जगन्त्यपि सदापायादव्याच्चेतोहरः शिवः' ॥ (श्रीकण्ठस्तव)

अत्र भुजङ्गकुण्डल्यादिशब्दानामापातमात्रेण सर्पाद्यर्थतया पौनरुक्त्यप्रतिभासनम् । पर्यवसाने तु भुजङ्गरूपं कुण्डलं विद्यते यस्येत्याद्यन्यार्थत्वम् । 'पायादव्यात्' इत्यत्र क्रियागतोऽयमलङ्कारः, 'पायात्' इत्यस्य 'अपायात्' इत्यत्र पर्यवसानात् । 'भुजङ्गकुण्डली' इति शब्दयोः प्रथमस्यैव परिवृत्तिसहत्वम् । 'हरः शिवः' इति द्वितीयस्यैव । 'शशिशुभ्रांशु' इति द्वयोरपि । 'भाति सदात्यागः' इति न द्वयोरपि । इति शब्दपरिवृत्तिसहत्वासहत्वाभ्यामस्योभयालङ्कारत्वम् ।

अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य यत् ।

स्वरमात्रसादृश्यं तु वैचित्र्याभावान्न गणितम् । रसाद्यनुगतत्वेन प्रकर्षेण न्यासोऽनुप्रासः ।

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१ 'द्युति' ग. २ 'दीर्घ-' ख-ग. ३ 'वाच्यक्रोधाव्यञ्जकत्वे' नि. 'क्रोधाव्यञ्जक' ख.
४ 'विधायिन' ख-ग. ५ 'मलङ्कुर्वन्ति' ख-ग. ६ 'पौनरुक्त्येन भासनम्' नि.

छेको[1] व्यञ्जनसङ्घस्य सकृत्साम्यमनेकधा ॥ ३ ॥

छेकश्छेकानुप्रासः । अनेकधेति स्वरूपतः[2] क्रमतश्च । रसः सर इत्यादेः क्रमभेदेन सादृश्यं नास्यालङ्कारस्य विषयः । उदाहरणं मम तातपादानाम्—

'आदाय बकुलगन्धानन्धीकुर्वन्पदे पदे भ्रमरान् ।
अयमेति मन्दमन्दं कावेरीवारिपावनः पवनः ॥'

अत्र गन्धानन्धीति संयुक्तयोः, कावेरीवारीत्यसंयुक्तयोः, पावनः पवन इति व्यञ्जनानां बहूनां सकृदावृत्तिः । छेको विदग्धस्तत्प्रयो[3]ज्यत्वादेष छेकानुप्रासः ।

अनेकस्यै[4]कधा साम्यमसकृद्वाप्यनेकधा ।
एकस्य सकृदप्येष वृत्त्यनुप्रास उच्यते ॥ ४ ॥

एकधा स्वरूपत एव, न तु क्रमतोऽपि । अनेकधा स्वरूपतः क्रमतश्च । सकृदपीत्यपिशब्दादसकृदपि । उदाहरणम्—

'उन्मीलन्मधुगन्धलुब्धमधुपव्याधूतचूताङ्कुर-
क्रीडत्कोकिलकाकलीकलकलैरुद्गीर्णकर्णज्वराः ।
नीयन्ते पथिकैः कथंकथमपि ध्यानावधानक्षण-
प्राप्तप्राणसमासमागमरसोल्लासैरमी वासराः ॥'[4]

अत्र 'रसोल्लासै[5]रमी' इति रसयोरेकधैव साम्यम्, न तु तेनैव क्रमेणापि, द्वितीये पादे कलयोरसकृत्तेनैव क्रमेण, प्रथमे एकस्य [6]तकारस्य सकृत्, धकारस्य चासकृत् । रसविषयव्यापारवती वर्णरचना वृत्तिः, तदनुगतत्वेन प्रकर्षेण न्यसनाद्वृत्त्यनुप्रासः ।

उच्चार्य[7]त्वाद्यदेकत्र स्थाने तालुरदादिके ।
सादृश्यं व्यञ्जनस्यै[8]व श्रुत्यनुप्रास उच्यते ॥ ५ ॥

उदाहरणम्—

'दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः ।
विरूपाक्षस्य जयिनीस्ताः स्तु[9]वे वामलोचनाः ॥' (विद्धशाल० १)

अत्र 'जीव[10]यन्ति' इति, 'याः' इति, 'जयिनीः' इत्यत्र जकारयकारयोरेकस्थाने तालावुच्चार्यत्वात्सादृश्यम् । एवं दन्त्यकण्ठ्यानामप्युदाहार्यम् । एष सहृदयानामतीव श्रुतिसुखावहत्वाच्छ्रुत्यनुप्रासः ।

व्यञ्जनं चेद्यथावस्थं सहाद्ये[11]न स्वरेण तु ।
आ[12]वर्त्यतेऽन्त्ययोज्यत्वादन्त्यानुप्रास एव तत् ॥ ६ ॥

यथावस्थमिति यथासम्भवमनुस्वारविसर्गस्वरसंयुक्ताक्षरविशिष्टम् । एष च प्रायेण पादस्य पदस्य चान्ते प्रयोज्यः । पादान्तगो यथा मम—

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[1] अस्मात्पूर्वं 'अनुप्रासस्य पञ्च भेदाः' इत्यधिकं ख-पुस्तके. [2] 'स्वरूपतः क्रमतश्च' एतन्नास्ति ख-ग-पुस्तकयोः. [3] 'तत्प्रयोज्यत्वात्' ख. [4] शार्ङ्गधरपद्धतौ (१८२०) चन्द्रकनाम्ना पद्यमिदमुद्धृतम्. [5] '°रसैरमी वासरा' इति ख-ग. [6] 'नकारस्य' नि. [7] 'उच्चार्यते यदेकत्र' ग. [8] 'व्यञ्जनस्यैतच्छ्रुत्य°' ख-ग. [9] 'स्तुम' नि-ख. [10] 'जीवयन्ति जयिनीरित्यत्र' ख-ग. [11] 'सहान्त्येन स्वरेण' ग. [12] 'आवर्तेत' ख-ग.

'केशः काशस्तबकविकासः कायः प्रकटितकरभविलासः ।
चक्षुर्दग्धवराटककल्पं त्यजति न चेतः काममनल्पम् ॥'

पदान्तगो यथा—

'मन्दं हसन्तः पुलकं वहन्तः' इत्यादि ।

शब्दार्थयोः पौनरुक्त्यं भेदे तात्पर्यमात्रतः ।
लाटानुप्रास इत्युक्तो

उदाहरणम्—

'स्मेरराजीवनयने नयने किं निमीलिते ।
पश्य निर्जितकन्दर्पं कन्दर्पवशगं प्रियम् ॥'

अत्र विभक्त्यर्थस्यापौनरुक्त्येऽपि मुख्यतरस्य प्रातिपदिकांशद्योत्यधर्मिरूपस्याभिन्नार्थत्वाल्लाटानुप्रासत्वमेव । 'नयने तस्यैव नयने च ।' अत्र द्वितीयनयनशब्दो भाग्यवत्त्वादिगुणविशिष्टत्वरूपतात्पर्यमात्रेण भिन्नार्थः ।

'यस्य न सविधे दयिता दवदहनस्तुहिनदीधितिस्तस्य ।
यस्य च सविधे दयिता दवदहनस्तुहिनदीधितिस्तस्य ॥'

अत्रानेकपदानां पौनरुक्त्यम् । एष च प्रायेण लाटजनप्रियत्वाल्लाटानुप्रासः ।

अनुप्रासः पञ्चधा ततः ॥ ७ ॥

स्पष्टम् ।

सत्यर्थे पृथगर्थायाः स्वरव्यञ्जनसंहतेः ।
क्रमेण तेनैवावृत्तिर्यमकं विनिगद्यते ॥ ८ ॥

अत्र द्वयोरपि पदयोः क्वचित्सार्थकत्वं क्वचिन्निरर्थकत्वम् । क्वचिदेकस्य सार्थकत्वमपरस्य निरर्थकत्वम्[3] । अत उक्तम्—'सत्यर्थे' इति । तेनैव क्रमेण दमो इत्यादेर्विविक्तविषयत्वं[4] सूचितम् । एतच्च पदपादार्धश्लोकावृत्तित्वेन[5] पादाद्यावृत्तेश्चानेकविधतया प्रभूततमभेदम् । दिङ्मात्रं तूदाह्रियते—

'नवपलाश-पलाशवनं पुरः स्फुटपरागपरागत-पङ्कजम् ।
मृदुल-तान्त-लतान्तमलोकयत्स सुरभिं सुरभिं सुमनोभरैः ॥' (शिशु० ६.२)

अत्र पदावृत्तिः 'पलाशपलाश' इति 'सुरभिं सुरभिं' इत्यत्र च द्वयोः सार्थकत्वम् । 'लतान्तलतान्त' इत्यत्र प्रथमस्य निरर्थकत्वम् । 'परागपराग' इत्यत्र द्वितीयस्य । एवमन्यदप्युदाहार्यम् ।

'यमकादौ भवेदैक्यं डलोर्बवोर्लरोस्तथा[6] ।'

इत्युक्तनयात् 'भुजलतां जडतामबलाजनः' (रघु. ९.४६) इत्यत्र न यमकत्वहानिः ।

अन्यस्यान्यार्थकं वाक्यमन्यथा योजयेद्यदि ।
अन्यः श्लेषेण काक्वा वा सा वक्रोक्तिस्ततो द्विधा ॥ ९ ॥

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१ '०पदिकद्योत्यधर्मि०' ख-ग. २ काव्यप्रकाशे नवमोल्लास उदाहृतमिदम्. ३ 'निरर्थकत्वं चिद् द्वयोर्निरर्थकत्वमित्यधिकं ग. ४ '०विषय०' ग. ५ 'पादपदार्ध०' नि. ६ वाग्भटालंकारेऽप्युक्तं (१.२०) 'यमकश्लेषचित्रेषु बवयोर्डलयोर्न भिद् । नानुस्वारविसर्गौ च चित्रभङ्गाय संमतौ ॥'

द्विधेति श्लेषवक्रोक्तिः काकुवक्रोक्तिश्च । क्रमेणोदाहरणम्—

'के यूयं स्थल एव संप्रति वयं प्रश्नो विशेषाश्रयः
किं ब्रूते विहगः स वा फणिपतिर्यत्रास्ति सुप्तो हरिः ।
वामा यूयमहो विडम्बरसिकः कीदृक्स्मरो वर्तते
येनास्मासु विवेकशून्यमनसः पुंस्वेव योषिद्भ्रमः ॥'

अत्र विशेषपदस्य 'विः पक्षी' 'शेषो नागः' इत्यर्थद्वययोगात्सभङ्गश्लेषः । अन्यत्राभङ्गः ।

'काले कोकिलवाचाले सहकारमनोहरे ।
कृतागसः परित्यागात्तस्याश्चेतो न दूयते ॥'

अत्र कयाचित्सख्या निषेधार्थे नियुक्तो नञ् अन्यथा काक्वा दूयत एवेति विध्यर्थे घटितः ।

शब्दैरेकविधैरेव भाषासु विविधास्वपि ।
वाक्यं यत्र भवेत्सोऽयं भाषासम इतीष्यते ॥ १० ॥

यथा मम—

'मञ्जुलमणिमञ्जीरे कलगम्भीरे विहारसरसीतीरे ।
विरसासि केलिकीरे किमालि धीरे च गन्धसारसमीरे ॥'

एष श्लोकः संस्कृतप्राकृतशौरसेनीप्राच्यावन्तीनागरापभ्रंशेष्वेकविध एव । 'सरसं कइण कव्वं' इत्यादौ तु 'सरसं' इत्यत्र संस्कृतप्राकृतयोः साम्येऽपि वाक्यगतत्वाभावे वैचित्र्याभावान्नायमलङ्कारः ।

श्लिष्टैः पदैरनेकार्थाभिधाने श्लेष इष्यते ।
वर्णप्रत्ययलिङ्गानां प्रकृत्योः पदयोरपि ॥ ११ ॥
श्लेषाद्विभक्तिवचनभाषाणामष्टधा च सः ।

क्रमेणोदाहरणम्—

'प्रतिकूलतामुपगते हि विधौ विफलत्वमेति बहुसाधनता ।
अवलम्बनाय दिनभर्तुरभून्न पतिष्यतः करसहस्रमपि ॥' (शिशु० ९.६)

अत्र 'विधौ' इति विधु-विधि-शब्दयोरुकारेकारयोर्वर्णयोरौकाररूपत्वाच्छ्लेषः ।

'किरणा हरिणाङ्कस्य दक्षिणश्च समीरणः ।
कान्तोत्सङ्गजुषां नूनं सर्व एव सुधाकिरः ॥'

अत्र 'सुधाकिरः' इति क्विप्प्रत्यय-क-प्रत्ययोः । किं चात्र बहुवचनैकवचनयोरेकरूप्याद्वचनश्लेषोऽपि ।

'विकसन्नेत्रनीलाब्जे तथा तस्याः स्तनद्वयी ।
तव दत्तां सदामोदं लसत्तरलहारिणी ॥'

अत्र नपुंसकस्त्रीलिङ्गयोः श्लेषो वचनश्लेषोऽपि ।

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१ 'वामाश्रमः' ख-ग. २ '-योगत्वाद्' ख-ग. ३ 'अत्र कयाचिद् सख्या' नि-ष. ४ 'तन्व्याः' नि-ष. ५ 'अत्र वचनश्लेषोऽपि' ख-ग.

'अयं सर्वाणि शास्त्राणि हृदि ज्ञेषु च वक्ष्यति।
सामर्थ्यकृदमित्राणां मित्राणां च नृपात्मजः॥'[१]

अत्र 'वक्ष्यति' इति वहि-वच्योः, 'सामर्थ्यकृद्' इति कृन्तति-करोत्योः प्रकृत्योः। 'पृथुकार्तस्वरपात्रं–' इत्यादि। अत्र पदभङ्गे विभक्तिसमासयोरपि वैलक्षण्यात्पदश्लेषः, न तु प्रकृतिश्लेषः। एवं च—

'नीतानामाकुलीभावं लुब्धैर्[२]भूरिशिलीमुखैः।
सदृशे वनवृद्धानां कमलानां त्वदीक्षणे॥'

अत्र लुब्धशिलीमुखादिशब्दानां श्लिष्टत्वेऽपि विभक्तेरभेदात्प्रकृतिश्लेषः। अन्यथा सर्वत्र पदश्लेष[३]प्रसङ्गः।

'सर्वस्वं हर सर्वस्य त्वं भवच्छेदतत्परः।
नयोपकारसाम्मुख्यमायासि तनुवर्तनम्॥'[४]

अत्र 'हर' इति पक्षे शिवसम्बोधनमिति सुप्। पक्षे हृधातोस्तिङिति विभक्त्योः[५]। एवं 'भव' इत्यादौ। अस्य च भेदस्य प्रत्ययश्लेषेणापि गतार्थत्वे प्रत्ययान्तरासाध्यसुबन्ततिङन्तगतत्वेन विच्छित्तिविशेषाश्रयणात्पृथगुक्तिः।

'महदे सुरसंधं मे तमव समासङ्गमागमाहरणे।
हर बहुसरणं तं चित्तमोहमवसर उमे सहसा[६]॥' (देवीशतक ७६)

अत्र संस्कृतमहाराष्ट्र्योः।

पुनस्त्रिधा सभङ्गोऽथाभङ्गस्तदुभयात्मकः ॥ १२ ॥

एतद्भेदत्रयं चोक्तभेदाष्टके यथासम्भवं ज्ञेयम्। यथा वा—

[७]'येन ध्वस्तमनोभवेन बलिजित्कायः पुरास्त्रीकृतो
यश्चोद्वृत्तभुजङ्गहारवलयो गङ्गां च योऽधारयत्।
यस्याहुः शशिमच्छिरो हर इति स्तुत्यं च नामामराः
पायात्स स्वयमन्धकक्षयकरस्त्वां सर्वदोमाधवः॥'

अत्र 'येन–' इत्यादौ सभङ्गश्लेषः। 'अन्धक–' इत्यादावभङ्गः। अनयोश्चैकत्र सम्भवात्सभङ्गाभङ्गात्मको ग्रन्थगौरवभयात्पृथङ्नोदाहृतः।

इह केचिदाहुः[८]—'सभङ्गश्लेष एव शब्दश्लेषविषयः। यत्रोदात्तादिस्वरभेदाद्भिन्न-

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[१] काव्यप्रकाशे नवमोल्लासे उदाहृतमिदं पद्यम्. [२] 'लुब्धैर्भुवि' ग. [३] 'पदश्लेषः स्यात्' ख-ग. [४] काव्यप्रकाशे नवमोल्लासे उदाहृतोऽयं श्लोकः. [५] 'विभक्तेः' लि-ख. [६] संस्कृते पक्षेऽन्वयो यथा—महदे (उत्सवदे) उमे (गौरि) आगमाहरणे (विद्याहरणे) मे (मम) तं सुरसंधं समासङ्गं अव (रक्ष) अवसरे तं बहुसरणं (इतश्चेतश्च प्रसरन्तं) चित्तमोहं सहसा हर (दूरीकुरु)। प्राकृते—मह देसु रसं धम्मे तमवसं आसं गमागमा हर मे। हरबहु सरणं तं चित्तमोहं अवसरउ मे सहसा (मम देहि रसं धर्मे तमोवशामाशां गमागमात् हर मे। हरवधु शरणं त्वं चित्तमोहः अपसरतु मे सहसा). [७] काव्यप्रकाशे दशमोल्लासे ध्वन्यालोके च द्वितीयोद्योते उदाहृतं सुभाषितावल्यां चन्द्रकनाम्ना समुद्धृतम्. [८] रुद्रटादयः, 'एकप्रयत्नोच्चार्याणां' (रुद्रट ४.३४–३५) इत्यादि कारिकाद्वयं दशमे परिच्छेदे श्लेषटिप्पण्यामुद्धृतं द्रष्टव्यम्.

प्रयत्नोच्चार्यत्वेन भिन्नयोः शब्दयोर्जतुकाष्ठन्यायेन श्लेषः। अभङ्गस्त्वर्थश्लेष एव यत्र स्वराभेदादभिन्नप्रयत्नोच्चार्यतया शब्दाभेदादर्थयोरेकवृन्तगतफलद्वयन्यायेन श्लेषः। यो हि यदाश्रितः स तदलङ्कार एव। अलङ्कार्यालङ्करणभावस्य लोकवदाश्रयाश्रयिभावेनोपपत्तिः' इति। तदन्ये न क्षमन्ते।

तथाहि—अत्र ध्वनिगुणीभूतव्यङ्ग्यदोषगुणालङ्काराणां शब्दार्थगतत्वेन व्यवस्थितेरन्वयव्यतिरेकानुविधायित्वेन नियमं इति। न च 'अन्धकक्षय—'इत्यादौ शब्दाभेदः, 'अर्थभेदेन शब्दभेदैः' इति दर्शनात्। किं चात्र शब्दस्यैव मुख्यतया वैचित्र्यबोधोपायत्वेन कविप्रतिभयोट्टङ्कनाच्छब्दालङ्कारत्वमेव। विभिन्नशब्दद्वयस्य बन्धे चैवंविधस्य वैचित्र्यस्याभावाद् वैचित्र्यस्यैव चालङ्कारत्वात्। अर्थमुखप्रेक्षितया चार्थालङ्कारत्वेऽनुप्रासादीनामपि रसादिपरत्वेनार्थमुखप्रेक्षितयार्थालङ्कारत्वप्रसङ्गः। शब्दस्याभिन्नप्रयत्नोच्चार्यत्वेनार्थालङ्कारत्वे 'प्रतिकूलतामुपगते हि विधौ' इत्यादौ शब्दभेदेऽप्यर्थालङ्कारत्वं तथापि प्रसज्यतोऽप्युभयत्रापि शब्दालङ्कारत्वमेव। यत्र तु शब्दपरिवर्तनेऽपि न श्लेषत्वखण्डना, तत्र—

'स्तोकेनोन्नतिमायाति स्तोकेनायात्यधोगतिम्।
अहो सुसदृशी वृत्तिस्तुलाकोटेः खलस्य च॥'

इत्यादावर्थश्लेषः॥ अस्य चालङ्कारान्तरविविक्तविषयतया असम्भवाद्विद्यमानेष्वलङ्कारान्तरेष्वपवादत्वेन तद्बाधकतया तत्प्रतिभोत्पत्तिहेतुत्वमिति केचित्। इत्यमत्र विचार्यते—समासोक्त्यप्रस्तुतप्रशंसादौ द्वितीयार्थस्यानभिधेयतया नास्य गन्धोऽपि। 'विद्वन्मानसहंस—'इत्यादौ श्लेषगर्भे रूपकेऽपि मानसशब्दस्य चित्तसरोरूपोभयार्थत्वेऽपि रूपकेण श्लेषो बाध्यते। सरोरूपस्यैवार्थस्य विश्रान्तिधामतया प्राधान्याच्छ्लेषे चार्थद्वयस्यापि समकक्षत्वम्। 'संनिहितबालान्धकारा भास्वन्मूर्तिश्च' इत्यादौ विरोधाभासेऽपि विरुद्धार्थस्य प्रतिभातमात्रस्य प्ररोहाभावान्न श्लेषः। एवं पुनरुक्तवदाभासेऽपि। तेन 'येन ध्वस्त—' इत्यादौ प्राकरणिकयोः 'नीतानाम्—' इत्यादावप्राकरणिकयोरेकधर्माभिसम्बन्धात्तुल्ययोगितायाम्,

'स्वच्छोपजातविषयोऽपि न याति वक्तुं देहीति मार्गणशतैश्च ददाति दुःखम्।
मोहात्समुत्क्षिपति जीवनमप्यकाण्डे कष्टं प्रसूनविशिखः प्रभुरल्पबुद्धिः॥'

इत्यादौ च प्राकरणिकाप्राकरणिकयोरेकधर्माभिसम्बन्धाद्दीपके,

'सकलकलं पुरमेतज्जातं संप्रति सुधांशुबिम्बमिव।'

इत्यादौ चोपमायां विद्यमानायामपि श्लेषस्तद्विषयपरिहारेणासम्भवाद् एषां च श्लेषविषयपरिहारेणापि स्थितेरेतद्विषये श्लेषस्य प्राधान्येन चमत्कारित्वप्रतीतेश्च श्लेष-

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१ 'नियमात्' ग. २ 'अर्थभेदेन तावच्छब्दा भिद्यन्ते इति भट्टोद्भटस्य सिद्धान्तः' प्रतीहारेन्दुराजस्य लघुवृत्तौ (उद्भट ४.३३–३४). ३ 'वैचित्र्याभावात्' लि. ४ काव्यप्रकाशे मम्मटोक्तस्य खण्डनमिदम्. ५ उद्भटमत. दशमे परिच्छेदे श्लेषोपरि दत्ताऽस्मत्कृता टिप्पणी द्रष्टव्या. ६ 'बहुलान्ध' ग. ७ 'प्राबल्येन' ग.

णैव व्यपदेशो भवितुं युक्तः । अन्यथा तद्व्यपदेशस्य सर्वथाभावप्रसङ्गाच्चेति ।

अत्रोच्यते—न तावत्परमार्थतः श्लेषस्यालङ्कारान्तराविविक्तविषयता 'येन ध्वस्त–' इत्यादिना विविक्तविषयत्वात् । न चात्र तुल्ययोगिता, तस्याश्च द्वयोरप्यर्थयोर्वाच्यत्वनियमाभावात् । अत्र च माधवोमाधवयोरेकस्य वाच्यत्वनियमेऽपरस्य व्यङ्ग्यत्वं स्यात् ।

किं च तुल्ययोगितायामप्येकस्यैव धर्मस्यानेकधर्मिसम्बद्धतया प्रतीतिः । इह त्वनेकेषां धर्मिणां पृथक्पृथग्धर्मसम्बद्धतया । 'सकलकलम्–' इत्यादौ च नोपमाप्रतिभोत्पत्तिहेतुः श्लेषः । पूर्णोपमाया निर्विषयत्वापत्तेः । 'कमलमिव मुखं मनोज्ञमेतद्' इत्यादिरस्ति पूर्णोपमाविषय इति चेत्, न । यदि 'सकल–' इत्यादौ शब्दश्लेषतया नोपमा, तत्किमपराद्धं 'मनोज्ञम्' इत्यादावर्थश्लेषेण ।

'स्फुटमर्थालङ्कारावेतावुपमासमुच्चयौ, किं तु ।
आश्रित्य शब्दमात्रं सामान्यमिहापि सम्भवतः ॥'

इति रुद्रटोक्तदिशा (४.३२) गुणक्रियासाम्यवच्छब्दसाम्यस्याप्युपमाप्रयोजकत्वात् । ननु गुणक्रियासाम्यस्यैवोपमाप्रयोजकता युक्ता, तत्र साधर्म्यस्य वास्तवत्वात् । शब्दसाम्यस्य तु न तथा, तत्र साधर्म्यस्यावास्तवत्वात् । ततश्च पूर्णोपमाया अन्यथानुपपत्त्या गुणक्रियासाम्यस्यैवार्थश्लेषविषयतापरित्यागे पूर्णोपमाविषयता युक्ता, न तु 'सकल–' इत्यादौ शब्दसाम्यस्यैवेति चेत्, न । 'साधर्म्यमुपमा' इत्येवाविशिष्टस्योपमालक्षणस्य शब्दसाम्याद्व्यावृत्तेरभावात् । यदि च शब्दसाम्ये साधर्म्यमवास्तवत्वान्नोपमाप्रयोजकम्, तदा कथं 'विद्वन्मानस–' इत्यादावाधारभूते भिन्नादौ सरोवराद्यारोपो राजादेर्हंसाद्यारोपप्रयोजकः ।

किं च यदि वास्तवसाम्य एवोपमाङ्गीकार्या, कथं त्वयापि 'सकलकल–' इत्यादौ वाच्यभूतोपमाङ्गीक्रियते । किं चात्र श्लेषस्यैव साम्यनिर्वाहकता, न तु साम्यस्य श्लेषनिर्वाहकता । श्लेषबन्धतः प्रथमं साम्यस्यासम्भवात् । इत्युपमाया एवाङ्गित्वेन व्यपदेशो न्याय्यः 'प्रधानेन व्यपदेशा भवन्ति' इत्युक्तन्यायात् ।

ननु शब्दालङ्कारविषयेऽङ्गाङ्गिभावसङ्करो नाङ्गीक्रियते तत्कथमत्र श्लेषोपमयोरङ्गाङ्गिभावः सङ्कर इति चेत्, न । अर्थानुसन्धानविरहिण्यनुप्रासादावेव तथानङ्गीकारात् । एवं दीपकादावपि ज्ञेयम् ।

'सत्पक्षा मधुरगिरः प्रसाधिताशा मदोद्धतारम्भाः ।
निपतन्ति धार्तराष्ट्राः कालवशान्मेदिनीपृष्ठे ॥' (वेणी० १.६)

अत्र शरद्वर्णनया प्रकरणेन धार्तराष्ट्रादिशब्दानां हंसाद्यर्थाभिधाने नियमनाद्दुर्योधनादिरूपोऽर्थः शब्दशक्तिमूलो वस्तुध्वनिः । इह च प्रकृतप्रबन्धाभिधेयस्य द्वितीयार्थस्य सूच्यतयैव विवक्षितत्वादुपमानोपमेयभावो न विवक्षित इति नोपमाध्वनिर्न च श्लेष इति सर्वमवदातम् ।

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१ 'तस्या द्व'–ग. २ '०श्लेषविषयतया परित्यागे' नि. ३ '०हंसत्वाद्यारोपस्याप्रयोजकः' ग. '०हंसाद्यारोपस्याप्रयोजकः' ख. ४ 'साम्यस्य सम्भवात्' नि.

पद्माद्याकारहेतुत्वे वर्णानां चित्रमुच्यते ।

आदिशब्दात्खड्ग-मुरज-चक्र-गोमूत्रिकादयः । अस्य च तथाविधलिपिसंनिवेशविशेषवशेन चमत्कारविधायिनामपि वर्णानां तथाविधश्रोत्राकाशसमवायविशेषवशेन चमत्कारविधायिभिर्वर्णैरभेदेनोपचाराच्छब्दालङ्कारत्वम् । तत्र पद्मबन्धो यथा मम—

'मारमासुषमा चारुरुचा मारवधूत्तमा ।
[1]मात्तधूर्ततमावासा सा वामा मेऽस्तु मा रमा ॥'

एषोऽष्टदलपद्मबन्धो दिग्दलेषु निर्गमप्रवेशाभ्यां श्लिष्टवर्णः, किं तु विदिग्दलेष्वन्यथा, कर्णिकाक्षरं तु श्लिष्टमेव । एवं खड्गबन्धादिकमप्यूह्यम् । काव्यान्तर्गडुभूततया तु नेह प्रपञ्च्यते ।

रसस्य परिपन्थित्वान्नालङ्कारः प्रहेलिका ॥ १३ ॥
उक्तिवैचित्र्यमात्रं सा च्युतदत्ताक्षरादिका ।

च्युताक्षरा-दत्ताक्षरा-च्युतदत्ताक्षरा च । उदाहरणम्—

'कूजन्ति कोकिलाः साले यौवने फुल्लमम्बुजम् ।
किं करोतु कुरङ्गाक्षी वदनेन निपीडिता ॥'

अत्र 'रसाले' इति वक्तव्ये 'साले' इति 'रः' च्युतः । 'वने' इत्यत्र 'यौवने' इति 'यौः' दत्तः । 'वदनेन' इत्यत्र 'मदनेन' इति 'मः' च्युतः 'वः' दत्तः । आदिशब्दात्क्रियाकारकगुप्त्यादयः । तत्र क्रियागुप्तिर्यथा—

'पाण्डवानां सभामध्ये दुर्योधन उपागतः ।
तस्मै गां च सुवर्णं च सर्वाण्याभरणानि च ॥'

अत्र 'दुर्योधनः' इत्यत्र 'अदुर्योऽधनः' इति । 'अदुः' इति क्रियागुप्तिः । एवमन्यदपि ।

अथावसरप्राप्तेष्वर्थालङ्कारेषु सादृश्यमूलेषु लक्षितव्येषु तेषामप्युपजीव्यत्वेन प्राधान्यात्प्रथममुपमामाह—

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[1] 'माद्धूर्तनराता' ग.

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